
Reflections of Common Countryside Sceneries in American and Kurdish Poems by Robert Frost and Abdullah Goran

Osama Gharib Hussien

Department of English Language, Faculty of Arts, Soran University, Soran, Kurdistan Region, Iraq

Ogh480h@ena.soran.edu.iq

Dr. Sirwan Abdulkarim Ali

Department of English Language, Faculty of Arts, Soran University, Soran, Kurdistan Region, Iraq.

Sirwan.ali@soran.edu.iq

ARTICLE INFO**Article History:**

Received:26/2/2023

Accepted: 13/4/2023

Published:Summer2024

Keywords:

*aesthetics,
revitalization,
parallelism, seasonal
images, and rural
scenery*

Doi:

10.25212/lfu.qzj.9.2.41

ABSTRACT

This study presents an analysis of selected poems written by Robert Frost (1874–1963), as an American poet) and the Kurdish poet, Abdulla Goran (1904–1963), following the principles of the American School of comparative literature, which emphasizes a comparative study of texts from various cultures within parallelism theory - American school of comparative literature. This study investigates the significance of countryside sceneries in selected poems written by both poets in the modern era. The study also analyses seasonal changes and nature-human interactions through employing formal ambiguity The study argues that the various natural images used by the poets, as they prompted readers to actively participate in analyzing the aesthetic scenery portrayals and countryside landscapes. Goran and Frost relied heavily on the interpretation of landscapes and humanity as close observers of the interactions between people and the surrounding images.

1. Introduction

This paper attempts to deal with selected poems written by Frost and Goran from a comparative analytical viewpoint referring to the common natural landscapes in both texts. The study follows the theory of parallelism which substitute the theory of influence in the French school of comparative literature. Due to his groundbreaking techniques and his contributions to revitalizing Kurdish poetry, Goran’s poems became subject of critical analysis from a variety of perspectives and caught the Kurdish academics’ attention during the past few decades. Due to the lack of any direct influence clues, the study analyses he selected poems thematically and identifies the common images and literary devices deployed by both poets. Examining a bunch designated similarities and shared literary devices deployed by both poets in terms of common techniques and similar styles.

Despite the fact that Frost and Goran do not share the same culture or background yet their poetry has many common thoughts, perspectives and literary devices as this paper is going to show. Frost made no references to any Kurdish poems and/or literary works, neither commented on Goran's poems or the Kurdish literature. As for Goran, whose proficiency in English allowed him to read and translate English poetry (especially that of English Romanticism including but not limited to Shelley, Wordsworth, and Keats) into Kurdish (Aziz, 2022, p. 42). Yet, there is no obvious identifiers to show Frost's influence on Goran, but this paper is going to closely examine Frost’s selected poem and the use of interrelated poetic devices and themes that show the influence of natural landscape and their inspiration for Goran’s poems.

Frost and Goran belong to different cultures and countries. Goran is a well-known poet twentieth century poet and revolutionary intellectual in the literary history of Kurdistan and Frost is an American poet but internationally recognized literary figure. Sheehy (2003, p. 26) argues that Frost has taken on didactic methods through their teaching professions in depicting countryside sceneries. Meanwhile, Goran follows a similar method and this study reveals such connections drawn between Kurdish and American poetry via Goran’s works as

one of the remarkable Kurdish poets in the twentieth century. Goran's powerful use of certain devices are the same as used by Frost; however, there is no clear evidence showing that Goran read Frost's works but the similarities are obvious as concluded in this study.

The logical justification for this claim is the parallel devices and literary techniques used by both poets to depict the different images and express similar thoughts. Parallelism theory claims that affinities between literary works of dissimilar nations are found due to similar social evolutions, unrelatedly to any reciprocated influences or direct interactions between both writers (Domínguez, 2014, p. 38).

Domínguez, C., Saussy, H., & Villanueva, D. (2014). *Introducing comparative literature: New trends and applications*. Routledge.

Based on the exceptional devices and writing style strategies to define the images of countryside sceneries, the following poets are selected for analytical study: 'October' (1913), 'Nothing Gold Can Stay' (1923), 'A Prayer in Spring' (1915), 'A Servant to Servants' (1915), 'Stopping by Woods in a Snowy Evening' (1923) and 'The Gift Outright' (1941) by Frost and 'The Clouds of Autumn' (1933), 'Autumn!' (?), 'A Spring Scene' (1968), 'Woman and Beauty' (1950), 'A Tour to Hawraman' (1930) and 'Kurdistan' (?) by Goran.

1.1 Literature Review

Critics view most of Frost's poetry to be about the natural world. His portrayal of New England's countryside offered him widespread acclaim. Frost's poetry is characterized by a profound reverence for countryside sceneries. The majority of his pastoral images are based on specific locations in New England, where he spent a significant amount of time (Lynen, 1960, p. 18).

Lynen, J. (1960). *The Pastoral Art of Robert Frost, Nature and Pastoralism*.

In spite of this, Frost is not constrained to the usual fare of pastoral literature, which typically involves sheep and shepherds. Instead, he emphasizes the general dramatic conflicts that occur in countryside life, including the ways in which the changing of the seasons can have a profound effect on human emotions and trigger major depression episodes, particularly in fall and winter.

Frost's use of seasonal imagery and nature-related descriptions become a recurring theme highlighting the interactions between human and nature, as studied by Kendall (2012, p. 336).

Kendall also notes the disproportionate amount of poetry written in the fall and winter compared to the spring and summer contradicted his own results. Frost's use of countryside sceneries is not meant to be politically charged or tropically inspired, but rather to convey emotional expression. A quote from Baym (1965, p.716) reads, "His approach to nature is somehow transcendental. But the answer is that of course Frost is interested in the human truth of nature and countryside sceneries; yet such truth need not be transcendental". Frost's primary subject is the world of rural landscape, this might be a reason for giving less attention to Frost and unraveling him as a "nature poet". Patil (1997. P.12) assumes similar attention and justification when commenting on Frost and connecting him to Wordsworth and Hardy.

Goran has penned a large body of work centered on the natural world. Sixteen percent of Goran's poetry is directly dealing with countryside landscapes, rural world and their lifestyle as a primary subject (Mahmood F. M., 2007, p. 45). One of the significant turning points in the history of Kurdish poetry is that Goran plays a leading role in revitalizing the countryside life and scenery landscapes in Kurdish poetry while the majority were moving towards urbanization and modernized civil life at that time" (Ali, 2011, p. 88). As noted by Mirawdeli (2013, p. 19), Goran was able to maintain an objective stance toward the natural landscape sceneries and approached them from a holistic perspective.

As mentioned previously and (Siwayli, 2021, p. 184) highlights that Goran is differentiated from other Kurdish poets because he redefines the Kurdish aestheticism in poetry, and he uses modernized literary devices and local Kurdish expressions to deliver his thoughtful messages to describe the Kurdish rural life. Goran composed two cantos on countryside sceneries, which are 'A Tour to Hawraman' and 'A Tour to Qaradagh' in the rural life sceneries and countryside landscapes are obviously depicted using modernized literary devices and highly poetic Kurdish expressions.

The writing style deployed to describe the images of rural lifestyle by both poets is heart-touching and offers a precise description that can classify Goran to be in the same group as Frost disregarding language and cultural backgrounds. Goran's familiarity with the Western lifestyle and English poets' attitudes motivated him to exclusively follow his distinguishing approach.

2. Methodology and Analysis

The main method of this study is the principal tenets of the American school of comparative literature as its theoretical framework to equate both poets in the study. The impact of countryside sceneries and how they depicted the images offer both unique characteristics and writing style ways. The coming sections will highlight selected significant analytical and comparative comments to demonstrate considerable and meaningful similarities found in the works of both poets. The paper had divided the analytical study of the poems into the following sections:

2.1 Autumn's Poetic Reflections

There is a striking similarity between the autumn settings described in Frost's 'Nothing Gold Can Stay' (1923) and Goran's 'The Cloud of Autumn' (1933). The analytical study of both poems demonstrates the different ways in which the authors are connected through autumnal sensation to the immortality of life, the power of death, and rebirth of the cover of earth in general. Frost and Goran attempt to pen a few autumn-themed poems, the most notable being: 'October' and 'Nothing Gold Can Stay' by Robert Frost, and 'Autumn!' and 'Clouds of Autumn' by Abdulla Goran.

'October' (1913) is a complete nature-based poem, first published in London and eventually in the United States in 1915 as a section in Frost's collection of poems, *A Boy's Will*. In which, he expresses a desire for time to slow down so that he might enjoy every moment of the season's pleasant weather and make the most of it before his death. In addition, he encourages his readers to seize every opportunity and enjoy life to the utmost and to never take anything for granted. One may never predict the precise timing of his or her own death. Lines 2, 3, and

4 of the same poem represent a perfect example of where he emphasizes this point: “Thy leaves have ripened to the fall / To-morrow’s wind, if it be wild / Should waste them all.”

The poet uses natural imagery to highlight its importance to his or her audience. To emphasize the inevitability of death, he utilizes winter as a metaphor, adding that he hopes the coming cold weather will not ruin the beauty of the autumn foliage. His poem's title and content both reference the month of October, which heralds the arrival of winter and is written in reference to the destructive potential of winter’s violence. However, his tone shows his reluctance to express his feelings about the “death of nature for another season.” When cold winters arrive after the month of October, they halt nature's growth. In his poetry, the poet alludes to the natural progression of life, from birth through old age, and ultimately, death. The repetition of “ripened to the fall” suggests the following two magnificent but different thoughts:

- (1) He observes that autumn has started, and the leaves are going to change their colors.
- (2) The leaves' growth is directed toward their eventual demise and fall from the tree.

“One from our trees, one far away,” he says, emphasizing the sincerity of his hope for the slow passage of time. His desire to romanticize autumn's splendor is palpably expressed. Similarly, he says, “retard the sun with gentle mist” to add a touch of romance to the natural splendor he already finds around him. This entails blocking the sun's rays and implying that the sun's ascent should be slowed, which can be accomplished by using the soft mist that is there. This is clearly communicated by the phrases, “Enchant the land with Amethyst” and “gentle mist.”

2.2. Autumn’s Natural Landscape

Frost, in the same way as Goran does later, draws attention to autumn’s natural landscape, its powerful images, and the futility of his pleas by using his own

name as a pun. Later in the poem, Frost reveals his tremendous anxiety about the passage of time. A line in the poem reads, “must else be lost.” Here, he laments the dying grapes that winter would bring, oblivious to the reality that they will return in the spring. In contrast to the grapes, which will inevitably return, death is the impending demise for Frost. Death for humans like Frost is not a cyclical, and therefore he worries about seizing every moment before it passes (Baym, *An Approach to Robert Frost's Nature Poetry*, 1965).

Frost’s poem ‘Nothing Gold Can Stay’ (1923) is a Pulitzer Prize winner poem in 1924. A similar sentiment can be found in his poem ‘Nothing Gold Can Stay,’ in which he hopes that the natural world will always be preserved in its pristine state. In this poem, the author demonstrates how ideal purity is impossible to be maintained in this material world. Gale (2017, p. 53) maintains that Frost's interaction with October's natural scenery is plainly depicted in ‘Nothing Gold Can Stay,’ at the same time the poem bluntly addresses the idea of mortality. Hence, the poem implicitly shows that change is not only inevitable but it always carries the risk of decline.

The poem does not show how a realization developed through a series of illustrative steps. The opening lines implies the idea of “Nature's first green is gold.” In this opening line, upon introducing the natural life and countryside sceneries as his topic, Frost refers to it with the pronoun “her,” as if it were a person. “First Green” signifies freshness and the beginning of spring, as is clearly stated in lines 1-2 “Nature’s first green is gold/Her hardest hue to hold”.

In this scene, Frost generates a paradoxical argument to show an internal dispute because he claims that “green is gold.” Gold can simply mean the shiny yellow color, and/or the reflections of the sun on the resurrection of natural landscape. Culturally, gold represents valuable jewelry and wealth. Yet, the mountains, hills and the oceans fail to keep it. Of all the colors, it is the most difficult hue to hold on to. This seems to be the topic and the main idea he is trying to convey. He explains that every spring, the “first green” is always precious and just as valuable as “gold”, exploding with light, promise and happiness (Chandran, 2009).

Goran's 'Clouds of Autumn,' which he wrote in 1933, is representative of his preoccupation with autumn and his fascination by autumnal scenes in Kurdistan. In this poem, Goran conveys the melancholy of autumn by using the same images over and over again, but in his own distinctive way: "from the sea black cloud has reached/ on the chest of the mountains laid in silence." In these two lines, Goran mourns the passing of spring and the arrival of fall, which he likens to the gathering of dark clouds. Goran, like other romantic poets, is melancholic since spring, the most beautiful season, has come to an end. (Mahmood B. O., 2020, p. 48).

Mahmood (2020, p. 50) argues that Goran's poem about autumn in 21 lines entitled 'Autumn!' can have similar thoughts with a Kurdish cultural context. Mahmood thinks that Goran personifies autumn by depicting it as the blond bride who does not return his affections. Parallel to Frost, Goran uses metaphor of rain to describe the feelings of melancholy and loss he has experienced in his personal life. He makes use of the season's characteristics and natural properties change to express individuals' internal conflicts including stress, anxiety, coming of age, painful survival and suffering.

2.3 Reflections of Spring

A second important aspect to be discussed in this study is the poets' shared appreciation for spring as a critical juncture in the natural world. Both poets wrote various poems on spring, but 'A Prayer in Spring' and 'A Spring Scene' are among the most celebrated ones. 'A Prayer in Spring' as one of the poems among the collection titled *A Boy's Will* (1915). Goran's 'A Spring Scene' was first published in his work *Tears and Art* (1968) in 18 lines.

In 'A Prayer in Spring,' Frost directly demonstrates spiritual gratitude to God as "The Creator of Nature" through his speaker's invitation asking the readers to join his prayers. The prayer ties the entire poem together, and in it, Frost uses a variety of expressions to convey his appreciation to God for His blessings. The poem's diction and structure demonstrate the importance of the word "Prayer" by including it in the title. The poem can be seen as a plea addressed to God in the form of a petition in a highly dignified manner. In Goran's poem, 'A Spring

Scene,' there is no reference to God. Frost's unwavering faith is emphasized throughout the poem, while God's omnipotence is simply overlooked by Goran. The reason why Goran did not have the same religious zeal as Frost can be ascribed to the political climate of the Middle East, as well as the rise of Kurdish nationalism and the influence of communist philosophy during that.

Frost, in contrast to Goran, appears to demonstrate God's might in a number of different ways. Frost is a true believer in God and his absolute power. Tuten mentions that Frost was a member of the Swedenborgian Church, where he was baptized and married. He also mentions that Frost maintained his faith throughout his life. Frost's works demonstrate that there is no greater demonstration of strength than reviving nature each spring with all its splendor and novelty. For Frost, this is simply indescribable. (Tuten, 2001, p. 33).

Goran used to believe in communism as a political and social ideology and the reflection of this political view is seen in his poems because he boldly follows a materialist methodology to describe the natural images. Therefore, the absence of any religion-related allusions in Goran's poems is progressively dubious. (Fatah, 2017, p. 67). That could be the reason behind overlooking the power of God does not appear in this poem. Although he was not a very strict communist. Both poets are calling nature to bring happiness and fertility, but the difference is that in Goran's poem nature is superior and center, as if he replaces Him with Nature or speaks to Nature instead of God. while in Frost's poem nature takes the ancillary role and God is center and superior to nature.

Frost's poem revolves around the passionate relationship between God and nature, unlike Goran's lamentation for Nature as a powerful mechanism. Frost and Goran try to illustrate a pantheistic thought of nature; meanwhile; the differences can be clearly recognized as Frost sees nature in God but Goran sees God in nature. For Goran nature is God in itself. Goran at the end of his poem wants to be a bird to be able to fly and see nature as a whole. He sees freedom in being in nature with birds and animals, not humans, and he makes that religion for himself. Frost sees freedom in both being in nature and loving God.

2.4 Reflections of the Image of Women

Poets have always looked at nature as a powerful poetic motive, and have often drawn analogies between them. Since the beginning of civilization, both women and nature have been vital components of every society and culture. The reason for this is that women create families, which are the backbone of societies. (Mayers, 2011, p. 47). Women, as an image of nature, occupy their positions in the works of Goran and Frost. In many poems, Goran and Frost directly address women as an element of nature. 'A Servant of Servants' and 'Women and Beauty' are two poems by Frost and Goran that combine the love of women and nature.

'A Servant of Servants' (1915) from Frost's collection of poems called *North of Boston* is another impressive poem that combines women to the rural life images. It is a long poem that comes for 177-line. The is composed in free verse and in the form of a pointless chatty dialogue with a rural housewife. Meanwhile Goran's 'Women and Beauty' (1950) is composed in free verse also but with less number lines around 28 lines.

A critic can discover several similarities between the two poems, including the main subject matter of both poems integrates women and landscape sceneries. Second, both are characterized by free verse writing pattern. Third, despite the different backgrounds and time periods, classic American romantic and modern Kurdish romantic, both poems have similar thoughts. They both have the same view that all the beautiful things in nature are nothing without the beauty of a woman. Both recognize women as an integral element of the natural world. Finally, the main theme in both poems can women's freedom, longing to the rural life and the magnificence of women folk. The tone of the poems can have different interpretations, Frost's poem is sad and gloomy, but the tone of Goran's poem is happy and joyful.

2.5 Connections to Rural Life

Both the United States and Kurdistan have had volunteers who were willing to risk their lives in battle. Several of the most prominent patriotic poets are actively involved in the political process of citizenship and patriotism through



their poetry. Despite the fact that patriotism often impedes creativity, they encourage people to regard their national identity as part of their morals through their creative uniqueness. Poets who promote moral regeneration excite their readers by recounting heroic deeds, both real and imagined, and by drawing on national myths (Broad, 1915, p. 90).

Many of the poems that Goran and Frost have published over the years are patriotic in nature, and both poets have composed works to highlight their intellectual contribution to the cause. The two patriotic poems examined in this paper are "Kurdistan" by Goran and "The Gift Outright" by Frost, both of which may be found in their respective collections.

Both poems share many similarities. They both praise the past of their country, as is obvious in the first lines, "Kurdistan: you are my abode, my abode of thousands of years/I have been nurtured by these valleys, summits and hummocks" in Goran's poem and "The land was ours before we were the land's/She was our land more than a hundred years" in Frost's poem. Then the poems mention several places in their country, "My breath is full of the fragrant breeze of your highlands/My lips are satiated by your snow waters/My ears are habituated to the music of your waterfalls/Pouring down from high quarters above snow to green landscapes/My tongue bloomed with your beautiful speech/With words of your mountain songs" in Goran's 'Kurdistan' and "Before we were her people. She was ours/In Massachusetts, in Virginia,".

2.6 Scenery Depictions

'The Scene of the Roads' and 'Stopping by Woods on a Snowy Evening' are the most commonly read poems by Goran and Frost respectively to correspond to rural life landscape and depicting highly emotional sceneries. 'Stopping by Woods on a Snowy Evening' (1923) from the New Hampshire collection. Meanwhile, Goran's 'A Tour to Hawraman' (1930) is divided into ten sections and many Kurdish readers and critics commented on it. The following sections were discussed in this paper: 'The Scene of the Roads', 'A Road to Orchards', 'Village', 'A Life of Parlor', 'A Mullah of Parlor', 'Dawn', 'Mosque', Women's

Spring', 'Women' and 'Song'. The whole poem contains 122 lines, and the section 'The Scene of the Roads' contains 14 lines.

According to Khaznadar (1969, P. 51), Goran's poetry paints a vivid picture of the creative power of nature, demonstrating how a mountain range's snowy peaks, verdant woods, and rushing streams may revitalize and reenergize the life of a human being. Aesthetically, the relationship between nature and beauty is expressed through the musical attributes and rhythmic composition of the words to utilize highly emotional impact (Karim, 2021, p. 52).

A close look at 'Stopping by Woods on a Snowy Evening' and 'A Tour to Hawraman' clarify many common aspects. Both poems' titles give away their subject matter immediately, so the reader has an idea about what to be expected in these poems. Both poems have an anonymous narrator. What we know about the speaker is that he is really impressed and by the beauty found in mother nature. Both poems take place in desolate, secluded locations away from the hustle and bustle of everyday life. The seasons in the two poems are different. Frost's poem takes place in winter, but Goran's takes place in spring. The mood of 'Stopping by Woods on a Snowy Evening' is an ominous one, while 'A Tour to Hawraman' has a cheerful mood. Frost used visual, affectionate, and acoustic metaphors in his poem, but Goran only used graphic metaphors. The most important themes of both poems are loneliness, the peacefulness of wildlife, and humans contrasted with wildlife. The speaker of both poems seems to find relief in their own loneliness. It appears they have encountered reconciliation and tranquil experience away from modern life.

1. Comparative Commentaries and Significant Connections

A close reading with an analytical look at the structure of the selected poems, the paper could conclude selected comments regarding both poets and the selected poems. Generally, both poets practically deploy a defiant tone. The poets contributed to the public education sector in terms of loyalty to the country and nation but opposition against those who denied freedom of expression and speech. In Frost's poem, the resistance was against the colonial

power, and in Goran's poem, the resistance was against the surrounding nations and political regimes.

Goran claimed that the local Kurdish landscape sceneries in Kurdistan are completely unique and the mountains, moorlands, trees, leaves and the waterfalls exclusively belong to the Kurdish people. Likewise, Frost expressed similar messages while highlighting the nature of the American landscape in Massachusetts and Virginia. This can be called as a combination land and nationalism as an ideology (Hadas, 1985, p. 132).

Hadas, R. (1985). *Form, Cycle, Infinity: Landscape Imagery in the Poetry of Robert Frost and George Seferis*. Bucknell University Press. Page 132

These images of disenchantment became more common among other Kurdish as a direct influence of Goran and his method to approach land and nationalism. Although, this nationalist ideology and oppressive attitude emerged since the World War I and the collapse of the Islamic Empire in Istanbul (Sen, 2015, p. 105). Sen, S. (2015). 'Whoever Calls Themselves a Kurd is Happy': Democratising Kurdish Landscapes. In *Defining Landscape Democracy Conference Reader* (p. 105).

The political complexities surrounding the Kurdish Liberation movement are reflected clearly in Goran's poetry and his adherents, especially the Kurdish disillusionment and its dilemma between the United Kingdom and the Soviet Union skirmish during the first half of the 20th century (Oslo, 1992, p. 480).

In terms of structure, both poets depended on colloquial speech in these two poems. One difference can be mentioned here when contrasting the two poems. Frost's poem is written in blank verse, while Goran's was written in free verse.

By comparing the poems of both Goran and Frost, one can deduce that both lament the passing of the bright summer days and herald the arrival of the gloomy, foggy days of winter. As the tenth month of the Georgian calendar, October marks the conclusion of summer and the beginning of winter. It should also be noted that, in terms of length, both poems are the same; they consist of twenty-one lines. Both poems have refrains. In 'October,' the refrain are repeated "O hushed October morning mild," and in 'Autumn!': "Autumn! Autumn!"



As long as October is one of the well-known months of autumn in both countries and characterized by the sudden changes they bring to the natural world. The second line in 'October,' "Thy leaves have ripened to the fall;" and the 15th, 16th, and 17th lines "Flowers are withering and the golden color of trees is falling". Birds are flying away" of 'Autumn!' represent the dramatic natural change the trees undergo during a brief period of time. In both poems, the authors employ vivid imagery to enhance the natural setting and provide the reader a more satisfying aesthetic experience. Individuals, personified as trees, are shown in both poems as they dare death and seek immortality. Throughout these poems, the fight of the dying to hold on to life and the connections between the primitive life, sceneries from the country, mortality, and time emerge as central ideas. As (Dollard, 2002, p. 188) views the idea of survival as a common thread that runs across poetry from one era to the next, regardless to its specific theme, love, individual, or hope. Yet, it can be observed that Frost and Goran reflect on the spirit of survival and its determination and perseverance as two basic elements.

No matter the ways that individuals follow, the struggle to survive has been a long and complicated process through history because individuals feel vulnerable against nature even in the most extreme circumstances. As it gets cold, animals conserve energy to survive the adverse weather conditions via physiological changes known as hibernation the same way as human beings stay indoors. In these two poems, both poets portray other creatures' efforts to seek shelter from the harsh weather of winter to protect themselves. The death of nature is repeatedly described by both poets, in Goran's 'Autumn!' Frost's 'October', as the latter refers to the death of plants, falling leaves, and the nudity of the trees. This particular moment is stressed on in both poems because these particular days during October are called the fall. Both poets imply that the lifespan of these creatures is the shortest compared to that of nature.

Both poems deal with the harshness of nature, but while they share some commonalities, their stanza structures are very different. 'October' is not divided into stanzas as it develops when main idea, namely that of October, winter and

death. On the other hand, 'Autumn!' has three stanzas though it addresses one main idea.

Both poets share many aspects writing about countryside lifestyle, regardless to the thematic expressions. First, the tone in both poems is joyous: there is a palpable sense of contentment, thankfulness, and jubilation throughout both poems. They make use of metaphors, similes, and other figures of speech that evoke images in the reader's mind. In both poems, nature is the source of many visual images that abound in these two poems. The purpose of using these images is to evoke in the readers those heavenly times spent in spring. The speakers in both poems are on a quest to find inner calm and contentment in the laps of mother nature.

Another topic for discussion is the poems' structures. Frost's use of oxymoron is obvious in lines like "Whose leaves now are scorched with frost" in his poem 'October,' while Goran's 'Autumn!' is oxymoron-free. Frost's tone in 'October' is cool, apologetic and apprehensive in lamenting for further and/or longer life. Similarly, in his poem 'Autumn!', Goran expresses unease about the impending winter and wishes for autumn to stay.

Similarities and differences can also be seen in "Nothing Gold Can Stay" and "Clouds of Autumn.". Both poems use nature as a metaphor, with the implication that its initial golden state is not sustainable. Both represent the universal truth that everything looks magnificent in the beginning, and that as time passes, even the best things inevitably lose their luster. Absolutely nothing of value lasts forever.

Both poems use personification to give human qualities to inanimate objects, such in the first words of 'Nothing Gold Can Stay,' which portray the natural life as a woman: "Nature's first green is gold,/Her hardest hue to hold/Her early leaf's a flower." Also, Goran, in 'Clouds of Autumn', describes the clouds as a man crying on a woman's bosom that stands for land: "Let her alluring breast be drowned over his tears." Also, both poems make use of Hyperbole, the use of exaggeration as a rhetorical device. For example, the last line of 'Nothing Gold Can Stay' is hyperbole, and the line which reads, "Let golden butterflies fly away over the trees" in 'Clouds of Autumn' is also a hyperbole.

The common themes in both poems are the rural life, death, and spirituality. Both poems are centered around the depiction of countryside sceneries. They address trees and leave-culture, variety of flowers, the images of sun and movements of clouds in the sky. Also, both poems serve as a somber reminder to the readers that nothing is permanent. Sadly, everything in life, not only leaves, has a short lifespan. Both poems also have a spiritual undercurrent. Robert Frost uses the allusion of the Garden of Eden in the poem, which allows for a new interpretation of the poem to emerge.

The line “Nothing gold can stay” could refer to the beauty of nature or the purity and happiness of human life. Also, Goran portrays clouds as a Sufi who is in ecstasy and crying. Both poems carry a melancholic voice with disappointed feeling. Both poems address the reader with wise questions to investigate fading hope in life as result of death.

‘October’ and ‘Clouds of Autumn’ are similar in the sense that neither of them is divided into stanzas. Also, both poems employ the season of autumn as a visual metaphor. ‘Autumn!’ and ‘Nothing Gold Can Stay’ also share many aspects in that they both celebrate the splendor of October and highlight the natural beauty that is ever changing and always moving forward.

Conclusion

In this study, significant similarities and parallels were identified during the analytical study of Frost and Goran’s poems. The paper revealed a lot of similarities among the nature-bound images and literary devices used by both poets. Additionally, the paper discovered a close connection between both poets’ beliefs, philosophies, worldviews, and writing styles, and they often use similar phrasal words and linguistic expressions. However, slight differences are observable due to the sociopolitical circumstances during the poets’ lifetimes. Both poets dealt with a number of extraordinary nature-related interactions and conversations. The first theme depicts various natural landscapes, such as the seasonal changes, mountains that embrace and protect the local villages. The second central idea is the many ways in which people responded to natural events like storms, snow, and rain. They overlook nature's brutality and present

it as a heavenly boon to human existence. According to the detailed study provided, both poets were able to skillfully combine elements of nature with the unique landscapes of their respective countries to depict the relationships between nature and humans.

Goran and Frost are recognized as influential poets based on the academic studies dealing with their works. A close reading of their literary works provide an obvious description of the intellectual movements of their times. To better understand the commonalities between Goran and Frost and other American poets, more investigation is needed. Due to his extensive understanding of modern poetry and international romantic schools, Goran can be compared to other English or American poets of the time. The study has clearly considered the cultural, historical and sociological differences between both poets' backgrounds, but there are a lot of interrelated similarities among the literary devices and images depicted in the selected works. On the other hand, the shared descriptive techniques and literary devices evoke the grandeur of countryside landscapes and their powerful inspirational factor in composing the poems. The list of the references and the collective view of the critics can be considered as another evidence to show both poets' infrequent talents.

References

1. Ali, B. (2011). *From Visible to Invisible* (first ed.). Slemani: Andesha Publishing House.
2. Aziz, S. J. (2022). *Goran and the Concept of Imagism*. Slemani: Sardam Printing and Publishing House.
3. Baym, N. (1965). *An Approach to Robert Frost's Nature Poetry*. The Johns Hopkins University Press, 17(4), 713-723.
4. Broad, A. E. (1915). Poetry and Patriotism. In A. E. Broad (Ed.), *The Spike* (pp. 17-27). Myanmar: Victoria University College Review.
5. Chandran, K. N. (2009). "Nothing Gold Can Stay": A Heliotropic Reading. *The Robert Frost Review* (19), 54-60.
6. Dollard, P. (2002). *Encyclopedia of American Poetry: The Twentieth Century* (first ed.). New York: Routledge.
7. Domínguez, C., Saussy, H., & Villanueva, D. (2014). *Introducing comparative literature: New trends and applications*. Routledge.

8. Fagan, D. J. (2007). *Critical Companion to Robert Frost: A Literary Reference to His Life and Work* (first ed.). New York: Infobase Publishing.
9. Fatah, R. (2017). *My Poetry Depicts You: An Anthology of Contemporary Kurdish Poetry* (first ed.). London: Independently Published.
10. Gale, C. L. (2017). *A Study Guide for Robert Frost's "Nothing Gold Can Stay"* (first ed.). Detroit: Gale, Study Guides.
11. Hadas, R. (1985). *Form, Cycle, Infinity: Landscape Imagery in the Poetry of Robert Frost and George Seferis*. Bucknell University Press.
12. Karim, B. H. (2021). A Study of the Comparative Elements of Nature and Beauty in the Poetry of William Wordsworth and Abdullah Goran. *Technium Social Sciences Journal*, 15, 47-54.
13. Kendall, T. (2012). *The Art of Robert Frost* (first ed.). New Haven: Yale University Press.
14. Lynen, J. (1960). *The Pastoral Art of Robert Frost, Nature and Pastoralism*.
15. Mahmood, B. O. (2020). *Nature, Woman, and Death in Selected Poems of Abdulla Goran and Latitia Barbaulda*. College of Basic Education, (106), 653-670.
16. Mahmood, F. M. (2007). *Nature in the Poetry of Goran* (first ed.). Slemani: Sardam Publishing House.
17. Mayers, K. M. (2011). *Visions of Empire in Colonial Spanish American Ekphrastic Writing* (first ed.). Plymouth: Government Institutes.
18. Mirawdeli, K. (2013). *Goran: The Romanticism of Nature and Beauty* (first ed.). Slemani: Dengekan.
19. Olson, R. (1992). The Kurdish question in the aftermath of the Gulf War: geopolitical and geostrategic changes in the Middle East. *Third World Quarterly*, 3(13), 475-499.
20. Patil, M. (1997). *Thomas Hardy: The Poet: A Critical Study* (first ed.). New Delhi: Atlantic Publishers & Dist.
21. Sen, S. (2015). 'Whoever Calls Themselves a Kurd is Happy': Democratising Kurdish Landscapes. In *Defining Landscape Democracy Conference Reader* (p. 105).
22. Sheehy, D. G. (2003). "Stay Unassuming: The Lives of Robert Frost". In R. Faggen, *The Cambridge Companion to Robert Frost* (pp. 7-35). Edinburgh: Cambridge University Press.
23. Siwayli, R. H. (2021). *Abdulla Goran's Book* (first ed.). Slemani: Karo Publishing.
24. Tuten, J. Z. (2001). *The Robert Frost Encyclopedia* (first ed.). London: Greenwood Press.

رهنكدانه وهى ديمه نه دياره كانى لادئ له شيعره نه مريكى و كورديه كانى رؤبىرت فروست و عه بدوللا گوران

پوخته:

ئه م توؤزىنه وهيه وه رگيراهه له ليكؤلينه وهيه كى دهقى و شيكارى ماستهر كه باس له شيعره هه لبؤزىردراوه كانى فروست و گوران دهكات له چوارچيوه قوتابخانه ئه ده بى به راوردكارى ئه مريكيدا كه سهرنج دهخاته سهر ليكؤلينه وه له ئه ده بياتى كولتوره جياوازه كان به ئامازه دان به پاراليليزم. له ماوه سئ دهيه رابردودا شيعره كانى گوران بوونه جئى سهرنجى به راوردكارانى كورد و شيعره كانى به هؤى ته كنিকে نوئ يه كانى له مؤديرنيزه كردنى شيعرى كورديدا له روانگه جياوازه كانه وه بوونه جيگه شىكارى ره خه يئى. توؤزىنه وه كه پيگه به هيزى سروشت له چهن شيعرىكى هه ردوو شاعير دهكؤلئته وه و ئاشكرائى دهكات كه شيعره كانيان به جورئيك له دووفاقى نووسيوه، كه بؤ خوئنه ر كه ميك ناروون دهرده كه ون. وهك له توؤزىنه وه كه دا ليكؤلينه وه له سهر كراهه، ويئه جياوازه كانى سروشت وا له خوئنه ران دهكات به شداريه كى كارايان هه بيئ له هه لوه شانده وه وه سفى جوانييه كانى سروشت. له كؤتابيدا توؤزىنه وه كه ده گاته ئه وه نه جامه كى كه هه رچه نده گوران و فروست سهر به كولتور و پاشخانى جياوازان، به لام شيعره كانيان له ته كنিকে كانى وه سفردنى جوانى سروشت و ئيلهامه خشينه كه يدا هاوته ريبن.

انعكاسات مناظر الريف المشتركة في القصائد الأمريكية والكردية لروبرت فروست

وعبد الله كوران

الملخص:

يقوم البحث بدراسة نصية وتحليلية لقصائد مختارة لفروست وكوران في إطار مدرسة الأدب الأمريكي المقارن مع التركيز على دراسة الأدب من ثقافات مختلفة مع الإشارة إلى نظرية التوازي. على مدى العقود الثلاثة الماضية، جذبت قصائد غوران انتباه المقارنين الأكراد والتحليل النقدي من وجهات نظر مختلفة بسبب تقنياته الثورية في تحديث الشعر الكردي. تستكشف الدراسة المكانة القوية للطبيعة في قصائد مختارة لكلا الشعراء في العصر الحديث وتكشف أيضًا أن كلا الشاعرين كتب قصائد هما بنوع من الغموض، والذي يبدو غامضًا بعض الشيء للقارئ. كما تم التحقيق في الدراسة، تمكّن الصور المختلفة للطبيعة القراء من المشاركة بنشاط في تفكيك وصف جمال الطبيعة. أخيرًا، خلصت الورقة إلى أنه على الرغم من أن غوران وفروست ينتميان إلى ثقافات وخلفيات مختلفة، إلا أن قصائد هما متوازيتان في تقنيتهما في وصف جمال الطبيعة وإلهامها.