

دراسة مقارنة للشعر الرومانسي عند الدكتور إبراهيم ناجي وطاهر بك الجاف

فريدون اله وردى

طالب الدكتوراه ، كلية الآداب والعلوم الإنسانية ، قسم اللغة العربية وآدابها ، فرع طهران

المركزي ، جامعة آزاد الإسلامية ، طهران ، إيران

سندس كردآبادى (الكاتبة المسؤولة)

الأستاذة المساعدة ، كلية الآداب والعلوم الإنسانية ، قسم اللغة العربية وآدابها ، فرع طهران

المركزي ، جامعة آزاد الإسلامية ، طهران ، إيران

سيمين ولوى

الأستاذة المشاركة ، كلية الآداب والعلوم الإنسانية ، قسم اللغة العربية وآدابها ، فرع طهران

المركزي ، جامعة آزاد الإسلامية ، طهران ، إيران

A comparative study of the romantic poetry of Dr. Ebrahim Nagi and Taher Beg Jaff

Fereydoon allahverdi

**PHD student Department of Arabic literature , Tehran Central
Branch , Islamic Azad University , Tehran , Iran**

Soundos kordabadi (Corresponding Author)

**Assitant Professor , Department of Arabic Literature , Tehran
Central Branch , Islamic Azad University , Tehran , Iran**

Simin valavi

**Associate Professor , Department of Arabic Literature , Tehran
Central Branch , Islamic Azad University , Tehran , Iran**

المستخلص

لطالما ارتبطت حياة الإنسان بمفهوم الحب ، فتكرر هذا المفهوم في أعمال الشعراء والكتاب مما خلق له جاذبية هائلة ، ولقد تأثرت مظاهر الحب بالأحداث الثقافية والأدبية والاجتماعية للبشرية عبر أزمنة وأماكن مختلفة .

ناجي والجاف من أهم شعراء كتابة القصائد الشعرية الغنائية العربية والكردية في الفترة المعاصرة ، ولكن لسوء الحظ ، فإن الجاف غير معروف للعالم بسبب نقص الكتابة عنه من قبل المؤلفين والعلماء في هذا الصدد ؛ رغم أن الجاف يعد من أبرز الشعراء الأكراد . لقد كان ناجي والجاف مصممين بشدة على كتابة القصائد الشعرية الغنائية ؛ لذلك فمن المناسب اعتبارهم رواد في هذا النوع من الإبداع وبخاصة في القصائد الشعرية الغنائية الرومانسية ، ويرى ناجي محبوبته بشكل مختلف إذ أن لديه حب بريء خالص ؛ يعبر عن حياة مليئة بالحب والعشق مع الحزن والأسى ، ويشرح إحسان عباس ذلك فيقول : "كل تعبيرات الطبيعة والأشياء تنعكس في حس الشاعر وحزنه ، ولن يهدئ الخمر هذا الحزن حتى بلوغ الحبيب" ، أما الجاف فإنه يتأمل في الجوانب المادية في الحب والحبيب ، وعلى ما يبدو أن موقف الجاف المادي والشكلي متجذر في حبه الكبير للحبيب ، وفي الغالب فإن الشعراء الأكراد يتأثرون بشعراء وكتاب الدول الأخرى .

إن العلاقة بين الحب المادي والحب النقي مختلفة من وجهة نظر هذين الشاعرين ، إذ يعتقد ناجي أن الحب المادي أو الرسمي هو بداية الحب الإلهي الخالص ، بشرط ألا يرتبط هذا الحب بالشهوة ؛ ومع ذلك ، فإن وجهة النظر هذه ليست قوية في عمل طاهر بك الجاف ، ربما بسبب ظروف معيشته التي كانت أرستقراطية وخالية من الهموم إلى حد ما ، ويمكن ملاحظة تأثير هذا العامل في حب الجاف الشكلي والمادي .

الكلمات المفتاحية : الحب ، الأدب الكردي والعربي ، كبار الشعراء ، الأدب المقارن .

Abstract

Human life has always been connected to the concept of love; it has recurred in the works of poets and writers creating a tremendous attraction. The manifestation of love has been influenced by cultural, literary, and social events of humankind through different times and places. Nagi and Jaff are among the most important Arab and Kurdish sonnet writing poets of the contemporary period. Unfortunately, Jaff is less known to the world due to the lack of research by authors and scholars in this regard; however, Jaff is one of the most prominent Kurdish poets. Nagi and Jaff were highly determined in writing sonnets; therefore, it is appropriate to consider them as pioneers of sonnet form particularly romantic sonnets. Nagi views his beloved differently and has a pure innocent love; he expresses a life full of love and adoration along with sorrow and grief. "All expressions of nature and objects are reflected in the poet's sorrow and grief, no wine will ever soothe this sorrow even the attainment of the beloved" Ehsan Abbas explains. However, Jaff reflects on the physical and material aspects of love and his beloved. Jaff's material and formal stance is rooted in his great love for the beloved. Mostly, Kurdish poets are influenced by poets and writers of other nations. The relationship between material love and pure love is different in the viewpoint of these two poets. Nagi believes that material or formal love is the beginning of pure divine love, provided that this love is not associated with lust; yet such viewpoint is not strong in Taher Beg Jaff's work probably due to his living condition which was aristocratic and carefree to some extent. Perhaps the impact of this factor can be observed in Jaff's formal and material love.

Key words : Love , Kurdish and Arabic literature , great poets , comparative literature

1. Introduction

Lyric poetry is a type of poetry in which "the primary objective of the poet is to report the inner emotions through the expression of an exquisite form. The range of such emotion is wide and diverse; from romantic feelings to joviality, scorn, pain, sadness, and other personal and social emotions." ((Zarghani, 2009: 91 and 92). Love is a divine gift bestowed upon human beings and penetrated to their essence; human has been constantly searching for an idol and a lover. Dr. Ibrahim Nagi, the well-known Egyptian poet, and Taher Beg Jaff, the famous Kurdish poet, are selected for the study. Nagi is one of the pioneers in Arab romantic poetry being famous for writing sonnets, love poems, especially pure love. Furthermore, Jaff is one of the most important sonnet-writing poets being well known for the expression of formal material love towards the beloved. The main objective of the present work is a comparative study of love and the manifestation of the beloved in the sonnets of Jaff and Nagi. The present comparison does not tend to show superiority of the content of words or poetry of a poet over the other one, it neither attempts to determine the poets' influence on each other because the probability in this regard is unlikely. Having a comparative approach, we intend to study the romantic poetry of these two contemporary Arab and Kurdish poets and reflect on nature love and its manifestation, along with concepts such as woman and love, chastity, separation, nature, homeland, sadness, and liberation to study the poetry of Dr.Nagi and Taher Beg Jaff while considering love, beloved, and lover.

1.1. Research questions

- A. How can the concept of love be compared comparatively in the poetry of two poets?
- B. How can the reflection of love in the poetry of two poets be examined based on the principles of the school of Romanticism?

1.2. The hypotheses of this research are as follows:

- a. The school of Romanticism has influenced both poets, directly and indirectly, the reflection of love, being one of the foundations of this school, can be observed in the poetry of these poets.
- b. Love is well reflected in the poetry of the two poets. Manifesting itself in various shapes, this love is indicated by a simple eloquent language and pleasant expression, and many examples of it can be found in the poetry of the two poets.

1.3. The review of literature

The relationship between the poetry of these two contemporary Arab and Kurdish poets has not been investigated in an independent study. The

following studies are related to the subject of the present article and the concept of love and comparative literature: Javad Dehghanian and Ayesha Mallahi (2013) have conducted research entitled, "Comparative study of romantic concepts in the works of Fereydoun Moshiri and Nizar Ghobani" published in the eighth issue of the Journal of Comparative Literature of Shahid Bahonar, University of Kerman. Sedigheh Alipour and Robabeh Yazdannejad (2013) have studied a similar subject in their article "Aesthetics of love with a comparative view on Shamloo and Qobani's poetry" published in the eighth issue of the Journal of Comparative Literature of Shahid Bahonar, University of Kerman. "A Comparative Study of the romantic poetry of Ebrahim Nagi and Hossein Monzavi" and "A Comparative Study of the themes of romanticism in the poetry of Ebrahim Nagi and Mohammad Hossein Shahriyar", are conducted by Abdul Ahad Gheibi et al., Lesan Mobin Magazine, summer 2011, No. 4. "Arabic Characters: Ibrahim Nagi, Poet of Love and Rejection" written by Ali Gharib Bahij, Al-Jadeed Magazine, April 1997, No. 127, "Pessimism in the poetry of Ibrahim Nagi", Roghayeh Rostampour, Nedaye Sadegh Magazine, Fall 2001, No. 23. No research has been conducted on the concept of love in the poetry of Dr. Nagi and Tahir Beg Jaff in both Arabic and Kurdish; in addition, a few articles and researches have been conducted about these Kurdish and Arab poets. Therefore, it seems necessary to conduct a comparative study of the similarities between the romantic poetry of these two Kurdish and Arab poets, based on the literary, cultural, and social approach. It is hoped that the present study will be a step for more and more complete research in the future.

2. The definition of romanticism

"Romantic is derived from the French word Romanz, which referred to the vernacular 'romance' languages, rooted in Latin; such as French, Spanish, Portuguese, Italian, etc. (Heath vojoodi Barham, 2004: 5)." The word romantic has two meanings; the first meaning is an expertise term meaning a particular school of poetry that stemmed from Europe in the nineteenth century and then entered Iran, the second meaning is more general including any poem with a lyrical and sad theme as well as a lot of emphasis on emotions. (Zarghani, 2004: 216).

2.1. Romantic love

The concept of love is so vast that any poet, according to their talent and ability, has spoken about it. Romantic poets believe that love has an original meaning and that is; "attraction". This feature is common to all beings. The basis of this world; "Even the cause of the existence of

creatures, and the first attribute of God, is love." (Ghanimi Hilal, 1971: 173). Romantic love is reflected in Dr. Nagi's poetry through several manifestations. Nagi describes his pure love through a romantic emotional form, and as Fawzi Atwi states, "he does not value life without love. He believes that love purifies souls and therefore, he believes that the purest love is found in the purest hearts of children." (Atwi, 1998: 6). "Love and emotions, as well as the inner experiences of the poet, are of utmost importance in the school of Romanticism; and lyrical poetry, romantic novels, short stories, etc. are regarded as the major common forms in this school". (Travik, 1994: 454).

3. A glance at the life of Nagi

Ibrahim bin Ahmad Nagi was born in 1898 in the Shabra region in Cairo. He spent his childhood in the beautiful Mansoura city of Egypt and the Nile River; he was raised in a cultural and literary family. His father's love of gaining knowledge resulted in Nagi's genius and creativity; he started primary school sooner than other children did at the age of five (Manshawī al-Jalī, Bitā, vil. 1: 152). "He was a talented physician and, at the same time, a first-rate romantic poet, and a member of the Apollo group, training a group of elite Egyptian poets. They broke the Arabic poetry free from the ancient classical limitations; they have constantly been involved with love, separation, loneliness, reaching the beloved, sincere feelings, homeland, and nature, etc. Ibrahim Nagi is one of Egypt's contemporary romantic poets, whose "true and indirect love" plays a significant role in his poetic themes. Nagi died in 1953 in London." (R.K. Qeibi, 2012:132). Dr.Nagi has translated and written several books, the title of some of them are mentioned here "Aqani Shekspear, Kayfa La Yafham Al Nas, Azhar Al Shar, Resalat al Hayat va Towfiq Hakim Alfanan Alhaer" and four poetry books titled; "Fi Ma'ba Al layl, LAyali Al Ghahera, Taer al Jarih, and Vara al Qamam" (Vadi, 2000: 210).

4. A glance at jaff's life

"Tahir Beg Jaff" was born in the tribe of Jaff, many famous writers and poets were from this family. He was born in Halabja almost one hundred and forty years ago. He could tremendously influence Kurdish literature through his short life. He was so talented that wrote poems in Kurdish, Arabic, Persian, and Turkish. Most of Tahir Beg's poems are on "formal and indirect love", but he also has praised God and the attributes of the Holy Prophet (PBUH), as well as the love for the Ahl al-Bayt (PBUT) in his poetry collection; in addition, he has some verses about spiritual and pure love. The poetry of Tahir beg refers to the hardships of

love, loss, separation from the beloved, love for nature and homeland, begging for love from the beloved, and also complaining about his beloved. Born and raised in an aristocratic family, Tahir had a great tendency to live a vivacious life full of love and adoration towards women; in addition, he uncontrollably admired the beauties of nature. These are the examples of "the school of romanticism. (A school in Arabic poetry and literature founded by great figures such as Dr. Nagi). "Unrequited love is the most obvious manifestation of the intolerance of love in his poems. His poetry expresses his issues more than anything else." (Jaff, 2014: 5-7).

5. Subject analysis:

5.1. Love from the perspective of the two poets

It may seem strange and unlikely at first glance to compare Jaff with Nagi; however, they have at least as much in common as the differences. It is also worth mentioning that the worldview of the two poets may be considered different. These two poets look at love from two different perspectives. Jaff's worldview is materialistic and realistic yet Nagi's attitude is pure. In addition to the religious beliefs, both poets believe in having fun and ambition. Therefore, if these two poets consider some issues like life, material love, pure love, destiny, nature and homeland, beloved reunion, divine love, etc. then they will have the same views in some aspects. Their distance from each other is sometimes short and short and sometimes long and great, so we must explore the court of the savior and Jaf, for examples and manifestations of pure and chaste love and material and physical love, or as the famous saying goes, "May and beloved and Find the "Wine Cup" in the poems of these poets. Their difference is sometimes great and sometimes not much, so we must explore their books, find samples and manifestations of pure or material love, or as the famous saying goes, to find "wine and beloved and wine cup" in the poems of these poets. "Those who have explored the truth of love and after immersing themselves in the sea of research have seen it as a hidden pearl in the shell of a life." (Ein Al-Qodat, Bi Ta: 98). This relative material thinking of Jaff is not a reason to recognize this love as a complete physical love. Therefore, it can be said that Jaff and Nagi are writers who love women and their love, nature and its beauties, and their homeland, even though Nagi belongs to a different place and time, language, beliefs, and culture, destiny is against him and the situation does not seem to be as he intended. However, Jaff's destiny is kinder towards him. Living in love and having a sense of belonging to the beloved, true love and fascination are the main and prominent features of

the poems of Tahir beg Jaaf and Dr. Nagi. Hence, the main essence of the poems of both poets includes these important themes. Love in Tahir Beg Jaff's poems is influenced by the prosperous and carefree environment in which he was raised. The main themes of his poems are "material and formal love". Under such conditions, "the poet expresses his love for his beloved, tells the story of his love and praises the beauty and tenderness of the beloved, makes her superior to Leila and her beauties, and believes Majnoon is the leader of all lovers ." (Mohammadi Raigani and Khazli, No. 35, Fall 2015). Dr. Nagi's poems are influenced by the school of Romanticism, which is a poem full of emotion and with pure, true love and far from discourteous love, although this feature has not prevented him from composing beautiful poems in material love. Using the clearest concepts and words, Nagi shows the purest manifestations of love in the beautiful ode of "Doubt" addressed to his beloved as the following:

« أليلاي حبي فيك حبٌ موحّدٌ تنزهه عن ريبٍ وجلٍ عن الشريكِ
تبقي بقاء القلب ينبض دائماً وليس لسيلوانٍ وليس إلي تركٍ»

(Nagi, 2008: 132)

Oh my, Leila, my love for you is pure, chaste, and clear, as long as my heart beats, this love is always present and will not be forgotten. (My love for my beloved is not only pure and chaste but also eternal and lasting).

Love is inextricably linked with all the poetic manifestations. This feature is evident in all the illustrations of these poets with a special beauty. It is free from a specific language, race, nationality, and literature "to the extent that the poet portrays the beloved in her absence, and according to Qaisar Aminpour, even if there is no beloved, the lover creates the beloved."

"Even if you are not present, I create you

As the hotness of the desert creates the mirage "(Aminpour, 2009: 217)

The lover and the beloved are intertwined to reach unity, the union that leads to human perfection. Without one being dominant and the other defeated, one strong and the other subjugated, as if one is incomplete without the other (Zarghani, 2004: 520). Love has always been a forerunner in the lasting works of Arab and Kurdish poets and has gained a special status depending on the poets' personality, experience, and thoughts. Since ancient literary periods, Arabic and Kurdish poetry and literature have been familiar with sonnets and love, and this

continues in later periods and poets. Arab poets paid special attention to the female body. Nagi was also aware of this, described it in many verses, and portrayed its beauties.

أَحِبُّكَ فَوْقَ مَا عَشِقْتَ قُلُوبًا وَ لَا أَدْرِي الَّذِي مِنْ بَعْدِ حَبِي
وَ اعْلَمْ أَنَّ كُلِّي فِيكَ فَانٍ وَ عَيْنِي فِيكَ ذَائِبَةٌ وَ قَلْبِي

(Nagi, 1999: 274)

I love my beloved more than when the heart falls in love; I do not know anyone more loyal to love than myself. I know that not only my heart and eyes but also my whole being have immersed in you and I love you through the love.

5.2. Love towards the beloved

The poets of the present study do not consider love and the beloved as inseparable parts of their existence and believe that through love, we must reach unity. According to Khayyam, in the end, the destiny of man and the world is to be united with love, and that is enough.

"Saqi, the flower, and the greens have become vivacious

Another week has been buried so beware"

(Rubaiyat, Khayyam, 14: 2006)

«وَأَخْلَقُ مِثْلَمَا أَهْوَى خِيَالًا وَ أَسْنَدَنِي الْأَمَانِي وَ الْحَيَا»

(Nagi, 2008: 70)

As I love, I create an imagination with which I get closer to my dreams and my beloved.

"Let the hut of sorrow light up

Tonight the shining moon came to my hut

My soul and heart are sacrificed for her

Because tonight, the queen of virtue is in my beggarly hut"

(Jaff, 2711: 166)

Poets who write poetry on love consider it as alchemy and a miracle that turns the lover into gold, and according to Nizar Qobbani, a man without love is a man without God. From the point of view of these poets, the wine of love increases happiness and joy. Regarding love, Ali Saadatpour believes: "Joy is what we received from carrying the burden of God's trust, the other creatures chose their comfort, and since we did not seek our comfort, the beloved –God- sent the gift of love to us to achieve eternal joy."

(Saadatpour, 1979: 401)

5.3. The theme of love in Nagi and Jaff poetry

The most subtle mental and inner feelings and desires of human beings can be found in romantic poetry. These romantic feelings are abundantly expressed in the pleasant poems of Arab and Kurdish poets. According to their poems, they have gained experiences in the painful rout of love. Zohreh Kasaian describes in her book entitled, "A Comparative Study of the Return to Principle in the Mystical Literature of the World" that "basically, the cause of the movement and endeavor of beings is the desire for perfection." (Kasaian, 2008: 257).

Poets have always used the beloved's eyelashes as a unique tool for expressing their beauties. Jaff also introduces his beloved's eyes and eyelashes as an arrow that targets the poet's heart, which has taken sleep and food from its lover.

«نیشی په یکانی موژه ت، تیری که کاری بوو، له دل
دوو شه وان تا صب، هه تا دانې نه دا، نه سره و ته وه

.. (jaff, 2001:23)

Oh, my beloved, your eyelashes are like an arrow on Tahir's heart, because of the pain of this arrow's wound, Tahir has not closed his eyes until dawn for nights, and he sighs moans, and groans.

Nagi praises his beloved and introduces her as the only love and desire of his life. He further considers her as the only happiness of his life and considers the life without her as nothing but misguidance.

«و ما العمرُ إلّا أنتِ و الحبُّ و المني ما كان باقي العمرِ غير ضلالٍ»

(Nagi, 2008: 216)

Life means nothing but being with the beloved, and the love for her, the rest is nothing but futility, arrogance, and destruction

6. Jaff and Nagi's in direct love

Regarding the material poems and indirect love of the poets of this study, it is worth mentioning that most of the poems of the Kurdish poet, Tahir Beg Jaff, focus on indirect love. Women from the perspective of Jaff, have more of an aesthetic aspect. Nagi and Jaff write about the most beautiful secrets of love and the most exhilarating feeling and affection in the soul and mind for their audience, to the extent that they distance the audience from the sorrow and grief of the world. Such beautiful romantic poems make the reader aware of the greatness of the thoughts and souls of these two poets. However, there is a difference in that regard, Jaff has paid more attention to the female body than Nagi, and he has described the beauties of women carefully and with special taste. Kurdish poets

have always paid special attention to the female body as one of the tools to express the unique beauties of their beloveds, justifying their irrational love; Taherbag It is no exception to this rule.

«وه كوو مـه رجـاني ثـالـه ره نـگـي ثـه شـكم
لـه تـاو روخـساري لـه عـل و لـيوي يـاقووت
مـه كـه مـه نـعم لـه شـه هـدي لـيوي ثـالت

The color of my tears is red like coral and blood

The redness of my tears is affected by her beautiful face

Do not deprive me of the sweetness of the red lips and its newly blossomed buds. Because you know, no one can live and survive without daily eating and drinking.

In addition, in another verse, Jaff sacrifices himself for the sun-like face of the beloved and describes her Bod-like stature:

فـيداي روخـساري ثـالت بم، ثـه لـيوي خورشيدي تابانه
بـه لا گـه رداني بـالات بم، وه كوو شمشادي بوستانه»

(Jaff, 2001: 75)

I sacrifice myself for the face of my beloved which is like a flower (white and red), shining like the midday sun. I love my tall beloved, I sacrifice myself for her face, and cheeks, like Box and the tall Cypress tree.

Unlike Jaff, Nagi's love is not limited to the body and distances from describing the details of the beloved's body and her instinctual rebellions, having dealt with issues such as oppression of women and the violation of their rights in society, although he has not disaffected the external beauties of the beloved.

نـحن نـبـضٌ و احـدٌ نـحن دَمٌ و احـدٌ حـتي الرـدي مـتـحـدان

(Nagi, 2008: 259)

My beloved and I are like a single heartbeat, and until the moment of death, we are one blood that has always been together.

In another verse, Nagi mentions his beloved's formal love describing her eyelashes and eyes:

قـرـبي عـينـك مـني قـرـبي ظـلـلـيني و اغـمـريني بـصـفاها»

(Nagi, 1999: 91)

Let your eyes get close to me, look at me with the purity of lovers' eyes, and cover me. (Look at me lovingly).

6.1. The separation and parting of love

There are manifestations of despair and frustration in the poems of both poets. Both poets dream of reunion with the beloved, experience the pain of separation from the beloved, and express this sorrow in different ways and under different titles. The separation or reunion with the beloved is seen in the romantic poetry of Jaff and Nagi. Nagi condemns his lover for her cruelty and the distance from him, asks her to end this separation and reunite with him. He hopes to meet her shortly because he lives in a strange land, away from his relatives and especially his beloved. The separation and parting of the beloved have had a negative influence on the romantic moments of Nagi and Jaff's lives. The hardship of separation for these romantic poets seems deadly and unbearable and makes waiting for the beloved harder and harder for them.

يا قاسي القلب كيف تبتعدُ إني غريب الديار منفردُ
وأنا أسمع أقدام الزمَن وخطي الوحده فوق الدرج

(Nagi, 2008: 15)

Oh, my beloved, you were my best friend and companion, how did you get away from me, I am far from my friend and homeland, alone, and if "today" betrays me in reaching you, I will complain to "tomorrow", but for seeing you "today and tomorrow" are meaningless.

Jaff considers the parting and separation of his beloved as a wound on his liver and introduces reunion as a cure for his pains, and in any case, he wishes to reunite with the beloved because he considers his beloved to be his soul, whose separation is a cause of unhappiness.

دل له هيجرت واله خه - مدا ، مانگي روخسارم وه - ره زه - خمه جه - رگم بو «
» فيراقت ، زووكه لوقمانم وه - ره

(Jaff, 2001:21)

Oh moonlight beauty, Oh illuminator of my life and soul! My heart is sad because of your distance, and my liver is wounded and painful because of your separation. You are the cure for my pains, come faster.

Nagi believes that the beauty of the world is just to reunite with the beloved. This waiting, reunion with the beloved, the end of the separation, and the hope of seeing her, is beautifully depicted in verses of the poem "Waiting".

«و هل كان الهوي إلّا انتظاراً شتائي فيك ينتظر الربيعا»

Is love anything other than waiting and caring for an absent companion? The winter and coldness of my life become a sweet pleasant spring when I am with her. (Reunion of the beloved changes the winter of life into a pleasant spring).

(Nagi, 2008:69)

The separation from or reunion with the beloved fills the life of the lover with suffering and failure, which can be observed in the poetry of the romantic poet. In some verses of the poem "Sa'eh al-Laqa", Nagi beautifully depicts this parting and separation:

«حَلِّ يَا سَاحِرَ صَفْوٍ وَسَلَامٍ بَعْدَ فَتْكِ الْبَيْنِ بِالْقَلْبِ الْغَرِيبِ
وَدُنَا رَوْضٍ وَظِلٍّ وَغَمَامٍ بَعْدَ فَتْكِ النَّارِ بِالْعُمْرِ الْجَدِيدِ»

He addresses his beloved as follows: Oh beloved! Your separation has made my existence like a ruin, come and settle in my heart, because the fire of your separation has turned my life into ashes, joining the beloved is a green garden, a refreshing shadow, soothing rain, which brings happiness, peace, purity, and love.

(Nagi, 2008: 11)

The similarity of the verses of Jaff and Nagi is that both of them have experienced the distance and separation from the beloved, equate it with the destruction of their life, and consider the reunion of beloved as the spring of life and the cure of their pains.

6.2. Nature from a romantic point of view

6.3. Nature from a romantic point of view

Naturalism has a special place in the Romantic school and is a factor and element for expressing the inner states and thoughts of the poet and writer. Nagi, a contemporary Egyptian Arab poet, is one of the founders of the "Romantic School" in the Arab world. (Saad Al-Jayar, 2008: 199).

The beautiful nature and its manifestations such as the freshness of spring, the autumn with a thousand colors, etc. are mentioned in the works and poems of romantic poets and writers. The pleasant sounds and songs of dawn and the sadness and disappointment of the sun. Sorrow and grief are constantly reflected in the poems of romantic poets such as Nagi, to the extent that some scholars consider sadness and grief as the main reason for Nagi to write love poems. Sometimes pessimism and despair overshadow every moment of these poets' lives.

عِنْدَ أَقْدَامِكَ دُنْيَا تَنْتَهِي وَ عَلَيَّ بِأَبْكَ أَمَالٌ تَمُوتُ»

The world with all its greatness is nothing when it comes to your steps and desires are gone when you are around.

(Nagi, 2008: 137)

Suffering is one of the signs of the romantic school and this feeling is the cause and excuse for composing many poems of this type.

6.4. Love for the homeland

In the field of poetry and literature, the poet composes poems and works with a feeling of expressing love and interest with regret and nostalgia and the desire to reunite with the homeland and the lack of separation from the homeland. Addressing the issue of love by these poets and composing beautiful poems on this subject has been accompanied by their love for their land and people. Their love is linked to the love for their homeland. This is where love causes a deep thought, and vision to express political and social themes and a call for freedom. Nagi and Jaff love their homeland, the sorrow or joy of the homeland is reflected in the works of these poets. This feature shows their love and loyalty towards their homeland. In their poems, the poets consider themselves as a person who loves their homeland and they consider the homeland as their beloved who evokes their memories. One of the similarities between the poetry of these poets – on the subject of homeland- is that both poets consider the homeland as the utopia and pray for its safety. This nostalgic feeling is expressed by using nature in the description of their homeland. In this regard, Jaff has a beautiful verse:

"The day is dark for those away from their land

The thorn of the land is better than the flowers of other places"

(Jaff, 2711: 31)

Tahir prays for the prosperity of his homeland and safety against the enemies in another verse:

"May God awaken these heedless people

Oh Lord Do not ruin Sulaymaniyah and Mosul »

(Jaff, 2711: 142)

Nagi was far from his homeland and experienced the pain of being away from home. He recalled the memories of his childhood and adolescence in his poems paying attention to the nature in his poetry to compose poems describing the homeland, expressing the poet's sorrow, regret, and nostalgia.

«قفا نَبك أو نَضْحَك عَلَي أَي قفا صاحبي اليوم مِن عَجَب قفا»

Friends, stand up so that we can enjoy or cry and mourn in any case. My friends wait today, to see the wonder of the ruins and homeland of the migrated people.

(Nagi, 1999: 217)

6.5. Chastity

One of the things that made the poet fall in love is his modesty and chastity. Jaff and especially Nagi are romantic poets whose poetic characteristics are chastity and purity of heart. Nagi is a poet with pure emotion and a clear spirit who always thinks of the sanctity of love. He considers a woman as a noble, chaste, and great human being who is searching for humanity and the dignity of the soul. Nagi uses the most solid and pure words to describe his beloved. Nagi considers women as a source of peace.

«يا مَنْ لَقِيتُكَ أَمْسَ! هل كُنَّا رُوحَيْنِ مُمْتَزَجَيْنِ فِي الْأَبَدِ؟!»

Addressing his beloved, the poet says: I met you yesterday, will you and I remain one soul in two bodies forever. (The love of the poet and his beloved is enduring and inseparable).

(Nagi, 2008: 28)

Tahir Beg Jaff writes about his true love and pure feelings towards his beloved; shame, modesty, and avoiding vulgarity are of his characteristics:

«مه كه مه نعم له شه هدي ليوي ده زاني خوكه كه س نازي به بي

You do not forbid me from the nectar of your lips that no one will live without food.

(Jaff, 2001:11)

6.6. Chastely sonnet

Beauty for Nagi is "spiritual beauty"; he has penetrated the pure and chaste beauty of the beloved that he cannot live without her for a moment and the life without the beloved is meaningless. In the words of Qaisar Aminpour, who says "When you are not there, our beings are not as they should be, our musts are not as they must be [...] day without you is not possible." (Aminpour, 2009: 252-251). The ode "Al-Atlal" is another manifestation of chastely poetry with the poetic modesty of Nagi:

واثق الخطوه يمشي ملكا ظالم الحسن شهي الكبرياء»

The beloved walks with modesty, like the walk of great kings who are virtuous and perfect in character.

(Nagi, 2008: 134)

Looking at the innocence of the beloved's face brings peace to Jaff:
"When I look at her face and hear
I longed for a Christian religion"

(Jaff, 2001: 32)

While poetically and pleasantly describing the beloved's beauty, Jaff speaks of her decency, originality, modesty, and chastity.

"Tell Zuleika of my heart, not to be sad,
The caravan of Egypt has come with Joseph

(Jaff, 2001: 31)

Elsewhere, Nagi considers the love and the beloved as his only hope and refuge in the difficult life:

«أنتِ روحٌ في سمائي وأنا لكِ أعلو فكأنني محض روح»

You are a pure soul in the sky of my thought and I, with your pure love, carry this soul with me like an angel.

(Nagi, 2008: 133)

6.7. divine love:

By reflecting on the poems of Nagi and Jaff, it is realized that concepts such as heaven and hell, the hereafter, resurrection, love, and affection for the Holy Prophet of Islam (PBUH) and his pure family are also in their poems.

«نسينا بكِ العالمَ الدُّنيوي وأستمعنا نغمَ الآخِر»

We have forgotten the worthless world for your sake and we have listened to the voices of the Hereafter and the divine truth.

(Nagi, 2008: 88)

Jaff refers to the oppression of the time in his poems on the "Love for the Ahl al-Bayt of the Messenger" (PBUH) and reprimands the conditions of great oppression:

Oh you evil destiny

Are you not ashamed of the messenger, are you not ashamed of the judge

The pious flower of Zahra and the light of Haidar's eye

Whose throne in the Prophet's arms

You are not allowed to cause danger

(Jaff, 2001: 140)

Nagi beautifully portrays love for the Ahl al-Bayt of the Prophet (PBUH) in the following verses. Nagi believes that love is the bridge between God and human and only the wing of love leads man to God:

يا فؤادي رَحِمَ اللهُ الهوي كان صرحاً من خيال فهوي

إسقني و اشرب علي أطلاله وارو عني طالما الدمع روي

كَيْفَ ذَاكَ الْحُبِّ أَمْسَى خَبْرًا وَ حَدِيثًا مِنْ أَحَادِيثِ الْجَوَى

Oh, my beloved, God has a different view of love; love is a cry from our imagination that has taken the form of love bringing us to God. Drink the wine of divine love on the ruins of adoration and make me drunk. How can I get news of my chaste beloved of yesterday and my loving words and my pure love?

Jaff is receptive to divine love. He considers falling in love with another as a betrayal and has only one sorrow; distancing from divine love:

"God, I do not see any help except you,
except for your love,
I cannot bear the pain of separation
That is more difficult than grief."

(Jaff, 2711: 154)

"لَنَا اللَّهُ مِنْ صُورِهِ فِي الضَّمِيرِ يَرَاهَا الْفَتَى كُلَّمَا أَطْرَقَا
يَرِي صُورَهُ الْجُرْحَ طَيِّي الْفُؤَا دِ مَا زَالَ مُلْتَهِيًا مُحَرِّقًا

The image of the divine love exists within us; it is like the image of a wounded heart, always in the heat of excitement and anxiety (to reach the lover).

(Nagi, 2008: 48)

The relationship between formal love and divine love is not the same in the view of these poets. Nagi believes that formal love is a prelude to divine love as long as it is not mixed with carnal wills; however, this kind of attitude in Tahir Beg Jaff's life is weaker due to the aristocratic, prosperous, and carefree living environment. AS Rumi says:

No matter the origin of love
It calls on us to reach the superior

(Masnavi, 1978: 1,14)

Conclusion

Finally, it is worth noting that our comparative and detailed study of the poetry books of Tahir Beg Jaff and Dr. Ebrahim Nagi has led us to conclude that there are semantic, and thematic similarities and the poetry of the two poets resemble each other. The similarity between Jaff and Nagi is not about copying a verse of one in another's poem or quatrain, it is not allusion or the use of similar word combinations in the poems, but there are similarities in terms of ideas, theme, and meaning of the poem. The present comparison does not tend to show superiority of the content

of words or poetry of a poet over the other one, it neither attempts to determine the poets' influence on each other because the probability in this regard is unlikely. We attempt to shed light on the poetry of Nagi and Jaff about the issue of love and the beloved in their poetry. Material and formal love, which is most beautifully described and praised in Jaff's sonnets, reveals the poet's aesthetic tendency, while in Nagi's poems such a tendency is less seen and more described as chastely and mystical love. However, the punishing beloved and material love are common concepts in Nagi and Jaff's sonnets; the difficulty of the reunion with the beloved is more or less in the two poets' sonnets; however, this issue is more prominent in Jaff's romantic poems. One of the poetic techniques of Kurdish poets is the influence they get from other poets. In this regard, poets who are inspired by foreign poets have made valuable literary works to Kurdish literature and culture. Most contemporary Arab poets, who have been influenced by the school of Romanticism, have brought the themes of love to their poetry. This love has always been accompanied by a deep feeling of sadness, bewilderment, confusion, separation, and a desire to reunite and take refuge in nature, stimulating the poets' emotions to create beautiful romantic concepts in their poems. By comparative analysis of the features and manifestations of love and beloved in the poetry books of these poets, we conclude that: Through comparative research, we can understand the unknown areas of literature and the literary and artistic subtleties of the scholars. It is useful to express the similarities and differences between poets and writers, and it is possible to know the perspectives and attitudes of each of them and to better assess their words. Love is a divine gift that existed before the existence of man. Great contemporary poets such as Nagi and Jaff have also clearly stated this issue in contemporary Arabic and Kurdish literature. A comparative study of the poems of Nagi, the founder of romantic Arab poetry, shows that romantic components such as sorrow, love, reunion, separation, and topics such as taking refuge in nature and returning to the past are the main components of romantic poetry. These components are present in the works of contemporary Arab and Kurdish poets, especially Nagi and Jaff.

References

The Holy Quran

- Aminpour, Qaisar: Tradition and Innovation in Contemporary Poetry, Tehran: Scientific and Cultural, 2004
- Khosrow Jaff (2005), Al-laar Kurdam Lor, translated by Mohammad Al-Badri, first edition, Erbil, Aras

A comparative study of the romantic poetry..... (570)

- -Jaff, Tahir beg, (2001), the poetry book, Erbil: Ako.
- -Zarghani, Seyed Mehdi (2009) A Plan for Classifying Literary Types in the Classical Period, Quarterly Journal of Literary Research, Year 6, No. 24, pp. 81-106.
- Zarghani, Seyed Mehdi, (2004), The Perspective of Contemporary Poetry, Tehran: thaleth.
- Saad Al-Jayar, Sharif (2008); Ibrahim Nagi's Poetry: Darasat al-oslubiyat va al banaeyah, Cairo: elahiya almesriyah al'amah lelketab.
- -Atwi, Fawzi 1981, Khalil Matran, poet of Al-Aqtar Al-Arabiya, altab'at al awla, Dar Al-Fikr Al-Arabi, Beirut.
- Ghanimi Hilal, Mohammad (1971); Alromantikiya, altab'at al awla, Egypt: Dar Al-Nahda.
- Kasaian, Zohreh (2008); A Comparative Study of Return to Originality in the World of Mystical Literature, First Edition, Isfahan: University of Isfahan
- -Nagi, Ibrahim, 2008, Al'amaal al sheriyah alkamelat, Beirut, Dar al-Awda
- -Homayi, Jalaluddin. Rhetoric Techniques and Literary Crafts, Volume One (Innovative Verbal Crafts and Types of Persian Poetry), Third Edition, Toos Publications, Tehran, 1985