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Nature as a Romantic Aspect in George Bowering's Poetry

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Abstract

This research aims to demonstrate that George Bowering (1945) uses nature as one of his major themes in his poems via qualitative research method based on case study research methodologies. As a result, the poet tries to show his view about outward nature as being concurrent and congruous stating his position in nature as well as his awareness of it. As a conclusion, Bowering opts to presents haunting pictures to keep himself one with nature and consequently keeping himself with Canada and through this close association between humans and nature a new spiritual insight is going to be reciprocally produced.

Key words: Bowering, poetry, nature, love, poem.

La historia del filicidio en la novela Lam Yazra (estéril)

El tema principal de esta investigación es responder a la pregunta de cuán comparable es el mito del filicidio en Shahnameh con esta novela. Esta investigación ha sido analizada con respecto a su propósito, utilizando los recursos de la biblioteca y el método descriptivo y documental. Como conclusión, la novela que forma parte de la literatura de defensa sagrada, o es una especie de literatura bélica y se ha escrito en tiempos recientes, pero tiene aspectos míticos y simbólicos que desde el principio atraen la atención de los lectores hacia la historia de Rostam y Esfandiar, con un verso de la historia de Rostam y Sohrab.

Palabras clave: L Filicidio, Lam Yazra, Sohrab, Rostam, Esfandiar.

1. INTRODUCTION

In some cultures, myth has the meaning of the thing that is imaginary and unrealistic and has an absolute legendary aspect. The events that are quoted in the myth are regarded as a true story, because they are returned to reality and always follow logic. In fact, the T myth is a reaction of human disabilities in confronting helplessness and

weakness in fulfilling wishes and his fear from non-occasional events. The human myths in this inhabited world are manifested in any time and place. The myth is the living soul of anything that comes from human mental and physical activities. It is not an exaggeration if we claim that the myth is like a hidden door through which the energy of eternal cosmic is manifested in human culture (Campbell, 2015).

Hence, myths refer to a story that has been formed in the mind of humans, before or at the dawn of history and indicates the endeavor of human imagination in justifying the creation of the universe, creators and various creatures. In the myth, wisdom is not the ruler and generally is the term *mythos* versus *logos* (verisimilar story) the stories indicating reality and is accepted by wisdom and logic (Sarrami, 1995).

1-1- The purpose and necessity of research

In this study, we are determined to analyze the "Lam Yazra" novel from Bayrami(2015) according to the myth of patricide and filicide based on "Rostam and Sohrab" and "Rostam and Esfandiar". We want to show that some modern novels, especially the ones that are created in the field of sustainability, can be compared with the old myths.

1-2- Expression of research question

The linkage of concepts and themes in the study of contemporary fiction works can be

1- How much is the influence of the filicide myth of Rostam and Sohrab and Rostam and Esfandiar on "Lam Yazra" novel?

2- What is the reason for the similarity of this novel to the mentioned myths?

1-3- Research Method

In this research, the gathering of general and theoretical foundations was done by taking notes from books, theses, articles and Internet resources. Then, the collected data from the mentioned statistical society were analyzed using qualitative analysis techniques, with the descriptive-documentary method and appropriate responses have been given to the research questions.

1-4- Research Background

Kamali (2009), in the article: Comparative study of Rostam and Sohrab's story with some similar cases in the world's myths,

Pajouheshe Zabanhashe Khareji, , No.55, pages 117-129, has analysed the similarities and differences of the world's stories with Rostam and Sohrab. Seddighi (2001), in an article titled: Sam / Sohrab / Zal / Rostam: The battle between father and the son, Fourth year 11, the first edition of the Boostan-e-Adab Shiraz publication, precisely describes the methodology of the stories related to them, from the psychoanalysis view of Freud and the Oedipus complex. Ali Haydari and Heidariand Sahraei (2016) in an article titled: a new point in the filicide of Goshtasb, in the journal of mystical literature and mythology, year 11, No.43, 85-114, talks about Goshtasb and Esfandiari from religious to mythological dimension. Rasmi and Rasmi (2016), in an article titled: Comparison of the father and the sons' battle in the stories of Rostam and Sohrab and Kooroghloo and Kordoghloo, in the journal of Farhang va adabe amme, Fourth year, No.11: 175-194, compares them from the mythical point of view. What distinguishes this research from other researches is the study and comparison of contemporary novels based on the filicide myth in Ferdowsi's (1983)Shahnameh.

2. INTRODUCING AND SUMMARIZING THE LAM YAZRA NOVEL

This novel was published in 352 pages by Bayrami (2015) by Nayestan publication. It came to second print in July 1396. Being selected as the year book of the Islamic Republic, the literary award of

Jalal Al-Ahmad and the award of martyr Habib Ghanipour, are the privileges of this work.

This book is about the painful situation and the difficulties of Iraqi Shiites during the eight years of the holy defense, Shiites who inevitably come into war with Iranians due to the pressure of the Ba'ath party. In this novel, there were indications to some incidents including the killing of Shiites in the Dajil region, and because Saddam's assassination plot was projected in that area, the Dajil region is being reprimanded by Saddam's brother and they are emphasized to not cultivate in that region. The name of the story is covering both the unproductive environment of Dajil region and the story characters; and it derives from the talks of the main character of the novel, a young man naming Sasdoon who is in love with a girl named Ahli, the resident of the same region and is Sunnite. But the ethnic and tribal gaps and ... do not allow them to marry. Sadoon comes back from military service with incredible experiences, to continue his normal life in the family; but the hands of fate, will make his future differently. He will be killed by his father (Eliyade, 2001).

3. DISCUSSION AND ANALYSIS

The novel begins with this verse of Shahnameh: "this story will have many tears / tender hearts comes to anger from Rostam" Ferdowsi (1983) a beginning with a literary technique of rhetorical exordium,

not only evokes the story of "Rostam and Sohrab" and "Rostam and Esfandiar" from Ferdowsi's (1983) *Shahnameh* in the mind of the reader, but the reader finds out that he should not be waiting for a happy ending in the novel. This technique, besides drawing the reader to a tragic ending for the novel, it notifies the novel being mythical, and this is its remarkable point. Though, there are many indications in the context of the novel that depicts its symbolic and mythical aspects, which will be referred to in their place. As we know, the history of patricide and filicide is not only considered in Iranian literature; there are also stories with this theme in various forms in the world's literature, some of which have roots in mythology. For example, Ms. Weston knows it as a symbol of the battle between the new and the ancient gods and the herbs which are mostly seen in the harvest and spring celebrations and in the ritual and worship phrases (Kamali, 2009). But it must be said that although there are stories with this theme in other countries, but none of these stories have the greatness and the fearful power of Rostam and Sohrab story. As we know, some count it equal to the greatest Greece tragedies. For example, Anthony Potter has collected more than eighty narratives with this theme and since among all of them he considers the story of "Rostam and Sohrab" from *Shahnameh*, superior to others, he has chosen the title "Rostam and Sohrab" for his book. Among his eighty chosen stories, four stories of "Rostam and Sohrab" (Persian), Hilda Brand and Hado Brand (German), Cocolin and Konli (Irish), Elia Murmith and Seklink (Russian), are more similar to each other in subject, details and structure than other stories (Rasmi and Rasmi, 2016). Since the story

of Rostam and Sohrab is one of the most sensational parts of the Shahnameh, the weakness and helplessness of human in the face of the fate described in this story as a war between father and son, is mentioned the same or something like that, in the literature of most nations of the world. But none of those stories has this much of sensation and the attraction of Rostam and Sohrab story, because Ferdowsi (1983) refers to the weakness and disability of human against fate and destiny (Zarrinkoob, 2002). Therefore, it can be said that the main filicide in the literature of Iran, is the famous story of "Rostam and Sohrab" and "Rostam and Esfandiar" in the Shahnameh of (Ferdowsi, 1983). According to Zarrinkoob's (2002) point of view, the story of Rostam and Esfandiar is cruel when encountered, but Rostam and Sohrab is magnificent, and some have tried to show a mental complex in Rostam to be the opposite point of Oedipus complex, which means the complex of a father who could not stand to see his successor. This interpretation is a kind of aggression to Rostam's paternal sentiments and in fact, if there is a sign of this complex in the hero of Shahnameh, it is true about Goshtasb and Esfandiar, which the father kills the son knowingly (Ibid). After the story of Rostam and Sohrab and Rostam and Esfandiar in Shahnameh, the most well-known patricide in the world can be found in the famous play of "Hamlet: by Shakespeare; but the oldest works that include this content can be "the story of Jephthah" in Torah and "the adventure of Abraham and his son" in the Holy Quran.

But the novel does not end only with this rhetorical exordium of the beginning because it picks another rhetorical exordium with the same theme from the second volume of "The thousand and one nights": "I said whenever God wills, it happens inevitably and there is no way to escape from his destiny". Undoubtedly, no one can easily pass along these two rhetorical exordiums, because by entering the atmosphere of the novel, the reader finds that there is a force atmosphere prevailing throughout the novel. Therefore, the mentioned rhetorical exordium, informs the reader about this atmosphere. It is interesting to note that Campbell(2016), in the book "The hero with a thousand faces", has mentioned the mythical examples brought for "17 stages of the journey of hero", with an example of the book "The thousand and one night": "this aspect of the hero's problem in the amazing adventures of the Arabs nights (thousands and one night) in the story of the Prince Ghamarozaman and the Princess Bedoor" (Campbell, 2015: 16). "The answer to this question is the same in all the myths of the world". As it has been repeatedly stated in the Holly Quran "God is well able to save". But how should this miracle happen and this is a secret that will be opened to us in the next parts of the thousand and one nights" (Campbell, 2015: 16). Therefore, it is not easy to ignore this sentence because this phrase is not only confirming the myth of the novel "Lam Yazra", but rather depicts the writers' forcing view, in the sense that all the courses of life are in the hands of the Almighty God and there is no way to escape from the fate and destiny that God has created. The reader witnesses this theme in most of the scenes of the novel (Aidenloo, 2007).

In addition to the above, the beginning of the novel was with combinations and words such as: back luck, if snow falls on snow, we should spit this luck, one's death, rain, sad, was crying, storm, cold, will freeze, trembling, frightening, languishing, romantic upside-down buildings, the wall of shout, its lie, dead trees, the powerful wall, hanged him, pain, fainted and ... which are all a sign of a sad and tragic atmosphere. Although Bayrami (2015) has included the love of Saadoon in Ahli, in order to sublimate the sad and rough atmosphere; the love that eventually leads to his death because of tribal prejudices that sprouts the darkness in the heart of the hero of the novel. While this love could have stepped into the limits of human perfection, away from any prejudice until the novel ends differently. The stiff and rough atmosphere of the novel, including the description of the barracks or the part where the bus falls into the valley, and describing Saddam Hussein's action against that area (Dejil), and burning the fields, are all descriptions that can be a historical and geographical information source for the reader.

In the final parts of the novel, when Khalil Saadoon is unbelievably and intentionally killed, it is described as follows:

The moment that Khalil kills his son Saadoon unwittingly and unconsciously, all the atmosphere of the story, including the disbelief of Saadoon's father (Khalil) from the death of his son with his own hands, the entreats of Saadoon during his death and his request from his father not to be sad because this is what destiny wants, all of which

is associated with the death of Sohrab by Rostam. The moment that Sohrab wants his father not to be upset for that event and should submit to fate and time and the sentence that tells his father: "It was so, and this had to happen", are all similar to the meaning of the sentence that Saadoon tells his father:

"Dad...Dad!"

"Do not talk! Do not talk for God's sake!"

"Khalil knocks his waist with the width of the shovel. Saadoon loses his balance and his foot slips into the stream, but he comes out and continues his way again, without turning back his face. Now they have reached to the broken palms lined on the two sides of the stream and ... Saadoon falls on the face in the water and does not move anymore. Khalil waits a little and then throws the shovel to the ground." (Ibid).

By comparing two parts (beginning and end) of the novel, the perspicacious readers can find the symbols and myths. In the novel *Lam Yazra*, the hero of the story Saadoon is returning from his journey and has love and freedom and knowledge with him and wants to tell them to the family. Before arriving in the Dajil district, he takes off his old soldier's clothes and buys and wears other clothes. He even writes a letter for Ahli to provide all the conditions for the return to the arms of the family, while he has a lot of experiences of hardness and has

suffered imprisonment and torture of barracks and a great deal of suspicious and has reached to an internal knowledge. He reaches to a palm grove, sees his father sitting on something like a grave. He calls him: "Hello, father! Is here the property of Kalil Naji Mahmoud?" and his father "he returns to back with fear and sees Saadoon, coming out from the behind of a broken palm, with civilian clothes and a smile on the lips. Bayrami (2015) the hero returns to the normal world. But travel is meaningless unless it brings an elixir, a treasure or a pearl with it from a special world. May be love, freedom or knowledge from the special world are the possibility to survive. Sometimes it just means returning home or is a good story to tell. "If the hero does not bring something with him from the test he passed in the deepest cave, he is condemned to repeat" (Voogler, 2008: 25). The return of the hero of the novel to home brings the story of Rostam and Esfandiar to mine, "because after his father sees him, he is strongly surprised and so terrifies and becomes unconscious." This unconsciousness is not because of possessing the bed and the crown, but also due to the loss of dignity and the preservation of the position of martyr father among people. After Saadoon's father was fully conscious, he begins to ask questions and finally the novel ends in such a way that Saadoon's father is sad for his son's return because he thought his son had been martyred in order to preserve his homeland. They had even taken a mourning ceremony for him and said that his body was burned; but he unbelievably sees that he is back. He insists that you must go back and continue your military service. With the many discussions that are being exchanged between them, Khalil does not agree with his son stay

at all and Saadoon is determined to return. He says to father: "I will not stay here to make you trouble."

"Then where will you go?"

"I am going after whoever I had to go from first and then my fortune" (Bayrami, 2015).

As if Khalil realizes that he wants to go to Ahli and again opposes according to the ignorant tradition and habit. But he cannot stop Saadoon from going, with a lot of arguments and reasons and so threatens to beat him. He says: "Don't go Saad. Don't force me to beat you." (Ibid). Finally, he runs his threat, knocks his waist with the width of the shovel. Saadoon loses his balance and his foot slips into the stream, but he comes out and continues his way again. This time, Khalil gets mad at once. Again, he raises his shovel and brings it down. Saadoon falls in the water on his face and no longer moves. While Saadoon was returned with lots of experience and knowledge to be free and transfer his experiences to others, and tell the family and others about the torment and imprisonments he had suffered and tell the experiments that had gone passed. But the hand of destiny had figured out something different. He was killed, not by the enemy, but by his father's hand. In fact, he was freed in another way and in another world. With the death of Saadoon by his father, the end of the novel, the last step of the hero's journey was specified with travelling to the world of death, "the unknown world".

In the novel, various views and non-linear narrative scenes and numerous situations have been depicted; including the description of the cultivated garden of the Saadoon's family, Khalil and Saadoon himself. The terms and combinations used in this description are mostly signs and symbols that notify the way of Saadoon's death; for example, at the beginning of the novelsays: "Khalil and Saadoon are both wearing black. They are busy irrigating. Their dog is also with them and moves around with excitement and ... Khalil returns the water to a new plot and sits on a mound and smokes. He sunk the shovel in the soil under the tallest palm" (Voogler, 2008: 19). The black wearing of the father and the son is a sign of mourn. The shovel is the same tool that kills Saadoon. Tall palm is a sign and symbol of the Saadoon's height that goes under the soil with the father's shovel.

The symbols and signs that can be seen throughout the novel, such as the movement of Saadoon against the course of water to see what slowed down the water motion, and seeing Agli in the water, are the symbols that lead the reader to the sad meanders of the novel to call the reader to this mythical high-risk journey, while according to logic, he should have gone to find the reason of the slowdown of the water movement:

"Suddenly he finds himself in front of a normal lake, where several people are swimming in. They are "Ayad", "Hares" and "Ahli". One moment, he sees Ahli and their eyes met and ..." (Bayrami, 2015).

4. CONCLUSION

The novel, given that it is part of the sacred defense literature, or is a kind of war literature and has been written in recent time, but has mythical and symbolic aspects that from the beginning draw the readers' mind towards the story of Rostam and Esfandiar, with a verse from the story of Rostam and Sohrab. As the father of Esfandiar knowingly sends his child to death, in this novel also the father of the main character sends his son to death in order to maintain his dignity, and with referring to the Rostam and Sohrab story, the son is involved in the same fate as Esfandiar. Although the end of the novel remains in a halo of ambiguity and amaze so that the death of the son does not seem purposely, but from the beginning, an unpleasant ending and a bitter fate are made for the main character.

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