

<https://www.doi.org/10.31918/twejer.2362.48>

e-ISSN (2617-0752)

p-ISSN (2617-0744)



Children Literature: Reimagining Disability
and Adopting Inclusive Discourses in Sara
Ismail's *Listen to the Silence* and Kazm Koy's
Shanogary Zhyan

Razaw Rasheed Sabri

Lecturer, Salahaddin University, College of Basic Education, Kurdish
Department

Razaw.sabri@su.edu.krd

Roshna Rashid Sabri

Assistant Lecturer, Soran University, Faculty of Arts, English Department

roshna.sabry@soran.edu.iq

Abstract

This paper entitled *Children Literature: Reimagining Disability and Adopting Inclusive Discourses* in Sara Ismail's *Listen to the Silence* and Kazm Koy's *Shanogary Zhyan*, is an attempt to focus on the significance of children's literature in establishing inclusive discourses and capturing the sense of diversity by social and cultural groups. Using disabled critical theory in dialogue with two English and Kurdish children's poems, *Listen to the Silence* (2012) and *Shanogary Zhyan* (2007), this paper examines the literary values and disciplines towards discussing the way literature acts as a performative space in enlightening individuals from an early age. Given this, this paper argues the functionality of literature in playing an innovative educational site where social, cultural and conventional norms and stereotypes concerning people with special needs are reimagined and taught. Literature is therefore argued to constitute inclusive communities within a specific society. It further maintains that the chosen texts showcase the facts whereby discriminatory discourses of disability stem from social constructions rather than natural phenomena. Children's literature can thus have a strong impression on the new generation's mindsets and visions towards adopting an inclusive, humane discourse while viewing people with special needs. Correspondingly, by exploring English and Kurdish poems under examination, this paper concludes that children's literature is not only a means of personal reflection but rather a site of production where most of the pre-given worldviews and pre-assumptive concerns regarding social components are revisited, reimagined, and redirected.

Keywords: Disability, diversity, English and Kurdish children's literature, education and innovation

Introduction

Demonization has always existed in all societies and at all times through historical phases. Humans have been mocked, degraded and devalued by other humans. This enactment of dehumanization and the praxis of verbal, physical and psychological exclusions have been at the heart of societal discourses and actions. Undoubtedly, such performative exclusion has been generated and engendered under the legacy of power. Verily, the powerful or empowered groups have spoiled the statuses of the disempowered, no matter whether this disempowerment is a mere social creation or otherwise. Meanwhile, many tools and solutions have always been proposed and created to address such inhumane performances. Respectively, education has played a crucial part since a long time ago. By education, we mean any tools acting towards positive solutions to the conditions of vulnerable groups. Children's literature, since its emergence, took on this function and served to enlighten humans from an early age to think beyond the limitations and boundaries of power relations. It has produced both in written forms and illustrations didactic methods of human visions towards all groups. Examples of children have been lullabies – or cradle songs – folk songs, fables, fairy tales and comic books amongst others. One of the issues addressed by children's literature, meanwhile, has been disability, a condition that has caused disillusionment about life and the sense of unbelonging on the side of people with special needs.

Because the status of disability is not a natural condition, the central argument of this paper is that disability is not essentially a question of medicine or health, nor is it a matter of sensitivity and sympathy; rather, it is a question of education. Given this reflective discourse, this paper suggests that children's literature is a medium through which the new generations could be directed towards

instilling in themselves the notions and methods of constituting an inclusive community. Children's literature has acted as an educational medium for inclusiveness. Authentic children's literature that features people with special needs is an innovative educational tool that promotes appropriate treatments such as respect rather than pity, and acceptance rather than marginalizing. Children's literature has always played an influential role in directing young groups, from their early stages of life, to view humans equally and treat them fairly without any physical or social prejudice.

2. Critical Disability Theory

Argumentative Approach of Critical Disability Theory

Critical disability theory (CDT) is one of the theoretical approaches belonging to *Disability Studies*. Different elements of critical disability theory are used in disciplinary studies and research on disability. Critical disability theory pinpoints the pitfalls of social reality defining “the actors that can change through ‘introduc[ing] precise standards into the social debate to formulate available targets of social change focuses on people with special needs” Sztobryn-Giercuszkiewicz, 2017, p.28). This theory, correspondingly, discusses several significant issues, questioning, reasoning methods and paths traditionally followed by abled society. Giving voice and role to the people with special needs are the main concerns of critical disability theory. The main target of critical disability theory is establishing inclusive communities and criticizing the exclusionary discourses that lead to constituting labels and stereotypical views.

The arguments proposed by critical disability theory observe the norms and assumptions of liberalism about their actualization in the life of people with special needs. The theory is an attempt towards specific communities where all social groups, regardless of their physical characteristics, are considered equal human beings and should be humanely treated. Richard Delvin and Dianne Pothier in *Critical Disability Theory: Essays on Philosophy, Politics, Policy and Law* proclaim that liberalism as the dominant ideology organization in the last few decades has been the subject of several prescient and persuasive critiques by feminist, communitarian, critical race and queer theorists. These theorists claim that liberalism has a hard time dealing with disability, and it has made no space to consider disability along with other groups. Liberalism's method of addressing disability combines embedded assumptions that conceptualize disability as misfortune and privilege normalcy over the abnormal. Delvin and Pothier maintain that critical disability theory establishes its own set of challenges to the core assumptions of liberalism (2006, p.3). Meanwhile, this theory does not reject liberal rights, it questions the way liberal rights theory has failed to adequately respond to the needs and desires of people with special needs, both individually and collectively by failing to integrate the diversity of the disabled community into the scope of its conception of equality.

Critical disability theory and human rights activists and defenders propose the concept of TAB referring to the temporarily abled bodies. They argue that what is called 'the abled body and mind' – that includes 'the abled people' into the majority group and considers them as part of the mainstream of society – is a temporal condition while being fragile to the degree that can break down or end at any moment. All of the figures considered 'the abled people' will face a type of disability at some point in their lives. Therefore,

Irving Kenneth Zola in *Self, Identity and the Naming Question: Reflections on the Language of Disability* argues that TAB is the concept that constructs inclusive community and “breaks down the separateness of ‘us’ and ‘them’” (1993, p. 171). Critical disability theory seeks multidimensionality as a weapon against exclusionary discourses. Multidimensionality refers to the existence of multiple interrelated memberships and belongings that individuals have while practising their daily lives.

Critical disability theory proclaims that disability is a social and cultural product rather than being a natural phenomenon; it is not innate but man-made. In his paper, Hosking asserts that critical disability theory adopts a version of the social model that depends on the following principles:

1) Disability is a social construct, not the inevitable consequence of impairment.

2) Disability is best characterized as a complex interrelationship between impairment, individual response to impairment, and the social environment.

3) The social disadvantage experienced by disabled people is caused by the physical, institutional and attitudinal (together, the 'social') environments, which fail to meet the needs of people who do not match the social expectation of 'normalcy' (2008,p.7).

People with special needs are discriminated against and marginalized to the edges of society, they are introduced as the minorities that do not belong to the mainstream. They are, in brief, considered as the margins of society. To think of disability as a social construct is to determine the borderline between the biological fact of disability and the kidnapping social environment in which the disabled person lives in.

3. Children Literature: Innovative Education Towards Diversification

3.1 Children's Literature as an Educational Tool

Children's literature is pieces of writing inspired by imaginative discourse aiming at addressing children and minor age people to adopt ideas for better world creation. It is written to entertain and instruct the readers. Xaviar Minguez defines children's literature as:

Children's literature is the branch of literature addressed explicitly to children and young people. It is an addressee in the process of training that needs language adaptation and the adaptation of other literary resources to facilitate comprehension. This kind of literature contributes to the literary education of children and young people. (Augustin, et al.,2014, p.26)

Despite Minguez's claim, children's literature is not devoid of joy and entertainment which are essential pillars of educational facilities designed for children. This enhances the educational moralistic approach embedded within children's literature enriched with didactic objectives. It is a site where humanitarian values are instilled within children's education. The targeted reader of children's literature is still in the process of mental, emotional and

spiritual formations; therefore, several pregiven assumptions and traditional values are revisited and redirected in literary texts written for children and young adults. Given this quality, this type of literature can be used successfully in both addressing people with special needs and redefining their conventional presumptive identities towards building diversity and inclusive communities.

3.2 Representation of Disability in Kurdish and English Children's Literature

Children's literature is a space where children and young adults expand their worldviews and colour the world around them. This expands their visions to question, and reflect on ideas instilled in them by socially erroneous beliefs. It is a mirror whereby the recievers view themselves and the world, a step towards self-reflexiveness. Such innovative mental formations can thus be represented through fiction and poetry that imaginatively acknowledges and gives a sense of inclusivity and social participation. In both English and Kurdish children's literature, some texts establish a sense of including people with special needs and participating in the constituted societies. In this respect, children and young adults familiarize themselves with the rights and needs of disabled people – in the form of minority groups – who are marginalized within cultural productions of social constructions.

. Children thus find their connections to life and the world through observing figures and events around them. They start to know more about their personalities and understand social components and people around them through characters portrayed in the texts they read. Melanie D. Koss asserts that children's literature needs to be both, the mirror(in which children look at themselves) and a window (to look at others). Children's books are

powerful learning tools, the image shown to children in their literary texts can constitute their worldviews and perception of the world (2015,p.32). Therefore, children's literature can have a profound effect on children's beliefs and attitudes, many values can be taught through this type of literature. Namely, this literature can be an agent through which the idea of TBA is trained and the borderline between majority and minority, between 'us' and 'them' is blurred and redefined.

According to many critics of disability studies, disabled children are not the protagonists of the literary texts, they are not given the leading ground. Blaska and Lynch in their essay *Is everyone included? Using children's literature to Facilitate the understanding of disabilities* note "no group has been overlooked and inadequately presented in children's books, young adult's book, adult's book and the popular press as individuals with disabilities. Before 1980 few people with disabilities were protagonists" (1998, p.36). Thus, in contemporary literary texts, several initiatives are noticed from both English and Kurdish literary texts that try to represent an inclusive community in contemporary children's literature. These literary texts showcase that our diverse universe must be reflected fully through depictions that children read. Every single child should psychologically find him/herself in the texts they read.

Finding characters with special needs in the literary texts gives both disabled children and abled ones a sense of diversity and inclusion. According to Rohner and Rosberg (2003, p. 40), "Children with disabilities who encounter protagonists with special needs may also for the first time discover characters with whom they can relate." In both English and Kurdish contemporary children's literature, a reader can notice that authors form and give birth to protagonists with special needs, they are allowed to express

themselves, explain their situations and ask for acceptance as part of the mainstream. They are given the voice to criticize society for the biased stories and stereotypes produced about people with special needs – amongst others – leading to marginalization and creating majorities and minorities.

Sara Ismail is a poet who writes about constituting an inclusive community. Her poetry is centred on building a society in which people with special needs are normalized and treated as members of the community. *In I Know a Person in Wheelchair*, she normalizes the image of people on wheelchairs and illustrates them as members of the mainstream as she asserts:

I know a person in a wheelchair who has a lovely smile

I know a person in a wheelchair who longs to run a mile

I know a person in a wheelchair who's a Paralympic star

I know a person in a wheelchair who's as clever as you are(2012, P.50).

People with special needs are the protagonists of Ismail's poetry; her poetry deconstructs life binaries. She writes back against the ideas associated with privileging the abled over people with special needs. She finds people with special needs as capable and clever as abled people. The way people with special needs are deemed is discursively constructed and needs to be deconstructed for the sake of constituting a diverse community that includes all. According to the World Health Organization (W.H.O) Disability is not an attribute of an individual but rather a complex collection of conditions, many of which are created by the social environment. Hence the management of the problem requires social action, and it is the collective responsibility of society at large to make the

changes necessary for full participation of people with disabilities in all walks of social life" (2001, p. 28). Namely, literature as a productive site and children's literature specifically as a didactic agent can play an influential role in raising social awareness to normalize the way people with special needs should be highly deemed, treated and accepted.

Meanwhile, Ismail tries to create a connection between abled and disabled people by finding bridging points. In her poetry she portrays a protagonist who can't speak, but explains her condition to the readers and seeks a way to communicate with those speaking verbal language "Can I teach it to you?" (Ismil, 2012, 39). The poem suggests that society needs to understand people with special needs, learn their languages, and know their needs and desires to bring them back to the community and produce a diverse universe. As she states:

My world may seem silent and lonely to you/ But thanks to my language,
that's just not true

My language started small but grew/ I speak Sign Language, can I teach it
to you? (2012, P.39)

In her poem, Ismail criticizes the belief systems that produce stereotypes concerning people with special needs; for instance, those individuals who cannot speak are known as silent and opinionless. Accordingly, she introduces abled people to the language of those who cannot speak. Hosking argues that the voice of disabled people who contrast with the mainstream concepts of disability has always been suppressed and marginalized. Suppose one believes that disability is a lack of ability. In that case, the voice of the disabled person is always interpreted as symptoms of the person's healthy and unhealthy relation to that disability. If the disabled voice says what the abled one wants to hear, then it is

heard, but if it says what stands against the abled person's perception of disability, then it is dismissed as an inappropriate response of a person who has developed an unhealthy response to the impairment (2008, P 12). Thus, the second line of the poem is very promising as the speaker has hope in diversity and inclusive community, as she finds her small language, which is headed by few starts to grow and can grow more if the abled souls are ready to learn. Critical disability theory asserts that listening to and valuing the perspectives of those who experienced a disabled life can make the abled people understand that even a severely disabled person does not have to prevent a joyful life and has the right to be part of the collective community. One can observe that Ismail looks to bring back into the community those who have once been silenced, marginalized and introduced as strangers due to their disability. She blurs the constructed sharp line drawn between abled and disabled people:

I'm just like you

It may be strange but still, it's true

I'm not a stranger from a foreign land

Please, listen to the Silence, and try to understand (2012. P.28)

Ismail's poetry works as an educational tool that enlightens the new generation to see people with special needs as part of the diverse community rather than a stranger or a foreigner. Blaska and Lynch proclaim that the connotations attached to people with special needs in the past were always negative. Different, deviant, and not balanced in strength and weakness are the main characteristics attached to the personality and behaviour of people with special needs. Now, it changes continuously, and this

revolution leads to changes in the attitudes and values of a child's character and worldview. Thus, guided reading can bring about attitudinal change towards people with special needs and exceptionalities (1998, P. 17).

Different discourses work together to develop the binary oppositions of the abled and disabled, which leads to power distribution, and these discursively constructed stereotypes are encoded in language. Language is one of the crucial concepts that critical disability theory embraces and establishes itself on. Consequently, there is a robust link between the language used to describe disabled people and the images of people with special needs portrayed in the community's mindset. Slavoj Zizek, in his book *Violence* (2008), argues that language is a medium of reconciliation and mediation; it is supposed to be the renunciation of violence, and this is what separates human beings from non-humans. The methods and principles of non-violence constitute the humanity of human beings; therefore, violence is the radical prevention of humanity, and this violation can be stopped only through language. Thus, Zizek goes further and asks what if human beings exceed animal violence precisely because they speak? Zizek brings the example of gold, when we name it gold, we violently extract gold from its natural texture and invest it into our dreams of wealth, power, and so on, which is far distanced from the reality of gold (p.61). Consequently, language is a means of naming and power distribution; it is fundamentally political and carries with itself ideological implications. This example of Zizek could also be true for people with special needs; when abled people use language to name people with special needs 'disabled,' they are extracting them from the true nature of the physical disability and investing them into the abled people's dream of strength and power distribution expressed in stereotyping and labelling. Ismail's poem

The Concept of Normality showcases this phenomenon as she asserts:

Can you look past our wheelchairs?

Our walkers, our white sticks?

Not at them, but please look at us

Can you do that for us?

Everywhere we go, People only see what they want to see

That is, the wheelchairs, the walkers, the white sticks, not us
(2012, P.21)

The poem explains the fact that what people see in individuals with special needs is not the real nature of physical or mental disability but the stereotyping and the labelling that language is violently produced by power distribution. By the end of the poem, Ismail suggests a diverse perception for the readers and ask them to see people with special needs as they are, as humans that lack specific ability rather than a stranger, an object that needs to be excluded from the mainstream, as she pens “Our dream is to be accepted by the world, the way we are”(2012,p.21). Namely, Sara Ismail’s poetry is a productive site where children readers are enlightened to perceive people with special needs from a humanitarian perspective, and her poetry strives to create inclusive communities where all individuals share equal rights.

Kurdish Children's literature also showcases that contemporary Kurdish authors produce literary texts through which diversity, moral values, acceptance, and coexistence are taught. Kazm Koyi's *The Theatre of Life* (2007) portrays life as being a

theatre in which different characters play various roles. This represents different social components in the real life. Thus, the protagonists are characters with special needs. Various children with special needs come on the stage of life, and each explains his/her situation proudly and confidently while asking to be accepted and helped by the community. At the end of the poem, all the disabled children come to the stage of life and celebrate diversity and coexistence:

Even though we have limited capacity
And our lives are miserable
but it is a deal that since we stay alive
we make efforts and never stop trying
In this sweet Kurdistan, the nicest place of life
we all live happily under the homeland's flag (P.90)

Kazm Koyi in *The Theatre of Life* creates his characters with special needs to make literature a site where all children, the abled and disabled, could find themselves and respect each other's existence. When children with special needs come across this poem, they feel proud of themselves represented in the literary text. They feel included and respected. Encountering the poem, the abled children also understand and feel children with special needs and learn that they are part of the inclusive community.

What validates this poem is that a very positive image of disabled people is portrayed. The poem represents children with special needs as strong characters who have self-esteem, understand their condition very well, and are not ashamed of their disability. Equally important, they ask for acceptance within the mainstream community. The poem thus asserts:

Even though I am disabled,

am intellectual, well-understood
that I cannot manage my work
the way you do
But till the last days of my Life
I will never get disappointed (2007, P.89)

Critical disability theory builds on the reflexive approach to public discussion. It gives voice to disabled people by privileging their stories. The theory argues that abled people deem disabled ones through their abled perspectives and criticize people with disabilities for their incapacity. Consequently, this poem of Koyi is an attempt to deconstruct this pre-given assumption and make the young readers understand the desires and abilities of people with special needs and accept them as they are. Critical disability theory embraces legal rights as an essential tool for promoting the equality claims of people with special needs. This further supports these people's full integration into society in all aspects while introducing and teaching society the values of diversity. Namely, Koyi's poem works as an enlightening tool that educates children and young adults to protect the rights of people with special needs, and the poem teaches the values of accepting differences towards an inclusive community, as he asserts:

As long as I can
I will earn my living
I will try untiringly
I will endeavour till the death
You also enlighten our lives' pathways
and provide our necessities

protect our rights
So that all of us together
make our hearts glow (2007,89)

Hosking, concerning the rights of people with special needs, argues that one of the main concerns of critical disability theory is recognizing the rights of people with special needs both autonomy (as individuals) and full participation in society (as a group). Critical disability theory, meanwhile, does not reject liberal rights; it thus elaborates on how liberal rights have failed to adequately respond to the needs and desires of people with special needs on an individual and collective basis. Liberal rights have failed to take into account the equality concepts concerning the internal diversity of the community (2008, P.12). Consequently, Children's literature, as reflected in Koyi's poem, can be that productive site where protagonists with special needs ask for their rights, and abled people are enlightened about the rights and needs of people with special needs.

Contemporary English and Kurdish authors of children's literature have formed characters with special needs, who participate in social activities as being viewed normally and accepted by other social groups. That will make readers with special needs feel valued and accepted; it also topples down the exclusionary discourses and brings about the establishment of diversity-based societies. Consequently, children's literature can be an innovative educational tool through which moral values, sense of belonging, and coexistence are taught.

Conclusion

Children's literature is a productive site rather than a reflective one. In children's literature, several worldviews and stereotypes concerning individuals with special needs are reviewed and reimagined. Using depicting a positive and accepted image of individuals with special needs, children's literature helps children develop an antibias perspective, develop awareness and empathy towards these individuals. It can be a productive era where diversity and coexistence are welcomed and highly celebrated. Sara Ismail and Kazm Koyi's Poetry are clear examples of English and Kurdish Children's literature that celebrate people with special needs. Their poetry depicts those characters who are regularly systematically sidelined through cultural productions. They are excluded in all mass communication and entertainment arenas. Their poetry functions as educational tools that teach diversification, coexistence and acceptance. The power of literature – the genre of children's literature in the case of this paper– lies in enlightening minor people with universal values of human rights. In brief, this genre of literature steps in whenever the human rights of people with special needs are in crisis and violated. It leads society to normally view the case of disability and provide this social group as an integral part of life.

References

- Blaska, J. K. & Lynch, E. C. (1998). Is everyone included? Using children's literature to facilitate the understanding of disabilities. *Young Children*, 53(2): 36-39.
- Delvin, R., Polthier, D. (2006) *Critical Disability Theory: Essays on Philosophy, Politics, Policy and Law*. Toronto, UBC Press.
- Hosking David L. (2008) *Critical Disability Theory*. A paper presented at the 4th Biennial Disability Studies Conference at Lancaster University, UK, Sept. 2-4, 2008.
- Ismail. S. (2012) *Listen to the Silence*. Kindle Edition.
- Koss, M. D. (2015). Diversity in contemporary picturebooks: A content analysis. *Journal of Children's Literature*, 41(1), 32-42.
- Koyi. K.(2007) *Nawakany Chrikay Dwarozh*. Govary Asoy Parwardaiy,44.
- Reyas, A., Luis,S.T., Castro, V., Pardo,B.(2014) *Thinking Through Children Literature in the Classroom*. United Kingdom.
- Rohner, J., & Rosberg, M. (2003). *Children with special needs: An update*. Book Links, 40-44.
- Sztobryn-Gierczukiewicz, J. (2017) *Critical Disability Theory as a theoretical framework for disability studies*. In: Researchgate pp 29-35

- WHO (2001). *Disability Including Prevention, Management and Rehabilitation*. 9th Plenary Meeting. Geneva: World Health Assembly.
- Zizek. S. (2008) *Violence*. New York, Picador.
- Zola, I. K. (1993). *Self, identity and the naming question: Reflections on the language of disability*. *Social Science & Medicine*, 36(2), 167-173.

الملخص

هذا البحث بعنوان "أدب الأطفال: إعادة تصور الإعاقة وتبني الخطابات الشمولية في قصيدة "استمع إلى الصمت (٢٠١٢) " لسارة إسماعيل و قصيدة "مسرح الحياة (٢٠٠٧)" لكازم كويي، هي محاولة للتركيز على أهمية أدب الأطفال في إنشاء خطابات شاملة و فهم حس بالتنوع لدى الفئات الاجتماعية والثقافية. عن طريق وضع النظرية النقدية المعاقين في حوار مع قصيدتين للأطفال باللغة الإنجليزية والكردية، "استمع إلى الصمت" و "مسرح الحياة"، تبحث هذا البحث في القيم والتخصصات الأدبية نحو مناقشة الطريقة التي يعمل بها الأدب كفضاء أدائي في تنوير الأفراد منذ سن مبكر. بالنظر إلى ذلك، تناقش هذا البحث وظيفة الأدب في لعب موقع تعليمي مبتكر حيث يتم إعادة تصور وتعليم المعايير الاجتماعية والثقافية والتقليدية والقوالب النمطية المتعلقة بالأشخاص ذوي الاحتياجات الخاصة. ولذلك يقال أن الأدب يشكل مجتمعات شاملة داخل مجتمع معين. وتؤكد كذلك أن النصوص المختارة تعرض الحقائق التي بموجبها تتبع الخطابات التمييزية حول الإعاقة من تركيبات اجتماعية وليست ظواهر طبيعية. إن أدب الأطفال يمكن أن يكون له تأثير قوي على عقليات الجيل الجديد ورؤاه نحو تبني خطاب إنساني شامل في التعامل مع الأشخاص ذوي الاحتياجات الخاصة. في المقابل، من خلال دراسة القصائد الإنجليزية والكردية المختارة، تخلص هذا البحث إلى أن أدب الأطفال ليس مجرد وسيلة للتأمل الشخصي بل هو موقع إنتاج حيث تتم إعادة النظر في معظم وجهات النظر المقدمة مسبقاً والمخاوف المفترضة فيما يتعلق بالمكونات الاجتماعية و إعادة تصورها وإعادة توجيهها.

الإعاقة، التنوع، أدب الأطفال الانجليزي و الكردي، التعليم و الابتكار

پوخته

ئەم توپزىنەوہیہ، بەناوونیشانی 'ویژەى مندالان: لەبەرچاوغرتنەوہى
کەمئەندامى و مەزراندنى گوتارى گشتگير لە ھۆنراوہکانى "گوئى بۆ
بىدەنگى بگرە (۲۰۱۲)"ى سارا ئىسماعيل و "شانوگەرى ژيان (۲۰۰۷)"ى
کازم کوئى، ھەولیکە بۆ تیشکخستەسەر گرنگى و ویژەى مندالان لە
بنیاتنانى گوتارى گشتگير و گرتنەخۆى ھەستى فرەيى لەلایەن گروپە
کۆمەلایەتى و فرەھەنگیەکان. بەخویندەوہى ھەردوو ھۆنراوہکە، لەژێر
رۆشنایى تیۆرى رەخنەيى کەمئەندامى، ئەم توپزىنەوہیہ ھەلدەستىت بە
ھەلسەنگاندنى بەھا و دیسپلینە و ویژەيیەکان بەو ئاراستەيیەى کە ویژە
پۆلى رۆبەرئیکى کارکردە دەبینىت لە ئاگاہیتانەوہى تاکەکان لە تەمەنىکى
بچوکەوہ. بەمشێوہیہ، باسەکە کارکردەيى ویژە دەخاتەرپوو لە پۆلگىرانی
وہکو ئامرازیکى پەرورەدەيى کە تيايدا نۆرمە کۆمەلایەتى و فرەھەنگى و
باوہکان و وینا گشتینراوہکانى تايبەت بە خەلکانى خاوەن پىداويستى
تايبەت، دووبارە لە ئاوەزەکان لەبەرچاوبگيرینەوہ و قسەيان لەبارەوہ
بکريت. بۆيە، ویژە ئامانجى بنیاتنانى کۆمەلە فرەيیەکان دەبینىت لەنیو
ھەناوى کۆمەلگەيەکى دیارىکراو. ھەرودھا، ئەم توپزىنەوہیہ جەخت
لەوہدەکاتەوہ کە تیکستە ھەلبژێردراوہکانى، ئەو راستیانە دەخەنەرپوو کە
گوتارە جياکارىيەکانى دەرھەق بە کەمئەندامى، دروستکراوى کۆمەلایەتى
وہکو لەوہى دیاردەيەکى سروشتى بن. ویژەى مندالان کارىگەرئیکى
بەھيزى دەبیت لەسەر دونیابینى نەوہى نوئى و ئاراستەى
بیرکردنەوہيان دەربارەى مەزراندنى گوتارىکى گشتگيرى و مرقۇدۇستى
لەسەرودەختى ویناکردنى خەلکانى خاوەن پىداويستى تايبەت. لەم
سۆنگەيەوہ، بە شەنوکەوکردنى ئەم دوو ھۆنراوہ ئینگلیزى و کوردیيە،
ئەم توپزىنەوہیہ ئەنجامگيرى ئەوہ دەکات کە ویژەى مندالان بەتەنھا
ئامرازیکى نىيە بۆ پرتەوى کەسى (يان خودى)، بەلکە زیاتر رۆبەرئیکى
بەرھەمەینە کە لەرێگەيەوہ گوشەنىگاكان و وینا پىشودەخت

دروستکراوه‌کانی تایبەت بە پیکهاته کۆمەڵاتییه‌کان، دوباره
پیناسه‌بکرینه‌وه و له‌به‌رچاوبگیرینه‌وه و ئاراسته‌بکرین.

وشه‌ کلیلیه‌کان: *که‌مئه‌ندامی، فره‌یی، وێژه‌ی منداڵانی ئینگلیزی و
کوردی، په‌روه‌رده و داهێنان *

