

## The Iraqi Female Writers: The Beginning and a Steady Proliferation

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### ABSTRACT:

This present research aims at answering that need tracing back the first female literary attempts in Iraq at the dawn of the twentieth century. Moreover, the research seeks to define the characteristics of such writings and examine the conditions that lead to their growth and flourishing. While scrutinizing the main female literary figures and their reputed literary works, the discussion sheds light on particular historical and social factors that genuinely contributed in the nourishment of the literary production of those authors such factors as; education, the aristocratic class and later the birth of the middle class and the influence of the contact with the western civilization. All these vital factors assisted, to a great extent, in the increase and diversity of the literary production of the Iraqi female writers from the dawn of the twentieth century. The research endeavors to cover the first half of the twentieth century, which is regarded by many researchers as the period that witnessed the birth of the female literary writings. The research deals with women literature of the following two decades; the sixties and the seventies. It is necessary to clarify that the research does not include the period of the eighties as the country went through the Iran-Iraq War (1980-1988). During this period a new kind of literature emerged named *Adab al-Ma'raka*, War Literature. This kind of literature is rich with literary outputs by the Iraqi female authors with diverse artistic qualities, themes and narrative techniques. This type of literature requires an independent study with a through discussion which the present research, with its limited space and scope, cannot sufficiently tackle.

**Keywords:** The Iraqi women poets, The aristocratic and middle classes, The free verse movement, The didactic novel, Short stories, Women fiction.

### I-Introduction:

#### The Iraqi Female Writers the Beginning and a Steady Proliferation:

The Arab Renaissance, *al-Nahda* Movement, which was a cultural movement, began in the mid of the nineteenth century. This movement brought about many significant achievements among which is the realization of the important role education can play in the life of the individual and in the development of the societies. Thus, many scholars and writers advocate for the importance of education and specifically for women among which are; Butrus al-Bustani (1819-1883), Lebanon, and Rafi' Al-Tahtawi (1801-1873) and Qasim Amin (1863-1908), Egypt, and Jamil Sidqi Al-Zahawi (1863-1936), Iraq. (Zeidan 1995, 43)

At the beginning of the twentieth century, Iraqi women of the aristocratic and the upper-middle class were able to acquire an access to knowledge and education and to be exposed to literary and artistic influences of their age. (Ghazoul, 180) Daughters of the aristocratic families pursued their education under the support and encouragement of their parents enjoying particular social and literary rights more than their peers from the lower class.

Most women writers, born in the first two decades of this century, shared the encouraging family atmosphere. The domestic atmosphere was important to refine the talents of the first woman writers. (Ghazoul 2008, 181) Notable examples can be seen in Rabab Al-Kazimy (1917-1998) who was the daughter of a poet and Salma Al-Mala'ika who was the wife of a poet. Women of the aristocratic class pursued their education and learning in different fields of knowledge among which is language and literature. They had a great access to books and manuscripts from the libraries of the educational institutions

they joined and in many cases from their home libraries. Furthermore, they enthusiastically joined intellectual debates and regularly attended literary and poetry salons. These conditions of exposure to the literary outputs of both the Arab and the Western worlds constituted the formal and informal education which the young women of the middle and aristocrat class were nurtured and nourished by. (Gallagher 2007, 670). There was also the notable influence of the western literature which came in translation, the world classic novels of Fyodor Dostoevsky, Victor Hugo and Charles Dickens had a profound influence in the literary atmosphere of the Arab world. Another significant factor is the impact of the Turkish literary and cultural legacy on Iraq which allowed for the "the circulation of a multilingual textual repertoire and cultivated a cultural elite". (Arslan 2019, 298)

All these vital factors played a genuine role in the nourishing of an educated class of writers and poets, portion of which, though nascent, was women.

The first decades of the twentieth century witnessed a genuine movement of reforms in all levels including the emancipation of women. (Kilpatrick 1995, 11) Many of the Iraqi women pioneers had dual education that was both traditional and modern. They studied the Islamic sciences, the Arabic literary traditions, and the canonical collection of poetry. For instance, the Iraqi poet 'Atika al-Khazrajy (1924-1997) got her diploma from Teachers High Institute in Baghdad, and afterward she went to France and earned a doctorate degree. (Ghazoul 2008, 183)

Despite the significance of the first step, only two women writers who took the path that survived in the collective memory: Nazik Al-Mala'ika (1923-2007) and Lami'a 'Abbas 'Amara (1929-2021) who, along with Badir Shakir al-Sayab (1926-1964), Blend al-Haydary (1926-1996) and 'Abd al-

Wahab al-Bayaty (1926-1999), were parts of the free verse movement of poetry. al-*Shi'r Al-Hur*.

## II-The Free Verse

This kind of poetry is a break with the classical Arabic poetry in its form and metrical pattern. The latter is usually composed of two corresponding hemistiches or units. In each one there are equal numbers of feet (two, three, four, or five). However, free verse is constructed of a single unit that varies in length and meter for each unit. (Karim 2021, 2). Female poets as Lami'a 'Abbas 'Amara found in this new verse form an appropriate means of expression through which she composed many of her love poems like *Sha'irat al-Hub, The Poetess of Love*. It is a short poem with swift moving images that delineates her loneliness and emotional deprivation while watching, from the window of her house, the lovers walking on the beach. (Ghazoul, *Thakirat* 2004, 20)

Despite the sharp critique, this new form of poetry encountered at the beginning, poets like Al-Mala'ika enthusiastically continued writing her verse following this form proving herself as '...The one who effectively established this genre.' (Karim 2021, 23). In the introduction to her volume *Shadhaya wa Ramad, Splinters and Ashes* (1949) Al-Mala'ika explained this new form of verse and emphatically endorsed it as being the modern venue for verse composition. This introduction is regarded by many critics as a declaration for the new movement of free verse. One of her first and most famous poems is entitled *Al-Kulera, The Cholera*, (1947) which expresses, in short images and varying meter patterns, her deep sorrow over the fatal attack of cholera on the countryside of Egypt at that time.

## III-The Pioneering Women Writers

In the genre of short story, Iraqi women found, in this form of literary expression, a path to explore their literary capacities as well as to address the social problems they were most attentive to. Though born and educated in Lebanon, the pioneering short story writer Dalal Khalil Safady (1898-1976) left a profound impact on the nascent female writings in Iraq during the period of the early twentieth century. Her collection of short stories *Hawadith Wa'ibar, Incidents and Lessons*, was published in Najaf in (1937). The collection can be defined as a set of didactic tales lacking the mature artistry of fiction, yet they are expressive to the kind of moral values followed by women at that time since, in many of the stories in this collection, the virtuous female character is rewarded at the end while the mischievous one faces an unfortunate destiny.

In a tradition that intentionally or accidentally neglected the literary production of the female writers, the names of the Arab women writers and their autobiographical or semi-autobiographical stories became an embarrassment. Thus, many Arab women writers, including Iraqi, resorted to the use of the pseudonyms or signed their works only with their initials or under a different name. For instance, Salima 'Abd al-Razaq Al-Mala'ika used to sign her works under the name 'Um Nizar, the mother of Nizar. (Ghazoul 2008, 180). Though, for this poet, there can be another reason behind using this name 'Um Nizar as she declared once that she liked to be called as such because she cherished and appreciated the role of the mother. (Husseini 1988, 25)

Periodicals and journals published in Iraq, Lebanon and Egypt played a crucial role in the flourishing of the women writings in the Arab world and offered a satisfactory opportunity for them to publish their fictional and non-fictional outputs. Cultural journals and the literary pages of newspapers were also another important venue for publication. (Zeidan 1995, 47) These short stories, articles and essays demonstrate the fact that the pioneering women writers didn't undervalue themselves, but took pride in their literary capacities and outputs.

During this phase, women writers tackled issues related to social ills, love, marriage, family relationship, disappointment in life and the perversity of fate. Such stories amply reveal the influences of the prominent literary trends in the Arab world; the romantic poetry in Egypt, the exile poetry of the Americans, and the works of the great writers as Taha Hussein (1889-1973), Tawfiq al-Hakim (1898-1987), Muhammad Taymour (1892-1921), and May Ziyad (1886-1941). (Ghazoul 2008, 183).

The short story *Thurat Qalb, Heart Rebel* by Suhayala Daoud Sulayman (1937-2019) from a collection of short stories carrying the same title published in (1966), narrates a romantic love story that addresses the emotional dilemma of two young people from an educated class. The author's choice of short descriptive sentences and her dexterous portrayal of the emotional scenes evidently point to the influence of the Egyptian short story writers of that time.

The contribution of the Iraqi women to the literary movement, was abundant and varied. Unlike the first half of the century in which poetry dominated, the writings of this period were not restricted to one genre as it included novels and short stories. The narratives of the 1950s and 1960s can be defined under the term of *Al-Riwayya al-Iqadhiyya, The Awakening Novel*. It is in origin the title of a novel by Sulayman Faydhi Al-Mawssily (1885-1951) *Al-Riwayya Al-Iqadhiyya* (1919). The text is highly didactic and intensely critical to the social ills and plights of the age. This kind of novel with its social and moral themes became a literary trend followed by many of the Iraqi novelists such as Mahmoud Ahmed al-Said (1893-1937), Jaafar Khalily (1904-1985) and Anwar Shawul (1904-1984). (Al-Talib, "Al-Mara'a" 2008, 1-2)

Women writers of this era were genuinely affected by this hegemonic didactic tendency, this is owing to the fact that the "male intellectualism couches women's issues in a broad national or Islamic framework" (Al-Musawi, 41) This impact is clearly seen in the kind of subjects and themes they thoroughly tackled. Many of the short stories of this period reveal the unpleasant reality of the domestic relationship often camouflaged as 'happy marriages' as in Safiya Al-Dibuny's collection of short stories entitled *Masalat Sharaf, A Matter of Honor*, (1967). (Al-Talib, *Mausu'at*, 2008 ) The novel of Amina Haydar al-Sadr (1937-1980) *Al-Fadila Tantasir, Virtue Triumphs* (1969) focuses on two kinds of women, one is virtuous and benevolent while the other is malicious and vindictive. The novel highlights the triumph of the virtuous over the wicked pointing to the moral lesson of the novel. (Ghazoul 2008, 192).

Iraqi women's literature is not limited to the works in Arabic, but includes literary outputs in other languages, most importantly Kurdish. The most prominent example is the verse and prose work of Sabriya Nury Qadir (1928- ) who has published many collections of poetry and is known for writing children's literature in Kuridsh language. (Ghazoul 2008, 184). The second half of the twentieth century unveils a gradual change in the type of protagonist depicted in the literary works of the women writers. From the typical picture of an oppressed wife or a helpless widow into a new image of a woman who is capable of overcoming social restraints and life challenges. This change in the features of the female protagonist points to the facts that "The appearance of the female characters in Arabic fiction shows some of the gains that were being made." (Tresilian 2008, 141) Layla Abdalqadir's *Nadia* (1975), *Nadia*, is a two-volume novel which focuses on a female protagonist who is an educated young girl with self-confidence and a firm will. It is one of the few novels to portray an economically independent woman who falls in love with an open-minded partner. This new image of a female protagonist illustrates how "Arab women writers contributed to the enrichment of Arab

female characters as they depicted them through different roles other than the typical mother or wife". (Kashou 2013, 110) The period of the sixties and seventies witnessed a quantitative and qualitative increase in the literary outputs of the Iraqi women writers. This is mainly attributed to the spread of education and employment. The sole focus of these texts is on issues related to the troublesome relationships between the opposite sexes whether this is owing to the stifling social moves the egoism of men or simply fate. This "recurrence of the theme may be connected with the influence exerted by tribal values in Iraqi society". (Kilpatrick 1995, 13.).

The narratives of Daisy al-Amir (1935- ) mark distinct characteristics in the female Iraqi writings. The author is more concerned with the psychological aspect of the characters than with external actions. Al-Amir often describes social relationships and focuses on women's struggle against their stifling surroundings using natural symbols and leaving the conclusion open-ended as in *Al-Balad Al-Ba'id Alladhi Tuhibbuhu, The Distant Country that You Love* (1964) and *Thumma Ta'ud Al-Mawja, Then the Wave Returns* (1969). These novels dexterously give voice to the Iraqi women's concerns and cares, their loneliness and their psychological troubles. Such literary texts show a divergent from the dominate understanding of women and their role in the society and they resist the stereotypical representation of women in unexpected ways. (Segall 2019, 75)

The novella *Al-Sabiquun wal-Lahiquun, The Formers and the Latters*, (1972) by Samira Al-Mani' (1935-) steers away from the conventional subjects of the social and personal troubles women encounter into a quite new topic. The text focuses on the challenges a high positioned diplomate in the Iraqi embassy in London encounters and the deteriorating life conditions he agonies. The novella reveals a maturity in the portrayal of the scenes, realistic dialogues and in the in-depth characterization. (Kazim 2021)

Lutfiyya Al-Dulaymy (1939-) is one of the prominent literary figures in the Iraqi with fertile production in diverse areas; fiction writing, translation and essay writing. Al-Dulaymy began her literary career in the early seventies with the genre of short story, such as "Mamar ila Ahzan Al-Rajul (1970), A Path of Man's Sorrows, "Al-Bashaara" (1975), "Glad Tidying", and "Al-Timthal" (1977), "The Statue". Stories like " Hadiq, Usmut, Qatil" , Gaze, Keep Quiet, then Fight" and " Fi Al-A'ali Tamut Al-Nusur", " Very High the Eagles Die", from the writer's first collection of short stories, show an intensive reliance on symbols and allegories. The writer adroitly utilizes historical allusions (Hulagu Khan, Alexander the Great, and Hammurabi) either to give sharp political messages or to acutely criticize the patriarchal structure of the Iraqi society which governs the relationship between man and woman. ( Sangur 2021) Therefore, the literary and poetic outputs of the women writers during the seventies demonstrate maturity and growth in the aspects as; plot development, thematic focus, characterization and in the depiction of the psychological and emotional turmoil of the protagonist, often a female one.

### The Conclusion

The first Iraqi female writers utilized their education and exposure to the Arabic and Western literary canons to nourish their talents, portray their experiences and voice their opinions. The literary outputs of the first Iraqi female writers, though modest in their artistic and literary qualities, were daring in their expression of their opinions and beliefs. With the birth of the middle class and the increase of the opportunities for education and work, the literary writings of the Iraqi women prospered and gained artistry maturity. The significant literary step was in the genre of poetry as Al-Mala'ika established the foundation for a new ground in poetry, the free verse

movement. With this, she sat herself an example for many female poets to inmate and follow such as the poems of Lami'a 'Abbas 'Amara.

Gradually, as more women gained access to knowledge and with the birth of the middle class, young educated women took up the challenge of the literary writing. The first stories showed a mixture of influences of the Arab literature, Egyptian and Lebanese, and Western one. This is caught in the literary works of Suhayala Daoud Sulayman, Safiya Al-Dibuny and Amina Haydar Al-Sadr. The novels and short stories of those pioneer writers are simple in their literary features and didactic and moralizing in their approach.

With the second half of the twentieth century, the literary production of the Iraqi female writers underwent significant changes in both literary and thematic qualities. The short stories and novels of Layla Abdalqadir, Daisy al-Amir, Lutfiyya Al-Dulaymy and Samira al-Mani' unveil their relentless efforts to tackle stories related to modern woman, simultaneously, they utilized new stylistic techniques and literary devices in their narratives. They were also innovative in exploring new dimensions; psychological, domestic, or political while forming of the plots, shaping the characters and expressing the themes. In this manner, the writings of these reputed literary figures "transcend the conventional calls for the liberation of women to make the case for the wider participation in shaping the society". (Mustafa 2008, 17)

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#### الكاتبات العراقيات: البداية والازدهار الوطيد

#### الملخص:

ان هذا البحث يهدف الى ان يلبي هذه الحاجة من خلال التتبع للمحاولات النسوية الأدبية في العراق مع مطلع القرن العشرين، بالإضافة الى ذلك فان البحث يحاول ان يُعرّف صفات هذه الكتابات ويعالج الظروف التي أدت الى نموها وازدهارها. وبينما يتم تحديد أبرز الشخصيات الأدبية النسوية واعمالهن المشهورة فأن النقاش يلقي الضوء على عوامل تاريخية واجتماعية معينة تلك التي ساهمت بشكل جذري في انعاش النتاج الادبي لهؤلاء الكاتبات، أمثال هذه العوامل هي التعليم، الطبقة الارستقراطية وولادة الطبقة الوسطى فيما بعد، وتأثير الاحتكاك مع الحضارة الغربية، كل هذه العوامل الفعالة ساعدت الى حد كبير في زيادة وتنوع النتاج الادبي للكاتبات العراقيات منذ مطلع القرن العشرين. وعلى صعيد اخر متصل فأن البحث يحاول ان يغطي النصف الأول من القرن العشرين والذي يعتبر من قبل العديد من الباحثين بالفترة التي شهدت ولادة الكتابات الأدبية النسوية، وبالإضافة الى ذلك فأن البحث يتناول الادب النسوي للعقدين الاحقين الستينات والسبعينات. من المهم ان نوضح ان البحث لايتناول فترة الثمانينات لان البلد مر بالحرب الإيرانية-العراقية (1980-1988) خلال هذه الفترة ظهر نوع جديد من الادب يسمى بادب المعركة هذا النوع من الادب غني بالنتائج الأدبية من قبل الكاتبات العراقيات مع تنوع الخواص الفنية، والأفكار، والتقنيات السردية، ومن الطبيعي ان يتطلب هذا النوع من الادب دراسة مستقلة وتحليل عميق والذي لايمكن للبحث الحالي بما يتميز به من مساحة ومجال محدودان ان يتناوله بشكل وافي.

الكلمات الدالة: الشعراء العراقيات، الطبقة الوسطى والارستقراطية، حركة الشعر الحر، الرواية الثقافية، القصة القصيرة، الادب النسوية

#### نقيسه ريّن نافره تين عراقى: دهسپيک و سهرکه فتنه کا بهيز

#### پۆخته:

نارمانجا قى لىكولينى ئەو قى پىدقېي جىبه جىبىكەت ب دىفجونه كى بو هەولدا نىن فېمىنيزمىن ئەدەبى ل عراقى لدهسپيكا سەدى بىستى. دگەل هەندى، ئەف لىكولينه هەول دەت تايه تەمەندىن فان نقيسنا بەتە نياسين و چاره سەرکرنە بارە دوخىن پىدقې بو گە شە کردى و سەرکە فتنە وان. لەمى دەسنيشانکرنە ديارترين كەسايه تىن نافرەت بىن ئەدەبى و كارىن وان بىن بناف و دەنگ. ئەف دانوستاندە رونكره كى دەتە سەر فاکتەرین مېژوويى و كۆمە لايەتى بىن تايهت ئەوین بە زدار بشيوه كى سەرەكى دگە شە کرنا بەرەمىن ئەدەبى بو وان نقيسه ريّن نافرەت. نمونين فان فاکتەر فېرکرنە، چىنى خانە دان و پەيدابونا چىنى نافەند دىفدا، و كارىگە ریا تىكەلبونى دگەل شارستانيا روزنفا، ئەف هەمى فاکتەرین كارىگەر هاريكارىهەکا مەزن هەبوو د زىدەبوون و رەنگ و رەنگيا بەرەمى ئەدەبى بو نقيسه ريّن نافرەت تين عراقى ز دەسپيكا سەدى بىستى. و دىوارە كى گرىداى بى دى ئەف ئەف كولينه هەول دەت نىفا ئىكى بى سەدى بىستى داپوشىنتكو ز لايى گەلەك ئەف كوله را دەيتە نياسين بەمى پەيدابونا نقيسه ريّن ئەدەبىن نافرەت سەرەراى قى چەندى ئەف ئەف كولينه سەرەدەريى دگەل ئەدەبى نافرەت دەردوو دەسالىن دىفدا بىن شىستا و بىن حەفتىيا دكەتو يا گرنگە دياركەين كو ئەف ئەف كولينه سەرەدەريى ناکەت دگەل سالىت حەشتىيان ژبەر وەلات دشەريى ئىرانى و عراقى دا دىورى (١٩٨٠ - ١٩٨٨ ) دقې ماوهيدا جورە كى نى بى ئەدەبى دەرکەت بناقى ئەدەبى شەرى . و ئەف جورى ئەدەبى بى زەنگىنە بەرەمىت ئەدەبى ز لايى نقيسه ريّن نافرەت تين عراقى. و دگەل جورا و جوريا تايه تەمەندىاوهونەرى وەزرى، و تىكىكن گوتنى، و يا ناساييه ئەف جورى ئەدەبى پىدقې خانەنەکا سەرەخوو و شىكارەکا كىر كو نەشپت ئەف ئەف كولينه دقې دەمىدا ب روبەر و ماوى دەستنيشانکرى بەيتە كرن بەرستى

پەيغفن سەرەكى: هوزانفانين نافرەت تين عراقى، چىنى نافە پاست و چىنى خانە دان، بزافا هوزانا نازاد، پۆمانا رەوشە نېرى، كورته چىروك، ئەدەبى فېمىنيزم