

The Thematic presence of *The Waste Land* in Sherko Bekas' *Jingl*

Ismail M. Fahmi
English Department, College of
Languages Salahaddin University-
Erbil

Saman Dizayi
Translation Department, College of Arts and
Letters
Cihan University-Erbil

Abstract

This paper investigates the influence of T.S. Eliot's famous poem *The Waste Land* on *Jingl* a poem by Sherko Bekas (1940- 2013) a well-known Kurdish poet. The paper explains how Sherko Bekas used certain stylistic devices and ideas from *The Waste Land* and employing them to suit with the context of his poem; the paper approaches both poems and reveals how *jingl* thematically utilized that of *The Waste Land*.

Keywords: Sherko Bekas, *The Waste Land*, *Jingl*, Thematic Presence, Modern Kurdish Poetry.

1. Introduction

This paper deals with the Kurdish poet Sherko Bekas and the influence of *The Waste Land* on his poetry. First, it reviews the conditions of the Kurdish literary scene in the beginning of 1970s, and how the Kurdish poets got acquainted with *The Waste Land*. Then, it moves to analyze and reveal the similarities between *The Waste Land* and Sherko Bekas' poem *Gingil*. The aim is to find out the points that this contemporary poet thematically utilized from *The Waste Land* to renovate Kurdish poetry.

Our Research Question is to detect and evaluate the presence of *The Waste Land* theme in Bekas' poem. The Aim is to prove how far the Eliotian poetic method was workable in the hands of Bekas as an original Kurdish poet. Even though Bekas owes something to Eliot, *Jingle* remains a very individual and original poem in Kurdish. Very few creative writers could achieve success by employing Eliot's style to their own native poetry.

2. Background

In the 1970s the Kurdish literary scene changed in accordance with the 11th March Autonomy Agreement. The change was due to the socio-political development. The Kurdish poets became acquainted with world literature, particularly poetry, throughout translations of these works. The appearance of “Rwanga” group was one of the fruitful consequences of the socio-political developments. As it is affirmed by Muhammad (2002: 86) that in the literary history of the nations, there are numerous movements and experiments. The source of these movements comes from two fountainheads; first the innovation of the poets themselves, secondly the imitation of these movements and experiments of another nation and they adapt them to suit their frame of mind. One of these experiments in Kurdish poetry was Rwanga.

The traditional poetry before 1970s was subject to many rules, such as rhyme, in which obstacles were hindering the free flow of thought. A poet had to forsake many beautiful fantasies and ideas just because they would not rhyme. Rwanga in contrast, allows the poet to let his fantasies soar and even overcome the boundaries of language. Therefore, there was radical change happening in the Kurdish poetry. (Reingard and Mirza, 1998:8)

The change demanded new aspects and tools, which were unavailable in Kurdish poetry, but it was outside. Kurdish poets in the beginning of 1970s were looking for new elements and techniques to express their views and feelings with new ways and styles. They resorted to the world literature to get hold of what they were looking for.

Muhammad (2002: 86) states that “Rwanga as an experiment was under the influence of the Arabic literary movements.” Arabic literature in turn was under the influence of the international literary movements. Bekas (2007) confirms that the Kurdish poets were under the influence of the Arabic language and literature and the works translated into Arabic. Nevertheless, they experienced some elements and techniques through their reading of foreign literature, and adopted them in their poetry. Undoubtedly, *The Waste Land* was one of the literary works that they admired primarily through Arabic translations.

3. The Poet Sherko Bekas

This study deals with one of Rwanga group figures who is Sherko Bekas (born.1940). Reingard and Mirza (1998:8) introduce this poet as “a pioneer in modern Kurdish poetry. In 1970 he introduced a new poetic style, called ‘Rwanga’ (vision).” The poet Bekas has international reputation, since 1987 when he found his home in Sweden

he has made himself known throughout Europe. Moreover, he was named honorary citizen of Milan in Italy. Bekas has numerous innovations added to contemporary Kurdish poetry such as; poster poems, narrative poetry, dramatic poetry, mixing more than one genre.

Early in the nineteen-seventies this poet attempted to create a new poetic style and vision in Kurdish poetry. The attempt reflected obviously in the manifestation of “Rwanga” in which he was one of the major figures. Bekas in that period attempted to abandon the classical style of Kurdish poetry.

Bekas was seeking new aspects and dimensions in poetry. Therefore, he started reading the literature of the world. Bekas (2006:222) mentions that the main reason of Rwanga’s appearance was to create a new poetic language and to abandon monophony in Kurdish poetry.

Actually, the poet admired *The Waste Land* because it contained elements and aspects, which were new to the Kurdish poetry; they were suitable for the creation of a new vision in Kurdish poetry. It is worth mentioning that Sherko Bekas read *The Waste Land* in the Arabic language as he stated about that most of the Kurdish poets only knew Arabic, and through this language they read different translations of *The Waste Land* and read different writings about it. And he stated that “he for the first time read two translations of *The Waste Land*.”

Therefore, it is evident that Bekas was attempting to bring a new style, dimension, and aspect into Kurdish poetry, as (Bekas,2006:216) states that most information and technical experiments that poets and writers have, come from the rich treasure that piled up from somewhere outside. So, he was seeking new elements in the world literature to make use of them, and utilize them in his poem. Bekas confirms that he was at that time attempting to make use of different experiments of modern poetry in the world.

Thus, when he found *The Waste Land*, he recognized the new aspects and elements in the poem:

When I read *The Waste Land* for the first time ... even though it came to me through a second language- I knew that I was in front a masterpiece that made a significant turning point in the modern poetry of the world. (Bekas, personal contact on 1st April 2007)

As such, Bekas knew he was reading a poem that was a turning point in the modern poetry in the world. *The Waste Land*, with its reputation and its influence on

modern poetry, made the modern Kurdish poets read it intensively. Bekas maintained that “the reputation of *The Waste Land* had led us to search for it.

The Kurdish poets found worthy points in *The Waste Land* to utilize in renovating Kurdish poetry. These points were indicated by Bekas when he mentioned the following:

Generally, one of the influences that affected us (i.e. Kurdish poets) was the interest in mythology and turning to cultural sources...before these influences our poetry was direct and monophonic, but then we discovered polyphony from the dramatic poetry of Eliot. (Bėkas- ibid)

Thus, the poet Bekas in the beginning of the 1970s attempted to change Kurdish poetry's direction and to bring a new style of poetry. He found new aspects and techniques in *The waste land* that helped to fulfill his aim. The aim was to modernize Kurdish poetry and to escape the traditional style and the Kurdish poetry's monophony.

4. The Poem

In this section, the study examines one of Bekas' poems entitled *Jingl* to show how it was written under the influence of *The Waste Land*, what the poem utilized from *The Waste Land*, and how its elements reflected in the poem.

Gıngl is a poem written by the Kurdish poet Sherko Bekas in 1973, and is included within his collection entitled *Min Tinwētīm Ba Gir Aşkē* (My Thirst Will be Quenched by Flame). The collection was first published in Dar-Alhurria press in Baghdad in 1973. The poem consists of 233 lines. It depicts the Kurdish poet's doubt in the modern era regarding reaching the truth. The disillusionment and concern of the modern man pictured in a poetic manner. Omer (1980:17) states that, Sherko Bekas in his poem *Gıngil* talks about modern man's concern, loneliness, and disillusionment. The speaker is searching for the truth- immortality through symbolic water and love. In his search he takes two directions; in one direction he goes back to the past and in the other to the future. The ingredients of his contemplation are doubt: that is, doubt about discovering the truth.

The doubt is confirmed through symbols such as; the Greek Oedipus and the Sumerian mythical figure of Gilgamesh. Besides, what emphasizes the belief in seeking immortality is his explicit expressions throughout the poem such as;

Boči amrim, boči astēra nāmre? (*Jıngil*, 1.28)

(Why do I die, why do the stars not die?)

The doubt created dramatic tension throughout numerous dialogs and through poetic polyphony, which led the tension to rise to its peak.

-*Ĉi abĩĩ..Ĉi năbĩĩ?*

-*ăwěnakân tişkdânawa xwâr akan.* (Jĩngil, ll. 156-157)

(What do you see? What do you not see?

The mirrors bend the reflection.)

Furthermore, what makes the poem more dramatic is the presence of the past in the present. Yet, the poem is a depiction of the chaotic nature of the human beings in the latter part of the 20th century.

Rawěk ... (zamân) i bastota piştĩ hangăw,

Gaştěk.. (cegâ) la koľ akât. (Jĩngil, ll.18-19)

(A march tightened “time” the paces’ back

A journey carries “place” on its back)

In addition, the poem is a kind of reflection; the reflection of modernism, the struggle between the old and the new. It visualizes a moment in which the tension is in its highest point between abandoning the past and accepting its oppression. It is a difficult struggle, but, paradoxically, the poet chooses both of them.

Hăwrěkam hamũ şawě kăžěki tâzay dar adâu,

Pěstěki kay labar dakird

Bo bayâniş la wânakâni (Markis) a

Barmâlakay (Muhammad) i akirda kol. (Jĩngil, ll. 63-66)

(Every night, my friend casts out a new slough and wears another skin

By the morning he was holding on his shoulders Mohammad’s rug of prayer in Marx’s lectures)

Finally, though the poet has doubts and feels lost amidst the complexity of the modern life, he has hope and refuses to give up his search. The poet’s hope mentioned by (Omer, 1980:18) is that the poet’s concern and doubt were but a bridge to reach the hope.

Bot agařēm

Bot agařēm

Bot agařēm (Jīngil, ll.240-242)

(I am searching for you

I am searching for you

I am searching for you)

Thus, Bekas echoes Eliot's poetic method of playing on contradictions and making use of paradoxes and paradoxical poetic situations, making use of the juxtaposition of hope and despair. It can be represented by this diagram

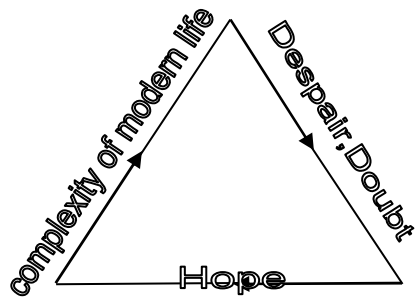


Diagram representing Eliot's
poetic method and plan

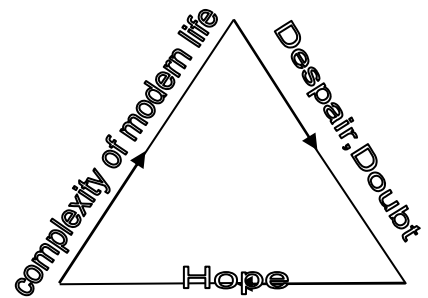


Diagram representing Bekas'
poetic method and plan

The diagram (which the present researcher drew) proves that the pathway and the run of both poems/poets are very close and very much alike.

5. The influence of *The Waste Land* themes

According to Sherko Bekas' statement, in my *Jingl*, which is the first poem in the collection entitled *Min Tinwētīm Ba Gir Aşkê* I was influenced by this masterpiece [*The Waste Land*] to an extent. (Personal contact on April 1st 2007)

The themes in *The Waste Land* were admirable in the opinion of many Kurdish poets. It is likely that Sherko Bekas admired the themes of *The Waste Land*, and reflected them in his poem *Gingil*.

Sherko Bekas in this poem *Jingil* quoted from *The Waste Land* the following verses:

Bard haya u âw niya ..niya

Gar lëra âw habwâya awastâyn amân xwârdawa (*Jingil*, ll. 147-148)

Here there is no water but only rock

If there were water we should stop and drink

(*The Waste land*, ll.317, 320)

This quotation is purposefully here. It owes its existence to the main theme of the poem. Williamson (1965:152) points out that the search for the water of life is a central theme in *The Waste Land*, in which it is a reference to the ancient life symbolism that was based on the belief that all life comes from the water.

The speaker in *Gingil* is searching for an unnamed element, the recipient of the poem can find out what he is searching for between the lines of the poem. Water in *Gingil* is given a significant importance. The notion of the sacred water is deeply rooted in Kurdish culture and tradition, regarding ordinary people's belief in "Xidiri zinda" (the immortal Xidir) who became immortal after drinking the water of life. Moreover, all the ancient beliefs of the Kurds include special rituals of the sacred water. According to (Hasan, 2000:205) "the water of life is the reason of immortality in the majority of Kurdish mythology". Hasan (2000:50) maintains that in Kurdish Ezidy belief "Ava Kanya Spi" (the water of the white spring) is the only clear and transparent water and it is the source of life. Thus they made it a sacred place for their religious temple. In addition, according to (Hawrami, 1984:256) in Kakayi belief there is a ritual of the sacred water "Tashar" which is a spring wherein water brings purgation and immortality. So, symbolizing water by Bekas in his *Gingil* has its deep roots in his cultural background,

and (Maruf, 2005:88) confirms that Bekas utilizes religious symbols in his poems in a way that gives them a new vista to fit the contemporary issues.

There is intensive presence of this word in the poem and numerous indications of the sources of water as well, such as rainfall, springs, clouds, river, and sea, etc. So, quoting the lines mentioned above from *The Waste Land* is not accidental, but it relates to the construction of the poem thematically. Water in *Gĩngil* is a symbol of what the speaker is searching for. This is undoubtedly true when one considers the opening lines of the poem which are repeated in the end.

Bot agařēm u niwařaw la nâw bēžingī gumâni sâtakâniâ sũřim adâ.

“birakanim ...ambejnawa”

Sâũrim adũ la çolēkâ ka âw: xawni âsmânēka nazok (Jĩngil, ll. 1-3)

(I am looking for you at midnight, inside a time's doubt sieve that put me in a whirlpool

My thoughts are sieving me

Whirling me in a wasted land where water is the dream of a sterile sky)

This is not only in accordance with the theme of the poem, but it resembles what the water-seeker feels in *The Waste Land* as mentioned by (Moody, 1979:136) that the water-seeker in *The Waste Land* is only dreamt of in the sense of another presence perhaps a delusion. This is clear in (*la çolēkâ ka âw: xawni âsmânēka nazok*)

Therefore, searching for water is central in *Gĩngil*. In a deserted land, water becomes a symbol of survival.

Nahēniakân byâbânin... mēřkim limĩ tĩnuyâna

Lam çoladâ kârwanī pirsyar rēčkayân,

Ruwaw kârēza u nâyganē (Jĩngil, ll31-33)

(The secrets are deserts; my brain is their thirst sand

In this deserted land, questions trip directly towards the spring and they do not reach it)

Consequently, the quotation and the search for water in Bekas' poem is a direct reflection of *The Waste Land* which explicitly appeared within the thematic structure of the poem.

The theme of *The Waste Land* is recognizable in *Jingil* when one reads the poem as a whole:

Bot agarēm u am šewa la wērânai zamñěka rangi gumân

Ba cŵâr dawri âyinzâkânâ arěžě. (Jĩngil, ll. 143-144)

(I am searching for you and this night is coloring the religious persons with doubt in a wasted land)

Leonard Unger (1967:13) indicates that, “*The Waste Land* signifies the individual’s isolation, his estrangement from other people and from the world.” If one considers what is pointed out by Unger, he will find it explicitly applicable to *Gĩngil*:

...lašim la sarim win abě,

“sarim ktěběki kona la nâw tâqi měžuyakâ (Jĩngil, ll. 8-9)

Nahěnyakân šanin lěkdânawam la waržěkâ ba bâ adan

Ka heštâ guľa ganim nâžâně boči a’wě

Wâ atbĩnim qâsayaki u klĩlakat nât kâtawa. (Jĩngil, ll. 25-26)

- *nâwt ċiya?*

- *nâwt ċiya? (Gĩngil, ll.141-142)*

“ bot agarēm u atbĩnim: zaryâkaniš lěm těňâgan” (Jĩngil, l. 21)

(My body disappears from my head

My head is an old book put on a shelf of history

The secrets are inspecting my contemplation in a season

In which still the wheat blossoms do not know why they are growing

-What is your name?

-What is your name?

I am looking for you and see you: even the oceans do not understand me)

Another thematic point of *The Waste Land* reflected in *Gingil* is that of the social relationships. The society of *The Waste Land* as Schwartz (1968:100) refers to has

become “the worst sickness of human beings.” As Pearce (1967:22) confirms, life in *The Waste Land* became “a complete breakdown of standards and attitudes.” With a quick glance at *Jingl*, one finds out this predicament of the society and individual as well, as there is a real breakdown of the attitudes depicted in the poem;

Hâwřekam sarok hozęki řari bū

Hamu roęe la guzări bânqakâna,

Ba klăw dînâri agirt...

“ haya kâlâ w pětâwi bo la pę akă w nâři grę”

Hâwřekam hamu řawę kaęęki tâzay dar adâ w,

Pęstęki kay labar akird

Bo bayâniř la wânakâni (mârksâ)

Barmâlakai (mĥamadi) akirda kol,

carî adâ

Ka (yahudâ) be gunâha u

(masiĥ) sarsari xoy nabŭ!

(Jĥngil, ll.63-73)

(My friend was a chief of a city tribe

Every day he was catching dinars by his hat, in his trips to the banks

There are some people flattering him but they can not meet him

Every night, my friend casts out a new slough and wears another skin

By the morning he was holding on his shoulders Mohammad’s rug of prayer in Marx’s lectures

He was calling for

That “Judas” was innocent

And “Messiah” was a big mischief)

This is the breakdown of the standards, attitudes and disbelief. This is the very theme of *The Waste Land* reflected here in the poem. Furthermore, it shows the hypocrisy and the decline of religion that is the spinal cord of *The Waste Land*. Here the poet is also using a special kind of ordinary language in describing social and religious hypocrisy, when he writes:

Hâwřekam hamu řawě kâžěki tâzai daradâ u, pěstěki kai la bar akird

Bo bayâniř la wânakâni (mârkisâ)

Barmâlakai (muĥamad)i akirda kol

The maximum degree of disbelief is shown in:

Ka (yahudâ) bě gunâha u,

(masiĥ) sarsari xoy nabu!

This notion is maintained by Abdul-Zahra (1984:5) in his thesis when he wrote, "the real values [in *The Waste Land*]

By which people live cracked up under the impact of disbelief and hypocrisy." So, here, the poem resembles *The Waste Land*, and it shows another reflection of its themes in Bekas' poem *Gĩngil*.

Moreover, as Matthiessen (1959:43) mentions, *The Waste Land* gives importance to the "immense panorama of futility and anarchy of contemporary history" and what Korg (1968:93) confirms "Eliot's poem [*The Waste Land*] depicts the banalities of modern life." Sherko Bekas in *Gĩngil* depicts the anarchy of the temporary life and history, besides the disillusionment and loneliness among this anarchy. Omer pointed out this theme in *Jingil* when he wrote,

Sherko Bekas in his long poem *Jĩngil* searches for this concern...in which it became, nowadays, a new idea connected to modern novelty or its reality that became widespread in the era in which we live. It is an era of concern, loneliness; disillusionment among the crowd...even this great concern in Sherko Bekas' head led him to a great doubt. (Omer, 1980:17)

Indeed, that's exactly what is echoed in the following verses:

cěm ahěli: qăćakanim amgěrnawa

cem ahěli w xěli tirsi cěniřta la năw qurgi nahangă,

Amdoznawa “ dastakanim amínnawa

Amdoznawa w be stūni yak ba yaki darwāžākani tāwānā

Ambastnawa “ lašim la sarm win abē”

Sarm ktēbēki kona la nāw tāqi mežūyakā dānrāwa

Towi šiprzayi ayxwā – sar la sar halcīnrāwa –

xetakāniān dāwn ... alkēn ba qači calcālokay rožakānā

Lašim xwanēka la žūri nawsakānā raxrāwa

(*Jīngil*, ll. 4-12)

(You are going to leave me: my legs turn me back

You are going to leave me and the inhabitant of fear land discover me

My hands are scratching me

They discover me and fasten me to the pillars of crime's gate

My body loses my head

My head is an old book put in a history window which is full of distraught dust

Its lines are threads sticking the legs of time's spider

My body is a dream furnished in the lust's room)

Furthermore, love is another issue which shows resemblance between *The Waste Land* and *Jingil*. Abdul-Zahra (1984:7) states that, in *The Waste Land* not only the crisis is described in regard to tradition but also love, the difficulty in enhancing intimacy and affability in social life is inseparable from the total deracination of man from his tradition.

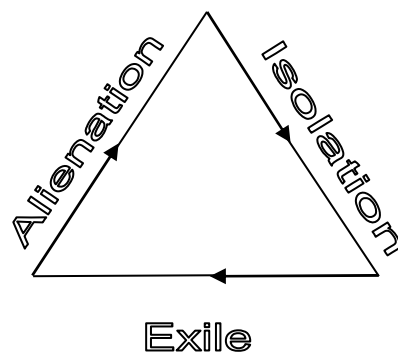
This notion is associated with *Gīngil* from the start to the end. Love is mentioned side by side with the speakers' search. Love is inseparable from the other crisis.

Bot agerēm ay kishwari cāwarwāni xošawistīm (*Jīngil*, 1.47)

(I am searching for my long-awaited love-continent)

And this is another resemblance of *Gīngil* with *The Waste Land*.

To sum up, Sherko Bekas who is a distinguished pioneer in modern Kurdish poetry in his poem *Gîngil* is thematically under the influence of *The Waste Land* themes. Thus, as it is pointed out in this chapter, the thematic structure of *The Waste Land* is also based on three pillars; alienation, isolation, and exile. Bekas' poem *Gîngil* based on the same pillars. This is one of the evident similarities between both *The Waste Land* and *Gîngil* in which the whole poem can be considered as a reflection of the themes of the *The Waste Land* where there are no other suggested themes that can be detected. The diagram that embodies the thematic structure of both poems can be drawn as follows



The Waste Land's Technical Influence

Martin Montgomery et al. state that

If T. S. Eliot's *The Waste Land* (1922) is read alongside the notes Eliot printed with it, we get a sense of the poem as collage of quotations [from] and allusions to other texts. (2000:194)

These quotations and allusions are numerous in the *The Waste Land*, and became one of its characteristics. They obliged the poet to attach a number of notes to the poem in order not to be accused of plagiarism. Abdul-Zahra (1984:3) in his unpublished thesis indicates, "Eliot [in *The Waste Land*] includes quotations from, allusions to, and imitations of, at least thirty-five different writers." Likewise, Sherko Bekas' poem *Gîngil* includes quotations from and allusions to several writers and numerous works. Moreover, the quotations referred to in the footnotes by the poet himself indicate one which is taken from *The Waste Land* itself. This way of using quotations and allusions in *Jingil* was something new in Kurdish poetry at that time. It reveals that Sherko Bekas was indebted to *The Waste Land*. As mentioned previously, Sherko Bekas quoted in his poem *Gîngil* from *The Waste Land* the following lines:

Here there is no water but only rock

If there were water we should stop and drink

(The Waste land, ll.317, 321)

Also, he quoted from the French poet Saint John-Perse the following:

Min mabastim la zariäyă w ěwa alĕn... lĕt tĕ năgain (Jĩngil, 1.22)

(I mean the ocean and they say we do not understand you)

Also, there are numerous expressions in the poem inserted between quotation marks without indication that confuse the reader doubting whether these expressions were quoted or they have another function. If they were no quotations it would be better not to put them between quotation marks. The following is one of the examples:

nahĕnyakân byâbânin.. mĕškim limĭ tĩnuyâna

Lam ĉoladâ kârŵâni pirsiyâr rêĉkayân,

Ruwa w kêrĕza w nây ganĕ

(Jĩngil, ll.31-33)

Allusions to literary works are also used in the poem such as Shakespeare's Macbeth. There are allusions to historical and religious personalities such as; Jesus, Muhammad, Marx, and others. likewise, there are allusions to literary and dramatic personae such as; Oedipus, Desdemona from world literature, Ferhad, Mem from Persian and Kurdish literature. In addition, there are allusions to artists such as Picaso. Mythological characters are alluded to as well such as; Gilgamesh, Enkido, Protosi.

Gĩngil includes more than twenty quotations and allusions. The poet referred to the quotations only in the footnotes, and the allusions are left without any indication or explanation. This may also lead the reader to think in the manner described by James Longenbach who thought of Eliot's using such quotations and allusions when he stated "Eliot seems here to exaggerate his own arrogance in order to ruffle his readers." (1997:178)

This gesture is indicated by Bekas (2007) himself when he mentioned that reading Eliot demanded a deep epistemological and mythological background to enable one to respond to his poetry. Alongside with this notion Sherko Bekas tries to tell his readers that they need an intellectual background in order to understand his poem *Jĩngil*. Sherko Bekas maintained the point, as discussed earlier, that utilizing mythology, cultural, and intellectual sources was one of Eliot's influences on his poetry. He discovered that in *The*

Waste Land primarily. In *Gĩngil* Sherko Bekas adapts this notion and takes some material from mythology to use it in the poem:

Wa lam šewadā (Gilgamesh) dēta sar bali simrxi dastānakam

Garēki tir afrētawa w am karata gumān akāt la (ankido)

(*Jĩngil*, ll.49-50)

(Here, in this night “Gilgamesh” comes upon the wings of my epic

Once again he flies and this time he has doubts of Enkido)

Moreover, he goes back to the Kurdish culture and world cultures to reflect them in the poem in the following manner:

êon ahêlê mēžui aktar la žēr damāmki (makbatha)

wak Mam bidwē..

êon ahêlê giay hanāsay “daidamuna”

La zalkāwi siyakani pirēžini Farhādkužay

Riqā birwē.. êon ahêli

(*Jĩngil*, ll. 81-84)

(How do you allow the actor’s history to talk behind the mask of Macbeth?

How do you allow the grass of Desdemona’s aspiration to grow from the old woman’s moor that killed Farhad

How do you allow that?)

This adaptation of mythology and human culture denoted an early reflection of *The Waste Land* on Bekas. This became later an essential part of his poem *Du Srudi Kēwi* (Two Wild Songs) as manifested in the poetic structure of his verse in the manner he pointed out, indicating how he utilized this notion from “*The Waste land*” and its impact on his experiment in this very poem, i.e., *Du Srudi Kēwi*.

There is an additional aspect that the poem attempted to adapt from *The Waste Land*: it is dramatizing poetry by using dialogs and abandoning the monophony of the

Kurdish poetry early in the 1970s. Sherko Bekas himself as it is mentioned earlier in this paper maintained that he learned from Eliot's dramatic poetry polyphony in Kurdish poetry and his poetry in particular.

So, this is extra point that the poem and Kurdish poetry in general are indebted to T.S.Eliot and his *The Waste Land*. In *Jingil*, everywhere there are dialogues. The voice of the speaker is in dialog with the other, and there are other voices which appear in the poem. The dialogs in the poem are as follows:

First, the poet speaks to the other (one person)

Bot agarēm u šēway tom nabñiwa

(*Jingil*, l. 20)

(I am looking for you and I have not seen your face yet)

Second, the poet speaks to many people

Da rāyženin aw āžārāna rāžanin ka hawēni,

Gingildāni šāčirēkin nahēnyakān aypiškinin.

(*Jingil*, ll.23-24)

Damāmkakān halbanawa

(*Jingil*, l.86)

(Play these sufferings that are stimulating a poet's coiling who the secrets inspect him)

(Unfold the masks)

Third, the other speaks to the speaker

- *to kēy.. to kēy ?*

- *hatāwēkim babē āso*

- *darkrāwi?*

(*Jingil*, ll.132-134)

(- who are you?)

- I am a sun without vista

- have you been displaced?)

Fourth, monologue

Ay kê ale... ay kê nalê... ay kê nălê!! (Jîngil, l.205)

-kê alê (odib) rawanay dozax krâ w pašimāna?(Jîngil, l. 55)

(So, who says? Who does not say? Who says?

Who says that “Oedipus” is sent to hell and regretted?)

6. Imagery Reflection

Gardi (2004:399) pointed out that many images from *The Waste Land* influenced the Kurdish poets among them Sherko Bekas. In *Gîngil* several poetic images reflected in the poem such as;

Ay năbini ka şax ba dwăy bafri lădizrăwyă wêla

(Jîngil, l.105)

Ay nabini broskakăn la năw căwi hawrakănă

Tarmi bărăn ba şani xor agwêznawa.

(Jîngil, ll.109-110)

(Do you not see that the mountain is lost in searching for its lost ice?

Do you not see that the thunders in the eyes of cloud transport the corps of rain on sun's shoulders?)

These two images reflect the following image from *The Waste Land*:

There is not even silence in the mountains

But dry sterile thunder without rain

(*The Waste land*, ll.326-7)

The following verse can also be regarded as a reflection of and an echo from *The waste Land*'s "a heap of broken images" (l.22). The poet Bekas molded it giving it a new appearance:

Awēnakān tišdānawa xwār akan (Jīngil, l.157)

(The mirrors bend reflection)

Moreover, the lexical item "the waste land" is frequently repeated in the poem. This, again, refers to the impact of *The waste Land* on *Gīngil*. In addition, the diction of *Gīngil* resembles that of *The Waste Land* regarding the essential lexemes such as; sea, water, thunder, waste land, cloud, and so on. All these confirm Bēkas' being inspired by *The waste Land*.

Finally, the poem ends with the statement "bot agarēm" (I am searching for you) which is repeated thrice to give the poem the continuity that gives the same sense of *The Waste Land*'s repetition of the word "shanti" three times at the end of the poem.

7. The Influence

In the preface to *comparative literature: Method and Perspective* the editors state,

The study of the influence of one writer upon another has long occupied a prominent place in literary studies. (1961:viii)

To shed light on the word "influence", the Oxford dictionary defines it as; "The effect that somebody or something has on the way a person thinks or behaves or the way that something works or develops." According to the Encyclopedia Encarta the word influence is

"The effect of something on a person, thing, or event."

Tarshuna (1987:55-57) maintains that it originates from a book, an author, or literature of a generation the literary influence affects other writers and literatures. The influence becomes spontaneous when there is a desire for renovating, because of literary stagnation of literature for a long time, and due to the repetition of the same meanings and styles, which lead the author and the reader to bear these meanings to styles and search for other sources to change them. Generally, the influence responds to subjective and technical reasons in accordance with objective circumstances. This is the factor that

activates and strengthens national literature; this is called by Tarshuna and other corporatists, including the Kurdish scholar Gardi, positive influence.

In accordance with what has been discussed in this chapter, the poet Bekas was positively influenced by *The Waste Land*, and from his inspiration by this poem he brought new themes and techniques into Kurdish poetry for the first time such as; collage, polyphony, and the themes of Isolation, exile and alienation. Earlier, Kurdish poetry suffered from boredom and lacked these techniques and themes.

8. Conclusion

In the light of the discussion demonstrated in the above sections, Sherko Bekas' poem *Jingil* is justifiably regarded as being under the influence of T. S. Eliot's *The Waste Land*. The poem thematically echoes *The Waste Land* themes. It shows its technique in utilizing sources and references as quotations, intensive allusions that reflect repeatedly again the method of *The Waste Land*'s employing or making quotations and allusions as elements in the construction of the poem. These themes and the technique were brand new to Kurdish poetry. That represents a significant point to the poet in modernizing Kurdish poetry by taking the examples of the great works of the world literature such as *The Waste Land*. Thus, the influence is positive, constructive, and creatively present.

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