

GORAN & HERRIC
A Comparative Study of Two of Their Poems:
“To the Ivy Flower” & “To Daffoils”

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INTRODUCTION

Goran, Abdullah Beg Sulaiman Abdullah Beg, comes from an important and educated family. His father and grandfather were both poets and also wrote on literature. Goran was born in 1904(1905) in Halabja Province, Sulaimany governorate, Kurdistan of Iraq. He attended the primary school in Halabja and Teachers' Training Institute in Kirkuk. He became a primary school teacher in 1937, and worked as a teacher in the villages of Halabja. In 1937, he left teaching and became a director for the NEAR EAST RADIO BROADCASTING in Jafa, Palestine. In 1960, he became a lecturer in Baghdad University, College of Arts, Kurdish Department. He died in 1962.

Before World War II, Goran learned English and was self-educated in this respect. He is considered to be the greatest innovator in the Kurdish poetry of the twentieth century. He began his career as a follower of the classical poets. But the Kurdish Romantic Movement in literature developed between the two World Wars, and soon after that Goran changed his classic style and became “one of the founders of the Romantic School in Kurdish literature (1). Thus one of the most important

and inspiration of the English Poetry.”(2) This deep influence can be observed clearly in his romantic poems. Surely, one cannot understand the important aspects of his poetry fully without a comprehensive comparative study of his poems in order to realize the extent of the influence of the foreign poets and their thoughts on his poetry and mind. Consequently I shall try to achieve this aim in this research.

Goran and the English Literature

One of the most important sources from which Goran drew his inspirations was the western literature, especially the English literature, at first through translation into the Turkish language, “I was reading some of the works of Shelley and Byron translated into the Turkish language. But after the downfall of the Ottoman Empire and after I had some mastery over the English language, I became able to read their works directly.” (3)

Goran admired and almost adored the works of some of the English metaphysical and romantic poets such as: Robert Herrick, William Wordsworth, Percy Shelley, John Keats, Lord Byron, Samuel Coleridge, and Oscar Wilde, who opened the fountain of his emotions and inspirations.

Thus Goran, who was a genius, succeeded in improving his education besides his English language more than before and became able to read directly from the original sources. However, without his creative and inventive abilities and his excellent taste, the influence of the English literature would have been futile.

Some researchers argue that Goran used to translate from foreign writers, especially the English poet Robert Herrick:

“Thus the translator could, not only translate the text verbatim successfully, but also the tone, emotions and feelings underlying the poem. Goran, as we realize from comparing the two poems, was able to translate the text in a very poetic way, and has given a special importance to the translation of the meanings and the theme of the text, following the method of “explanatory Translation”. Though this translation does not lessen the value of the poem.” (4)

If we examine carefully Goran's poems, especially those which include the themes of nature, beauty, love, women, time, life,... etc, we shall notice two sides: first, the important impact of the English literature on his literary life. Second, his sharp imagination and great ability in digesting the various thoughts, images and details included in the works he was reading and his ability to reproduce them as beautiful painting, wonderful tableaux, nice scenes, delicate images, deep themes... etc. But those new images appear to us as if they were mixed with and derived from the bewitching and beloved views of his homeland Kurdistan which he admired and

Goran's character, thus, underwent a great literary transformation. He could transmit a lot of new innovations and new themes into the Kurdish literature, which entered, on his hands, into a new period, a new era, a new world, full of beauty, and mountains, valleys, clouds, rivers, springs, birds and daffodils. He came to believe that "love and beauty are the parents of literature." (5) Thus the secret was revealed to him and he realized that the most beautiful nature of his dear Kurdistan is a bottomless fountain for poetic themes, and it owns the most suitable, but still dormant, tools for renewing the Kurdish literature and bringing about new innovations.

Goran was and became more and more a worshiper of nature; therefore, he produced a number of poems new in their themes and style. They glorify nature: the rainbow, the clear sky after spring rain, brilliant stars, delicate flowers... etc. "His works occupy an important position in the Kurdish literature, for he played in it Wordsworth's role in the English romantic literature." (6) Indeed, Goran played the same successful role and viewed nature, man, and life with the same eyes.

Robert Herrick (1591-1674)

Robert Herrick was born in London. He had a formal university education; he studied at Cambridge.

Herrick's great admiration and devotion to Ben Jonson explain his attachment to the latter's lyric style. He was one of the most popular poets of the seventeenth century. He was probably the greatest of the Cavalier poets, who wrote lyrics and song of youth, love, happiness, and of beauty found in transient things. They take life as they find it, often with a mocking spirit.

Herrick wrote a number of occasional poems. But the majority of his poems are short lyrics. "He is considered by some critics to be the greatest song writer in English." (7)

Herrick's lyrics reflect his sunny disposition, his gaiety of manner, his love for people, and also his often cynical view of the world. Yet, in spite of his command of musical language and the delicacy of his poems, they are not often passionate. The best of them tell of country air, sweet scents, flowers and girls. Herrick sometimes spoke of girls as if they were flowers and vice versa (8).

Later in his career, he took religious orders and became a vicar in Devonshire, where he found new enjoyment in the country festivals, feasts and dances. "Herrick was a strange clergyman, one whose love of nature and human pleasures was almost pagan." (9)

To Daffodils (10)

Fair daffodils, we weep to see
 You haste away soon,
 As yet the early-rising sun
 Has not attain'd his soon
 Stay, Stay,
 Until the hasting day
 Has run
 But to the evensong;
 And having prayed together, we
 Will go with you along.

We have short time to stay as you;
 We have as short a spring;
 As quick a growth to meet decay,
 As you, or anything.
 We die,
 As your hours do, and dry
 Away.
 Like to the summer's rain;
 Or as the pearls of morning's dew,
 Ne'er to be found again.

Robert Herrick (1648)

بۆ گۆلی لاولاو (۱۱)

به كۆل گریان له چاوم دی، گۆلی لاولاو پهنگاوپهنگ
 له بهرچی سیس نه بی وا زوو؟ چیه نه سبابی ژاكانتا؟
 هه موو تاویکه رێژ هه نهاتوو ه بۆچی وه ها بی دهنگ
 نه ژاکیی؟ توخوا نه ی گۆل، سه بر دهستم به دامانتا
 سه بر تویی خوا تاویکی تر پارهسته تا عومرم
 وه كۆرۆژی چله ی زستان له هه وری مهینه ت ناوا بی،
 منیش هاویری سه فه رتم نه ی گۆلی لاولاو منیش نه نرم
 منیش خیلقه تا وه كۆتۆوا نه بی زۆرم له گه ل چا بی!

منیش وهک تۆ به قام کورته و به هارم تیژو که م فرسه ت
 گه شه م مه یله و زهوا له چه شنی تۆ چه شنی هه موو دنیا
 وهکو بارانی هاوین زوو فه نایه عومری بی مروهت،
 ته به خخور مایه یه هه یهات به چه شنی شه ونمی سه ر گیا! ...

عبدا لله گوران

To The Ivy Flower

I cry my eyes out bitterly, colourful Ivy flower
 Why do you wither so soon? What are the reasons for your faintness?
 The sun has just shone, a little while ago, Why do you so silently
 Fade away? For God's sake, be patient, flower; I entreat you!

Be patient, for God's sake! Stay for another while, till my life
 Like the sun of a mid-winter day, sets behind the cloud of sorrow;
 I am also your mate on your journey, Ivy flower, I also die!
 Creation is no better for me than for you!

Like you, my stay is short, my spring is quick with not much chance,
 My growth declines towards mortality like you, like the whole universe;
 Like the summer's rain soon my trustless age becomes mortal;
 Vaporization is the result, Alas! Like the dew on the grass!

A Comparative Study of The Two Poems

a. The Titles:

If we examine the titles of the two poems carefully, we shall notice at once that Goran right from the beginning did not try to imitate the original poet verbatim. Goran, as a genius, chose a new title for his poem (To The Ivy Flower) and this choice was not by a mere chance. The new title is more proper and fits the theme perfectly. Therefore, it can be considered an innovation. The Ivy flower's life is shorter than the daffodil's life; it lives only a few hours, from sunrise till before noon (around 10-11 o'clock), and the period of time mentioned in both the poems is early in the morning till a short while before noon. Herric says:

As yet the early-rising sun
 Has not attain'd his noon

And Goran says:

The sun has just shone, a little while ago.

It is obvious from the above lines that the time is early in the morning and before noon, although Goran does not mention the word (noon) directly. So the time is not mid-day yet and the flower has already begun to wither and fade away. The procedure of decay or death has begun practically after a few hours (4-5 hours) of the flower's life. This fact of a very short life is true to the ivy flower, not the daffodil, because the daffodil lives, at least in Kurdistan, for a few days or almost a week. It is the ivy flower that lives a few hours, from sunrise till before noon. Goran, as a primary school teacher, had lived and taught in a number of villages. Moreover he had visited many others, and had noticed with his keen eyes and sharp memory the ways of nature; growing of plants, blossoming and blooming of flowers, withering, decaying, ... etc. It was very clever of him to choose the new title which is nearer to reality and fits exactly the period of time and the theme of the very short life suggested in the two poems.

b. The Forms (Rhyme & Rhythm)

Herric's poem contains two ten-lined stanzas. The rhyme pattern of the poem goes as follows in the two stanzas:

see soon sun noon stay day run song we along
a b c b d d c e a e

So the rhyme pattern is: a b c b d d c e a e

The metrical scheme or the rhythm of the poem is extremely light and lyrical, with the movement of song or dance. The normally iambic tetrameter and iambic trimeter lines succeed each other. The short lines provide further variety. The poem with its unified tone becomes at once deftly light and serious:

u l u l u l u l
Fair da / ffodils/ we weep/ to see iambic tetrameter

u l u l u l
You haste / away / so soon iambic trimeter

u l u l u l u l
As yet / the ear / ly ri / sing sun

u l u l u l
Has not / attain'd / his noon

Goran's poem, on the other hand, contains three four-lined stanzas. The stanzas are in the form of quatrains and have the rhyme scheme of a quatrain: a, b, a, b and this rhyme pattern is repeated in the three stanzas:

b a b a
پهنگاو پهنگ ژاکانت بی دهنگ دامانت

The form of the poem (To The Ivy Flower) is different from the form of (To Daffodils) not only in the number of stanzas and the rhyme scheme, but also in metrical pattern adopted by the two poets. Goran uses one of the metrical patterns of the Arabic Poetry, a meter of the Antispastic Pattern; the trilling (Al-Hazaj) which depends on the quantity of the syllables and each foot contains four syllables; an open (short or weak) syllable followed by three closed (long or strong) syllables (- - - u), and each line contains

- - - u - - - u - - - u - - - u
 به کون گریبان / نه چاوم دی // گوئی لاولو / ی ره نگا وره نگ
 caesura
 - - - u - - - u - - - u - - - u
 نه به رچی سیس / نه بی وا زوو؟ // چیه نه سبا / بی ژاکانت ؟
 مفاعلتن / مفاعلتن // مفاعلتن / مفاعلتن

This meter, with a point at which a pause naturally occurs in the middle of the line of verse (caesura), is suitable usually to express seriousness, sadness, and solemnity of a theme. Goran, as usual, was very successful in choosing this meter because the long feet, which contain one open and three closed or long syllables each, help in reflecting the gravity and the magnificance of the serious theme of life and death; it reflects the shortness of life which looks like a swiftly passing dream and the grief, awe and misery we feel when we think about or see its sad end; death. Unlike the swift patterns, a slow and long foot inspires hard thought and awe also a feeling of reverence and puzzlement over the mystery of life and death or creation which makes the main theme of the two poems.

c. Figures of Speech & Idiomatic Language:

The imagery of ephemeral flowers, the sun that runs his course, short spring, summer rain, decay and death are familiar, and along with the theme of (Carpe Diem - Seize the day) are perfectly conventional. And yet in using these images and this theme, Herrick displays art and produces something more than a repetition of an old idea. It is a lively song about the subjects of youth and age. In other words the manner contrasts with the matter; it is a song in lyric form on the profoundly serious subject of life and death.

Herrick uses many figures of speech emphatically, e.g., the conventional personification of the flower and its short beautiful spring compared with the shortness of human life. There is also his emphatic repetition of sounds, e.g., alliteration in: we wEEP; so soon... etc. Consonance in: Fair daffodils, We have about it

Again his metaphorical style:

Fair daffodils: the flower has become a fair girl, and it is personified as well; it can listen to the poet, walk, stay, pray and go away just like human beings.

The second stanza is teeming with similies:

We have short time to stay as you

We have as short a spring

As quick a growth to meet decay

As you or anything

.....

Like to the summer's rain

or as the pearls of morning's dew

Ne'er to be found again

All these artful devices find their culmination and the tone is summed up in the climax: We die. The poet accepts and utters this result as an inevitable, irrefutable simple fact beyond all dispute.

Now if we examine Goran's poem in the light of the artful devices mentioned above, we shall immediately meet with Goran's real ability in that field, too. Goran's flowery style and idiomatic language are naturally clad and adorned richly in the beauty and spirit of the Kurdish language. His poems are full of Kurdish idioms and wonderful tableaux and views of Kurdistan. His idioms reflect the Kurdish character and social life. Right from the beginning his style differs; Heric's expression (we weep to see) is a mere statement, but Goran's (I cry my eyes out bitterly..) is not a normal type of crying; it is hard and bitter. In fact the Kurdish word (به کۆن) means and suggests: (boiling, heat, and warmth). Thus, the poet's feelings and emotions are agitated like boiling water and it is overflowing his eyes which is called hypersensitivity. This shows that Goran is more passionate and his feelings are warmer and stronger. The alliteration and consonance in the first and third lines emphasize the sense of bitter sobbing; look at the repetition of the /g/ sound in the first, and the /h/ sound in the third line; which is called (Onomatopoeia):

In the third line of his poem, Heric utters another fact or statement calmly, without arguing or much debate:

We haste away so soon...

Like a religious priest, he believes the doctrine of the church and he accepts the ways of God as a matter of fact or inevitable, without showing any kind of disagreement or resistance.

On the other hand, Gorans expressions in the first, second, and the third lines of the first stanza of his poem are not in the juxtaposition of...

are three successive questions about the biological facts of withering, decaying, dying and drying up, which reveal the poet's perplexity and bewilderment about the puzzle of life and death. At the same time they imply a sense of trying and accusing a higher blind, unjust, destroying and tyrannical power : (Why...? Why...? What are the reasons...?) with a sense of rejecting and resisting it: (Why..... so silently...?). Goran as a thinker, marxist and philosopher cries and obviously encourages the flower (or human beings) to understand, to say something, to ask, to resist!!...

Why do you wither so soon?

What are the reasons for your faintness?

Why do you so silently fade away?

These questions carry the reader yet into a deeper level of thinking about the secret of Existence: Why do creatures live? And then so miserably die and vanish into nothingness? What are the real reasons behind Creation?... etc. The questions are very successful in expressing doubt, suspicion, perplexity and man's ignorance and pessimism:

I am your mate also on your journey, Ivy flower, I also die!

Creation is no better for me than for you...

.....

Like the summer's rain, my trustless age soon becomes mortal,
And the result is vaporization, Alas! Like the dew on the grass!

The same thing can be said about Heric's cry: "Stay, Stay..." Although his words are urgent yet Goran's imperative voice in the idioms, "Be patient, I entreat you" and "Be patient for God's sake" are more emphatic and attract immediate attention, they sound more cordial and familiar.

In the second line of the second stanza, Goran uses another expression "the forty of winter" which means the forty days of mid-winter. Winter in Kurdistan is characterized by severe cold weather, snow storms, cloudy sky, barren fields and financial difficulties, especially for the villagers. That is why winter is, especially the mid-forty days, associated, in Kurdish literature with hardship, suffering, and painful struggle for survival.

It also indicates depression, poverty, old age, death... etc. and because of all the previously mentioned connotations of the word, the meaning becomes deeper and more poignant and comprehensive. The poet compares his own life to the very short and hard days of mid-winter. This shows more than mere shortness; moreover, the comparison reflects the lives of his country-fellows as well. This effective use of ornate literary style proves him a great genius, for it is very far from thoughtless translation.

d. The Themes:

The use of flowers as symbols of beauty, is common in English poetry, indeed in world poetry in general. In "To Daffodils" Herrick addresses some daffodils whose short-lived beauty reminds him of the shortness of human life. He regrets that time moves faster than one would wish. The poet's message is clear enough; one should make the most of one's life before it is too late. (12)

The stages of man's life are shown in this poem as a curve in the shape of an arch made by the sun in his racing through the sky:

The early rising sun	⇒	childhood
Before noon	⇒	Youth
Noon or mid-day	⇒	Maturity of manhood
Evening	⇒	Old age
Night	⇒	Death

Thus the course of one day symbolizes man's life. The daffodils symbolize the prime of youth and the beauty or the spring of life, which is the best part and shorter than the other parts.

Goran draws the same arch and takes the same theme; kneads it and moulds it into something new and beautiful:

Why do you wither so soon?
..... so silently fade away?

As indicated before, the theme in Goran's poem becomes deeper; about the profound mysteries of life, besides its dream-like shortness. It is a call from a philosopher to the human race not to surrender easily; a call for a better understanding of life and getting deeper knowledge of its mysteries and of nature's hidden facts as well as its moral philosophy. In other words, the search for knowledge about the universe in which we exist and the secret or mystery of existence itself. This search is a human right and it leads man to abandon cruelty, tyranny, suppression, violence and terrorism.

Man will be given relief from pain and sorrow, and will be able to live in peace and happiness. Life is unreliable, "my trustless age...", so man must try his best to make his short life fruitful, serving himself, his society and humanity in general.

CONCLUSION

In literature, as in any other field of knowledge, writers and innovators usually make use of the works and productions of those who preceded them and also their contemporaries. This can be done as a means to achieve new works or productions in order to continue what others had begun on the way of building the huge human civilization. Following the same principle, the great Kurdish poet, Abdulla Goran came under the influence of foreign literature, especially English literature and poetry. In my research, I proved that this influence was something natural, healthy and very useful to him. It is well justified because it enriched his education and cultural background. He did not use the new education which came from foreigners uselessly as a mere imitator, but on the contrary, he moulded it again as a thinker and genius, in order to make it acceptable to the Kurdish culture and taste. It was changed in a way that makes it new and remarkable in serving the Kurdish society.

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کورتە ی ئیکۆئینه وه

له وێژهدا وهك له هه موو بورا هكانی تری ژباندا له زانستو روشنبیریو ... هتد نووسه ران و داهینه ران به ناسایی سوود وهرنه گرن له نووسین و به رهه می پیشووانیانو ته نانه ت هاوسه رده مه کانی خویان به نیازی نه نجام دانی کارو به رهه می نووی ته واوکردنو گه شه پیدانی کاره روشنبیرییه کانی مروقییه تیو زیاتر بلندکردنی ته لاری شارستانییه تو به هه مان شیوه شاعیری گه وره ی کورد عبدا لله گوران نه ده بی بیگانه به تایبه تی نه ده بو شیعری ئینگلیزی کاریگه ر بووه له میشکو ده روونی. له م ئیکۆئینه یه دا هه وئم داوه به به لگه بیسه ئه یتم که نه و کارتیکردنه پرۆسه یه کی سروشتی و راستو زۆر به سوود بووه بو مامۆستا گوران له به رنه وه ی که روشنبیریو هوشمه ندی خوی پی موتوریه و ده وئه مه ند کردوو ه. گوران نه و روشنبیرییه نووییه ی که له نووسه رانی بیگانه به دهستی هیناوه وهك لاسایی که ره وه یه ک یان به ریگه یه کی بی که ئک به کاری نه هیناوه به ئکو به پیچه وانه وه وهك وه ستایه کی کارامه نه و زانیاری یانه ی له میشکی دا خه ملاندوو وه سه رله نووی به تامو چیژو بوو به رگیکی نووی کورد ه وارییه وه دایرشتوو ته وه به جوړیک که زۆر په سه نده به پیوه ری که لتوری روشنبیری مروقی کورد. نه و کارتیکردنه بیگانه یه به جوړیک په نگه داوه ته وه له به رهه مه کانی گوراندا که به نووی کارییه کی زۆر به سوود دانه نری بو خزمه ت کردنی کۆمه ئی کورد ه واری.

الخلاصة

في الأدب، كما في حقول المعرفة الأخرى، يلجأ المؤلفون و المبدعون عادة الى الاستفادة من أعمال ونتاجات الآخرين الذين سبقوهم في ذلك الحقل أو المعاصرين لهم، كوسيلة لانجاز أعمال ونتاجات جديدة لأجل تكملة ما بدأ به الآخرون على طريق بناء الحضارة الانسانية الشاخصة. و من نفس المنطلق، فقد تأثر الشاعر الكردي الكبير عبدالله كُوران بالادب الأجنبي و بالأخص الأدب و الشعر الانكليزيين. في بحثي هذا أحاول أن أثبت بالأدلة أن هذا التأثير كان طبيعياً و صحياً مفيداً جداً و مبرراً بالنسبة للشاعر حيث أنه أغنى ثقافته خلفيته التراثية. فالشاعر لم يستخدم الثقافة الجديدة التي بلغت من الأجانب كمقلد فقط أو بطريقة غير ذي فائدة بل على العكس فقد قام بتغييرها و تشكيلها مرة أخرى كمفكر مبدع لأجل أن تصبح مقبولة من الذوق و التراث الفكري الكردي و شعت تلك الثقافة في شعره بحيث بدت جديدة و مفيدة في خدمة المجتمع الكردي.

سوپاس

سوپاس و پیزانی بی پایانی خۆم پیشکەش ئەکەم بە بە ریزان:

۱- دکتور دلتشاد علی محمد ئە بە شی زمانی کوردی کە یارمەتی دام بە شی کردنه وهی وه زنی وه رووزی شیعره کوردییه کە .

۲- ماموستا عبدالقادر فرج رشان ئە بە شی زمانی ئینگلیزی کە یارمەتی دام بە پیاچوونه وه بزارکردنی نووسینه ئینگلیزییه کە ئە رووی زمانه وانیه وه .

زۆر سوپاسی یارمەتی و تییینییه بە نرخه کانیان ئەکەم وه هیوای سه رکه وتیان بو ئە خوازم.