

## **The Integral Theory in Comparative Literature**

**-A comparative study of English and Kurdish Poetry-**

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### **The Integral Theory in Comparative Literature**

**If comparative literature means:**

- 1.The study of a foreign literature in another foreign literature
- 2.The study of historical relationship of a universal literature
- 3.The study of the influence and being influenced between different traditions, taking into account different levels of religion, thoughts, social, artistic, and literary meaning.
- 4.The study of literary meaning between different traditions throughout different levels of history and development.
- 5.The study of a relation between different traditions, etc...<sup>1</sup>

all these are enough in the development of comparative literature to attain a different theory, namely the integral theory.

Since it is the subject of the scientific explanation and the knowledge of literary events, this affirms the invention of literary laws among different literature. On the other hand, comparative literature has to take into consideration new literary and critical knowledge, especially the structure of basis from the concept of vertical location, vertical straight (line) or horizontal location, or horizontal straight (line), We can find relation and similarities between different traditions.

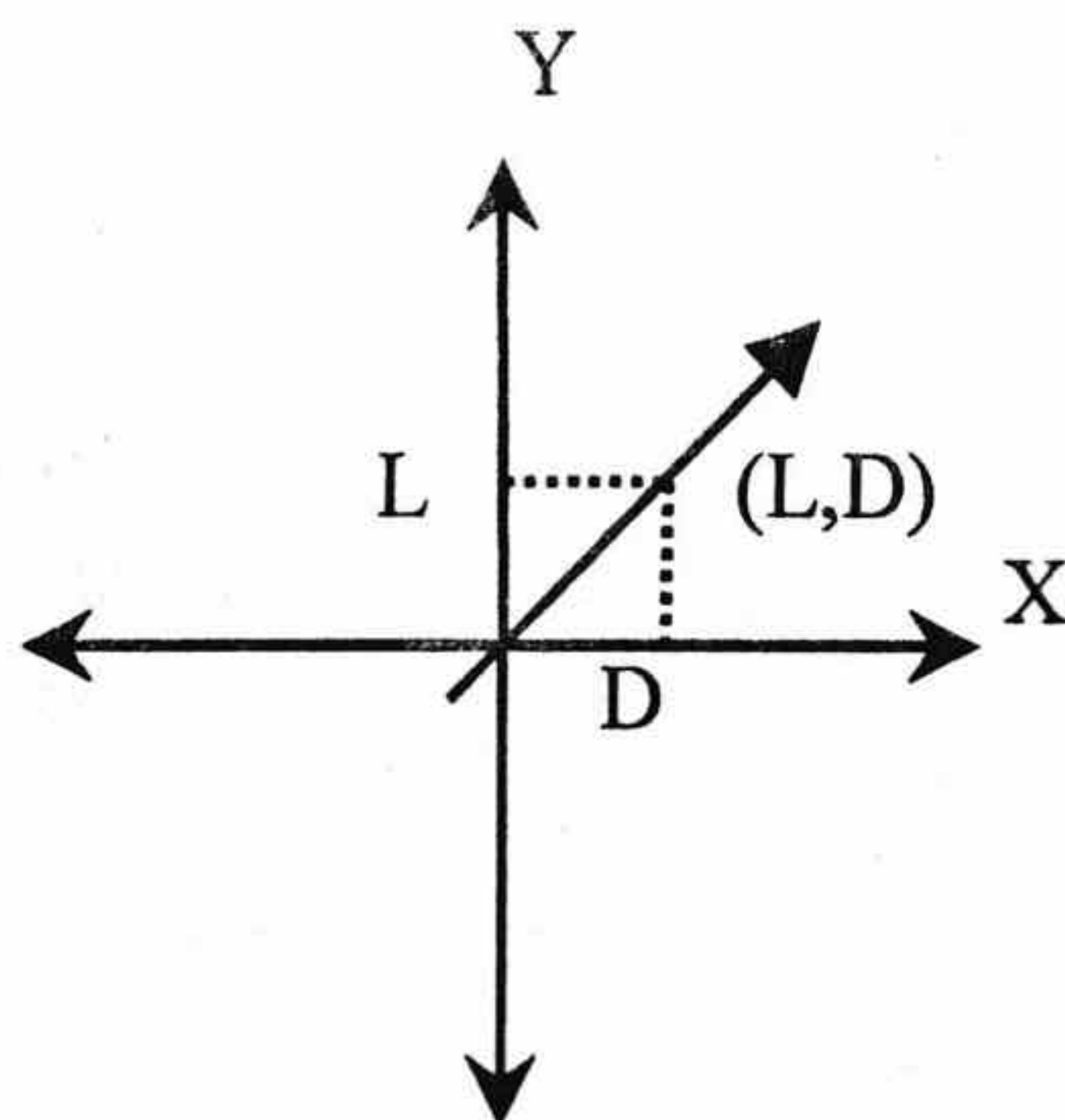
In this research we have depended on two different cases (heterogenic)

in two different literatures: one is life, in Goran's poetry, and second is death, in Byron's and shelley's poetry. Death is considered to be the complement of the life's direction, so the relation here is based on an integral relation, which means that the first one is meaningless and it doesn't have a spiritual and artistic value without the second one, and vice versa.

The theory <sup>2</sup>

Symbols

- L= Life
- D= Death
- E= English poem
- K= Kurdish poem



Suppose	X	Location = E	D point E
Suppose	Y	Location = K	L point K
		Since $Y=F(X)$	
		$X=Y$	
So		$F(X)=(Y), F(Y)=X$	
		$F(D)=(L), F(L)=D$	
		$F(D)=X=2F(L)=X$	
		$L^2+G=D^2+G$	suppose $G=0$
		$2L=2D$	

## (Life and Death)

**Application:**

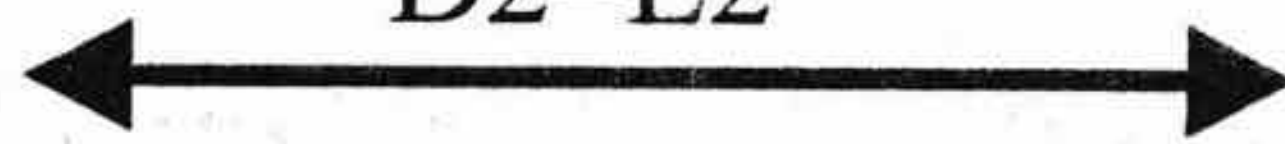
In Byron's poem entitled "oh! Snatched Away in Beauty's Bloom<sup>3</sup>" and in Goran's poem entitled "Women and Beauty<sup>4</sup>", We realize the beauty of life and death.

Life in "Women and beauty"	Death in oh! Snatched away
Illuminating	روشنکهرهوه
Spring garden	باخچه‌ی به‌هار
Sprinkled	پـژاوه
Ripe fruit, Rain bow	پهلکه زیرینه، میوه‌ی گه‌یشتوو
Life path	شه‌قامی ژین
Beautiful tune, pipe throat	ئاوازی جوان، گه‌رووی شمشال
Violin string	ته‌لی که‌مان
Smile	بـزّه
Shining, twitter, flowing	رووناکی، جریوه، خوره
Bent opposite to the sun	چه‌مانه‌وه به‌رامبه‌ر به‌خۆر

Here life in its different color and tune forms an integral relation with the color and tune of death. Both of them form a motivated tune in its integral part, just like an electrical movement. Despite its shortness, it composes an integral relation with the other side to give light through the relation between negative and positive poles.

So death in Byron's poem forms a horizontal location, while life in Goran's poem forms a vertical location. Both of them form an integral relation in this way.

$$\begin{aligned}
 &F(X)=Y, F(Y)=X \\
 &F(\text{snatched a way})=X=2F(\text{re-creation})=X \\
 &2F(\text{snatched a way})=X=2F(\text{re-creation}) \\
 &2L+G=2D+G \quad \text{suppose } G=0
 \end{aligned}$$

$$D2=L2$$


$$\begin{aligned}
 &F(X)=Y, F(Y)=X \\
 &F(\text{tomb})=L, F(\text{spring garden})=D \\
 &2F(\text{tomb})=x=2F(\text{spring garden}) \\
 &2L+G=2D+G \quad \text{suppose } G=0 \\
 &F2=D2
 \end{aligned}$$



$$\begin{aligned}
 &F(X)=Y, F(Y)=X \\
 &F(\text{press})=L, F(\text{flourished})=D \\
 &2F(\text{press})=X=2F(\text{flourished})=X \\
 &2+G=2D+G \quad \text{suppose } G=0 \\
 &2D=2F
 \end{aligned}$$



$$\begin{aligned}
 &F(X)=Y, F(Y)=X \\
 &F(\text{tender gloomy})=2, F(\text{rain-bow})=D \\
 &2F(\text{tender gloomy})=X=2(\text{rain-bow})=X \\
 &2L+G=2D+G \\
 &2L=2D
 \end{aligned}$$



$$\begin{aligned}
 &F(X)=Y, (Y)=X \\
 &F(\text{Death})=2, F(\text{Life street})=X \\
 &2L+G=2D+G \\
 &2L=2D
 \end{aligned}$$



$$\begin{aligned} F(X) &= Y, F(Y) = X \\ F(\text{tears}) &= 2, F(\text{Smile}) = D \\ 2F(\text{tears}) &= X = 2F(\text{Smile}) = X \\ 2L + G &= 2D + G \\ 2L &= 2D \end{aligned}$$



$$\begin{aligned} F(X) &= Y, F(Y) = X \\ F(\text{dead}) &= L, F(\text{singing, sun, shining, Flowing of arriver, garden}) = D \\ 2F(\text{tears}) &= X \quad 2F(\text{singing, sun, shining, Flowing of arriver, garden}) \\ 2L + G &= 2D + G \\ 2L &= 2D \end{aligned}$$



$$\begin{aligned} F(X) &= Y, F(Y) = X \\ F(\text{drooping head}) &= L, F(\text{bent opposite to the sun}) = D \\ 2F(\text{drooping head}) &= X = 2F(\text{bent opposite to the sun}) = X \\ 2L + G &= 2D + G \\ 2L &= 2D \end{aligned}$$



## Spring and autumn

Application

In shelly's poem Ode to the west wind<sup>5</sup> and Goran's poem Spring Sight<sup>6</sup>. We also find beauty and the relation of each with the other, that the spring is equal to autumn in the beauty of the form and meaning.

Autumn(A)	Spring(s)
Pale	(رهنگاورهنگ ، گولانه) tulip- multicolored
Crapes	(چرو، گهلا، گول، درهختی تازه شین) buds, leaves, flower, green trees
Grave	(چیمهن سهوزه گـیا) lawn, green bushes
Cold	(رؤژی شوخ و شهنگ، کانی گهرم) merry & bright days warm stream
Lie	(سهما) dance
Leaves dead (سه رلق رازاو)	leaves flourishing
Wild wind	(کره بای فینک، نه سیمی بو نخوش) gentle breeze fragrance

From the concept and beauty, spring in its color and pronunciation and breathing form a Kind of integral relation with the color and pronunciation and breathing of autumn. Both of them form a motivated tune with integral parts.

Spring forms vertical location and autumn forms horizontal location of follows:

$$F(X)=Y, F(Y)=X$$

$$F(\text{pale})=s, F(\text{multicolored, tulip})=T$$

$$2F(\text{pale})=X=2F(\text{color})=X$$

$$2S+G=2T+G \quad \text{Suppose } G=0$$

$$2S=2T$$



$$F(\text{corpse})=S, F(\text{buds})=T$$

$$2(\text{corps})=SX=2F(\text{buds})=X$$

$$2S+G=2T+G$$

$$2T=2S$$



$$\begin{aligned} F(\text{grave})=S \text{ , } F(\text{garden, lawn})=T \\ 2F(\text{grave})=SX=2F(\text{garden})=X \\ 2S+G=2T+G \\ 2T=2S \end{aligned}$$



$$\begin{aligned} F(\text{lie})=S \text{ , } F(\text{Danes })=T \\ 2F(\text{lie})=X=2F(\text{Danes})=X \\ 2S+G=2T+G \\ 2S=2T \end{aligned}$$



$$\begin{aligned} F(\text{leaves})=S \text{ , } F(\text{flourished buds })=T \\ 2F(\text{leaves dead})=X=2F(\text{flourished buds })=X \\ 2S+G=2T+G \\ 2S=2T \end{aligned}$$

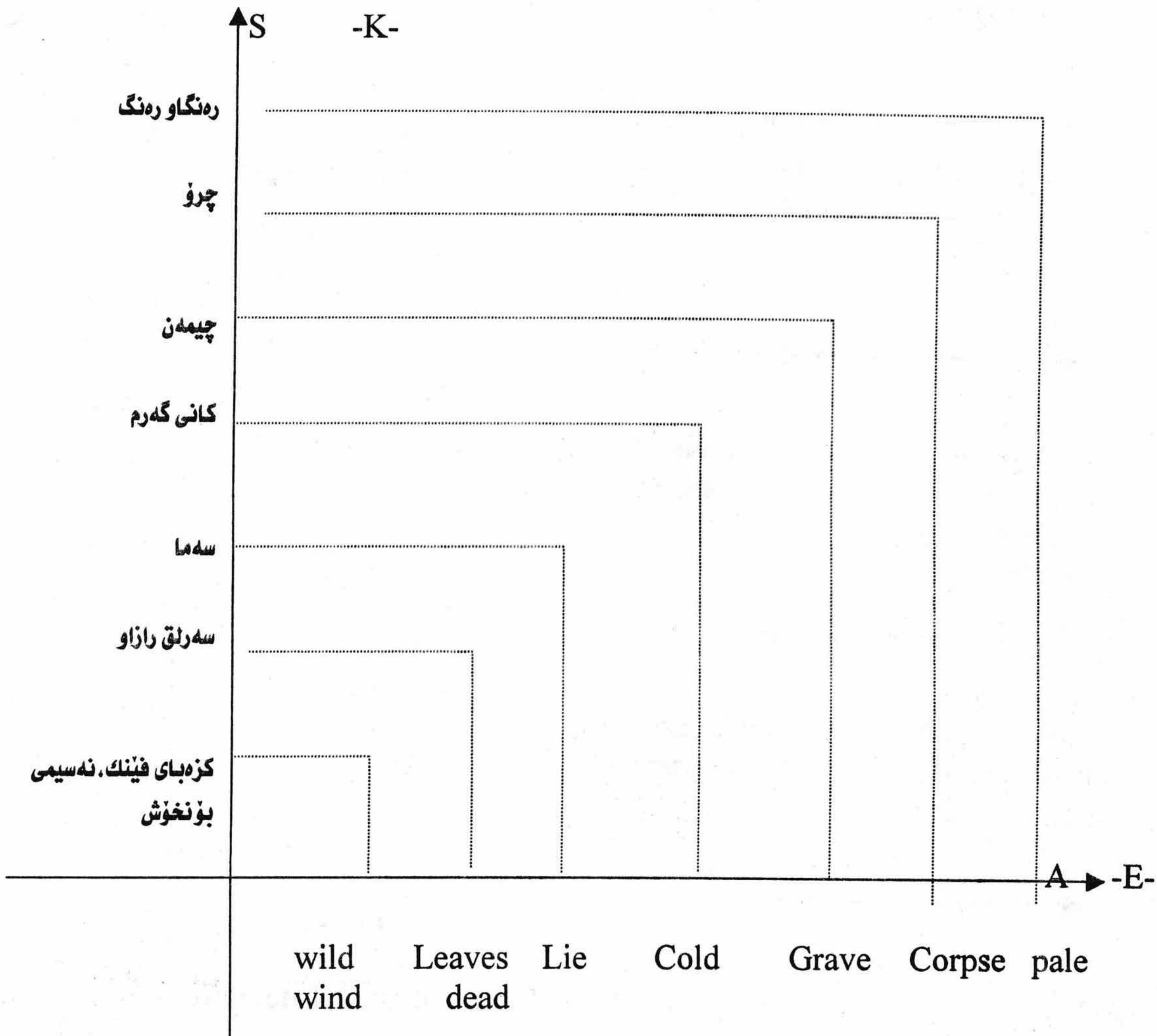


$$\begin{aligned} F(\text{wild wind})=S \text{ , } F(\text{gentle breeze})=T \\ 2F(\text{wild wind})=x=2F(\text{nice weather})=X \\ 2S+G=2T+G \\ 2S=2T \end{aligned}$$



The Illustrated Diagram of Integral theory in the comparative Literature

### Spring and Autumn





### **The conclusion**

From this Research we conclude that:

- 1- Comparative Literature can go beyond the Specified Subjects.
- 2- Heterogeneity can form a comparative subject or syllabus between different traditions.
- 3- The structural study can compose or establish similar idea , despite the process of influenced , Similarity , difference , historical ,and linguistic relations.

**References**

1- دیوانی گۆران—چاپخانهی کۆری زانیاری کوردی ، به غدا ۱۹۸۰ -

2- Calculus & Analytic Geometry. G.B. Thomas- Fifth Edition.

3- English verse. W. Peacock London.

4- The poet's sphere, C, F. Bricknell .1978.

When we two parted  
In silence and tears,  
Half broken-hearted,  
To sever for years  
Pale grew the cheek and cold,  
Colder the kiss;  
Truly that hour foretold  
Sorrow to this!  
The dew of the morning  
Sunk chill of my Brow ;  
It felt like the warning  
Of what I fell now.  
Thy vows are all broken,  
And light is thy fame:  
I hear thy name spoken  
And share in its shame  
They name thee before me,  
A Knell to mine ear;  
A shudder comes o'er me----  
Why wert thou so dear?  
They know not I knew thee  
Who knew thee too well:  
Long, Long shall I rue thee?  
Too deeply to tell.  
In secret we met:  
In silence I grieve  
That thy heart could forget,  
Thy spirit deceive.  
If I should meet thee  
After long Years,  
How should I greet thee? ---  
With silence and tears.

Lord Byron

Elegy

O snatch's a way in beauty's bloom!  
On thee shall press no ponderous tomb;  
But on thy turf shall roses rear  
Their leaves, the earliest of the year,  
And the Wild cypress wave in tender gloom:

And aft by yon blue gushing stream  
Shall sorrow lean her drooping head,  
And feed deep thought with many a dream,  
And lingering pause and lightly tread;  
Fond Wretch! As if her step disturbed the dead !

A way! We know that tears are vain,  
That death nor heeds nor hears distress:  
Will this unteach us to complain?  
Or make one mourner weep the less?  
And thou, who tel's me to forget,  
Thy looks are wan, thine eyes are wet.

Lord Byron

Ode to the west wind

(1)

O wild west wind ,thou breath of autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,  
Pestilence- stricken multitudes: O thou  
Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure sister of the spring shall blow

Her clarion o'er the dreaming earth, and fill  
(Driving sweet buds like flocks to feed in air)  
With living hues and odorous plain and hill:

Wild spirit, which art moving every where:  
Destroyer and Preserver: hear, oh, hear!

(2)

Thou on whose stream, mid the steep sky's commotion  
Loose clouds like earth's decaying leaves are shed,  
Shook from the tangled boughs of heaven and ocean,  
Angels of rain and lightning: there are spread  
On the blue surface of thine airy surge,  
Like the bright hair uplifted from the head

Of same fierce maenad, even from the dim verge  
Of the horizon to the zenith's height,  
The locks of the approaching storm. Thou dirge of the dying  
year, to which this closing night  
Will be the dome of a vast sepulchre,  
Vaulted with all thy congregated might

Of vapours, from whose solid atmosphere  
Black rain, and fare, and hail, will burst: oh, hear

(3)

Thou who didst waken from his summer dreams  
The blue mediterranean, where he lay,  
Lull'd by the coil of his crystalline streams,

Beside a pumice isle in baiae's Bay,  
And saw in sleep old palaces and towers  
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers  
So sweet, the sense faints picturing them! Thou  
For whose path the Atlantic's level powers

Cleave themselves in to chasms, while far below  
The sea- blooms and the oozy woods which wear  
The sapless foliage of the ocean, know

Thy voice, and despoil themselves: oh, hear!

(4)

if I were a dead leaf thou mightest bear;  
if I wear a swift cloud to fly with thee;  
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free  
Than thou, o uncontrollable! If even  
I were as in my boyhood, and could be

The comrade of thy wanderings over heaven,  
As then, when to outstrip thy skyey speed  
Scarce seemed a vision, I would ne'er have striven

As thus with thee in prayer in my sore need.  
Oh, life me as a wave, a leaf, a cloud!  
I fall upon the thorns, of life! I bleed!

A heavy weight of house has chained and bowed  
One too like thee: tameless, and swift, and proud.

(5)

Make me thy lyre, even as the forest is:  
What if my leaves are falling like its own!  
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,  
Sweet though in sadness. Be thou, spirit fierce,  
My spirit! be thou me, impetuous one !

Drive my dead thoughts over the universe  
Like withered leaves to quicken a new berth!  
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawakened earth

The trumpet of a prophecy! O wind,  
If winter comes, can spring be far behind?

**P.H. SHELLEY.**

### ئافرهت و جوانی

به ئاسمانه وه ئهستیره م دیوه،  
له باغچه ی به هار گولم چنیوه،  
شه ونمی درخت له رووم پڑاوه،  
له زه رده ی زۆر که ل سه رنجم داوه،  
په لکه زیپینه ی پاش بارانی زۆر،  
چه ماوه ته وه به رامبه ر به خۆر،  
هه تاوی نه ورۆز، مانگی جو دره و،  
زۆ هاتون و چوون، به روژ و به شه و،  
خوپه ی قه لبه زی که ف زیوینی چه م،  
له هه زار چه شنه پرشنگی ناو ته م،  
میوه ی گه یشتووی زه ردو سوری باخ،  
جریوه و جوکه ی دارستانی شاخ،  
له گه زووی شمشال، له ته لی که مان  
گه لی هه ئساوه ئاوازه ی جوان جوان.  
ئه مانه هه موو جوانن، شیرینن،  
رۆشن که ره وه ی شه قامی ژینن،  
به لام ته بیعه ت هه رگیزاو هه رگیز  
بی رووناکی یه بی بزهی ئازیز:  
بی ئاوازه یه، ده نکه نه رمه که ی  
با نه یدا له گویم، تیر نه لیم ئوخه ی  
کام ئهستیره ی گه ش، کام گولی کیوی،  
ئاله وه ک کولمی؟ گوی مه مکی؟ لیوی؟  
کام ره شی ئه گا به ره شیی چاوی؟  
برژانگی؟ بروی؟ ئه گریجه ی خاوی؟  
کام به رزیی جوانه وه ک به رزیی بالای؟  
کام تیشک ئه گاته تیشکی نیو نیگای؟  
کام تاسه، کام مه یل، کام چاوه نواری؟  
ته لیسمای یه وه ک هیی دلدار ی؟.....

## دیمه نیکی بهار

ئەم لایەك پەلە، ئەولا يك پەلە: هەوری رەنگاوپرەنگ  
 لە ناوہ پاستا: بە دەم ئاسۆوہ رۆژی شوخ و شەنگ!  
 سەوزە گیا پاراو، گول و گولالە مەستی رەنگ و بۆ،  
 درەخت تازە شین، سەرلق رازاوہی گول، گەلا، چرۆ...  
 سەرتاپای چیمەن دەرنەدا چین چین مرواری ئاونگ،  
 چەشنی تارای سەوز ئەدرەوشیپتەوہ، لێی ئەتکی پرشنگ  
 نەسیمی بۆنخۆش، کزەبای فینک، وەك نەوای ئیلھام  
 سەمای جوانیی پەری گھبیعت دینیتە ئەنجام!  
 قاسپە قاسپی كەو، نەغمە ی چۆلەكە و بلبلی دەنگ خۆش  
 پیالە ی نەشئە حەتتا بە رۆحی بەردیش ئەكا نۆش!  
 وەك بگری بە گول دنیای سەرمەستی قاقای پیکەنین،  
 لە هەموو عاستی فرمیسکی کانیی گەرمی هەلقولین!  
 \*\*\*

مەلی سەر بنچك، پەلوپۆ رەنگین! خۆ من هەلۆ نیم،  
 لیم مەفرین جوت جوت، مەترسن ئاخر پیتان بلیم چیم:  
 منیش وەك ئیوہ لە دنیای گەورە گەردیكم بچوك  
 حەتتا ناشتوانم بفرم، بخوینم، بە بال بە دەنووك!  
 بەلام وەك ئیوہ لە دلما ئەگریت مەیلی سەربەستی!  
 ئەمەش ئایینم وەك ئایینتانه: هەردە پەرسی!..

گۆران

**Notes:**

<sup>1</sup>-look at the following references:

● جویار / الادب المقارن

● تیجم / الادب المقارن

● صفاء خلوصی / دراسات فی الادب المقارن

<sup>2</sup>- Calculus & Analytic Geometry, P.177.

<sup>3</sup>- English verse .p.230

<sup>4</sup>- دیوانی گوران 9-10

<sup>5</sup>- The poet's sphere.p.26-29.

<sup>6</sup>-169 دیوانی گوران

## تیۆری تهواوکاری له ئەدهبی بهراورددا

### کورته

له م لیکۆلینه وهیه دا چه ختمان خستۆته سه ر بابه تیکی نویی تری ئەدهبی بهراوردکارییه وه که له وه و پیش له نیو

تیۆره کانی ئەم ئەدهبه دا باسی لیوه نه کراوه ئەویش دوو بابه تی دژ به یه ک که هه ریه که یان به جوانی به که ی خۆی ئەوی

تریان تهواو دهکات وهک: ژیان لای شاعیریکی کوردو مردن لای شاعیریکی عه ره ب یان ئینگلیز.....

## نظرية التكامل في الادب المقارن

### الخلاصة

في هذه الدراسة نسلط الضوء على موضوع جديد من موضوعات الادب المقارن والذي لم يذكر لحد الان ضمن دراسات ونظريات هذا النوع من الادب الا وهو الثنائيات الضدية كالحياة عند شاعر كردي والموت عند شاعر عربي او انكليزي، وان كل واحد من هذه المفردات بجماليته الخاصة يكمل الاخرى.....