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## **Robert Herrick's Daffodils, Percy Bysshe Shelley's Flower and Abdulla Goran's Ivy Flower: A Comparative Study**

**Mariwan Hasan\***

**Department of English, College of Basic Education, University of Sulaimani  
Sulaimani**

[mariwan152@live.com](mailto:mariwan152@live.com)

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### **Abstract**

This paper intends to highlight the similarities in three poems by three different poets coming from different times and places - Robert Herrick's poem, "To Daffodils", Percy Bysshe Shelly's poem, "The flower that smiles today" (mutability), and Abdulla Goran's poem, "To the Ivy Flowers". It endeavours to depict the influence that Shelly and Herricks' poems had on the Kurdish poet Goran in composing his poem. Herrick's poem was first published in the 17<sup>th</sup> century in English Language, although Shelley's Poem was published in the 19<sup>th</sup> century in England, yet its language is English, too. The influence of the English language and English writers generally and the influence of Shelly and Herrick, particularly is clearly seen in Goran's poem. This study for the first time points out that there is the high possibility of the influence of two poems on Goran in composing his poem, "To the Ivy Flowers", which shows the novelty of this study as no scholar so far has said two English Writers influenced him in writing this poem. This is a comparative study relying on the French school of comparative literature. The Kurdish poet, Goran was influenced by both Shelley and Herrick. The paper intends to see to which degree is Goran influenced by the two poems, and why particularly by those two English poets. The study relies on comparative, descriptive and textual

\*-Corresponding Author: Mariwan Hasan, E.Mail: [mariwan152@live.com](mailto:mariwan152@live.com) .  
, Affiliation: Salahadin University - Iraq

analysis approaches to examine meaning, content and style of the three poems to demonstrate the aesthetics of the three poems.

**Keywords:** English Romantic Poetry, Kurdish Romantic Poetry, Daffodils, Ivy Flowers, Short life & Death

## دراسة مقارنة بين ازهار النرجس لروبرت هيريك وزهرة لبيرسی بيث شيلي وزهرة لابلاب لعبد الله گوران

مريوان حسن

جامعة صلاح الدين

### المستخلص

ان الهدف من هذه الدراسة هي تسليط الضوء على أوجه التشابه في ثلاث قصائد لثلاثة شعراء مختلفين من أزمنة وأماكن مختلفة. و هي قصيدة روبرت هيريك، "زهرة النرجس"، وقصيدة لبيرسی بيث شيلي، بعنوان "الزهرة التي تبتسم اليوم" (متباينة)، وقصيدة عبد الله گوران، "لازهارالابلاب". هذه الدراسة يبحث عن تأثير قصائد شيلي وهريكس على الشاعر الكردي گوران في تأليف قصيدته. وهذه يؤكد لا يوجد اي باحث يوكدان بان هناك وجود تاثير باحثين كما ذكرناه سابقا. وهذا يثبت حداثة هذه الدراسة. نُشرت قصيدة هيريك لأول مرة في القرن السابع عشر باللغة الإنجليزية، على الرغم من نشر قصيدة شيلي في القرن التاسع عشر في إنجلترا، و أن لغتها هي الإنجليزية أيضاً. وهذا يظهر بوضوح تأثير اللغة الإنجليزية والكتاب الإنجليز بشكل عام وتأثير شيلي وهريك، بشكل خاص على قصيدة گوران. هذه دراسة مقارنة تعتمد على المدرسة الفرنسية للأدب المقارن. تأثر الشاعر الكردي گوران بكل من شيلي وهريك. تنوي هذه الدراسة الى معرفة مدى تأثر گوران بالقصيدتين وخاصة من قبل هذين الشعارين الإنجليزين. اعتمدت الدراسة على مناهج التحليل الوصفي والنصي والمقارن لاكتشاف معنى ومحتوى وأسلوب القصائد الثلاث لتوضيح جماليات الادبي.

### 1. Introduction

Robert Herrick's (1591–1674) "To Daffodils", Percy Bysshe Shelley's (1792–1822) "The Flower that Smiles to-day" (Mutability), and Abdulla Goran's (1904–1962) "To the Ivy Flowers" seem like three similar poems written in different times and different languages; the first two poems were in English language while the last one was in Kurdish language. English Romantic poetry started in the nineteenth century as a reaction to order, and the enlightenment and rationalism of the 18<sup>th</sup> century as well as too much concentration of people including women and children and instead constantly regarding the materialistic world as the key and the most important things that they wanted. The three poems also share the same theme. Goran has independently learned the features of English Romantic poetry and endeavoured to produce something new similar to that in Kurdish Literature. He intriguingly like an innovator invented a new

way of writing called Kurdish Romantic Poetry although he was able to do so under the influence of the two English poets. The period of Kurdish Romantic poetry is different from the Victorian one; the romantic poetry of the Kurdish people started in the late nineteenth century and the beginning of the twentieth century. It similarly focused on the individual and nature. The pioneer of this period is Goran mainly owing to two reasons: knowing English language and having desire to read poetry of English Romantic poets. In 1930 and after Goran began writing about romantic themes, consequently he composed a number of famous verses revolving around the attractiveness of two things: nature and women (Fatah 2008:45). Consequently, readers need to read: Shelley to understand flowers (Ruskin 1903), Herrick to know the soul of the flowers and Goran to know the similarity between the life of flowers and the life of human beings. Through this comparative study, it becomes obvious that human beings share certain feelings towards nature, yet this feeling is not special to one group of people.

Goran's way of composing poetry is a separation from the literary or aesthetic tradition before him, which certainly does not mean that he viewed poetry and aesthetics as inappropriate until then. However, that literature has highly been regarded as important and it has its own space in his writing. The most beautiful and worthy home of space and beauty is to know where the essence of art and innovation are, which certainly for Goran questioned it. For Goran, existentialism or anthropology is the most beautiful invention that can produce thoughts about existence or man and this the German philosopher calls aesthetics. Goran does not see the mysteries of nature, language, freedom and man only from the perspective of poetry or aesthetics but also from the perspective of philosophers. Romantic poets used to talk with the natural world such as flowers. This is a good way talking with flowers as they are pure and not like human beings. The reason Goran talks with the flowers is perhaps that human beings do not agree with him or that they disobey him. In talking with the ivy flower Goran could easily express himself as the flower does not interrupt him or does not show a feeling that can stop him from expressing himself. When poets become hopeless with the human beings they resort to flowers and they tell them everything that they do not intend to tell it to human beings to know about. The poets feel free absolutely when they talk to flowers. At the end the poem becomes as beautiful as the flower that the poet is talking to.

It is also evident that a number of poets of the period developed a novel conception of nature, from an aesthetic perspective or a lesson for mankind, as a result of the impact of foreign writers. Generally speaking, this impact was called Romanticism, which was under the impact of the Turkish literature.

"To the Ivy Flower" is a fascinating poem by Goran which was composed in a special time of the poet's life. Its origins and most of its meanings are taken from the two poems "To Daffodils" by the eighteenth-century English metaphysical poet Robert Herrick, and "The Flower that Smiles to-day" by Percy Bysshe Shelley, the English romantic poet. Flowers are considered one of the most beautiful and attractive features of nature. Goran directly looks at the world of Herrick and Shelley and is impressed by the idea of their poems.

However, if one looks closely at both poems, he will find out that the contents of Herrick and Shelley's poems have become the source of Goran's poems. The purpose of comparative studies as (Li 1997) postulates is to understand and describe the similar works in better ways so as to be able to appreciate it. Moreover, through the

comparative studies readers can obtain new knowledge about the writers who influenced each other and about different cultures and languages. In this case, Kurdish is the mother tongue language of the researcher and he has been studying, reading and teaching in English for two decades, which is the language of the other two poems. Thus, the researcher has translated Goran's poem from Kurdish into English language, himself. This is very helpful in writing an accurately as the analysis of the Kurdish text is mainly dependent on that translation.

It is true that Herrick's and Shelley's poems have caused a harmonious and clear explosion of the moonlight in Goran's mind and interpretation, but Goran is not without a poetic talent in his works and depictions. He has poetically provided images that might have been superior to the English poems. Through this comparative study the feelings and emotions of the three poets becomes obvious, which is almost the same. Goran like Herrick and Shelley used a simple language in his poem to make it easy for readers and to break the boundaries set by the classic writers in the previous ages. The three poets demonstrate the same theme and similar attitudes. When one looks at the titles of the two English poems "To Daffodils" and "The Flower that Smiles to-day", it becomes clear that the Kurdish poet has not taken the words from the titles of those two poems but he endeavours his best to find a suitable title, then he chooses the word "Ivy" to replace "Daffodils" or flower. It might be so close to real life of ivy flowers as it is the ivy flowers that die soon, not the daffodils as they live longer (most probably from two days to one week).

## **2. Literature Review**

Some of the comparative studies which have been conducted between the Kurdish Literature and Arabic or English Literature in the previous decades, focus on the influence of the English literature on Goran. In (Hasan and Mohammed's 2021) paper the influence of John Masefield has been pointed out on Goran's poetry, and he has been compared to some English poets like Wordsworth (Karim, 2021), Lovelace, and Wilde (Murad 2019). Furthermore, the effect of Oscar Wilde and some other writers such as John Masefield has been tackled such as (Hasan and Mohammed, 2021; Karim, 2021; Murad, 2019). The researcher focuses on the positive roles of Shelly and Herrick as renowned poets whose influences are mirrored in Goran's "The Ivy Flowers." In particular, a each other in terms of their similarities, thematically. Such a comparison is allowed according to the French school of comparative literature, as those two English poets influenced the Kurdish poet Goran. The role of Goran as a Kurdish romantic poet has been written about by a number of researchers (Ahmed, 2008; Mahmud, 2007; Muhiadeen, 1997; Saed, 2003). Finally, in 1985 Dahir Karim wrote a comparative study between Goran's free verse and Al-Sayyab's free verse.

## **3. English and Kurdish Romanticisms**

Romanticism is an artistic, literary, and philosophical movement that began in Europe in the early nineteenth century and peaked between 1800 and 1850. Romanticism's definition evolved throughout time. In the seventeenth century, "romantic" signified visionary or imaginative because of the creation of a new genre, "novel," which was characterised as works of imagination written in a romantic style. Romanticism was surpassed in the eighteenth century by the era of enlightenment. Romantic signified the expression of personal feeling or desire, emotions, and sentiments, which were the core notion of romanticism in the nineteenth century. In the early nineteenth century, England saw the birth of Romanticism. William Blake,

William Wordsworth, and Samuel Tayler Coleridge were the first generation of English romantics.

The emergence of romanticism was signaled by Wordsworth and Coleridge's *Lyrical Ballads*. Wordsworth states that poetry is "the spontaneous outpouring of powerful feelings: it takes its origin in emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced and does itself actually exist in the mind" in *Lyrical Ballads* (Weber, 2020). Ruthford says that imagination is one of the qualities of English romantic poetry. Moreover, John Keats states that he is "confident of nothing save the sanctity of the heart's passions and the truth of imagination" (qtd. in Rutherford, 2013). At the early 20<sup>th</sup> century, the Ottoman Empire was weakening in Kurdistan. In Kurdistan, Shaikh Mahmud was the founder of the People's Liberation Movement. He fought for freedom in Kurdistan all his life. Since freedom symbolized hope, it became a powerful and sacred army symbol among the Kurds, particularly among the poets and intellectuals of the time (Saed, 2003, p. 140).

Goran says that he has read some of Shelley and Byron's works translated into Turkish. However, after the fall of the Ottoman Empire, after learning English, he was able to read their works directly, so translations of these works were no longer necessary (Karim, 2021, p. 51).

As (Karim 1985) pointed out, several Kurdish poets such as Goran, Shaikh Nuri Shaikh Salih, Piramerd, Dildar, Bekas, Bakhtyar Zewar, Ahmad Hardi, Kamaran, and M. H. Berzinji, though I concentrate on Goran here as he contributed much of his time to the development of the Kurdish Romantic poetry.

The researcher selected several poems by three different poets based on similarities of their themes, despite cultural and language differences. Textual and historical approaches are used in analysing the three poems.

The influence of British authors such as Oscar Wilde and Percy Bysshe Shelley has been debated by Kurdish and British scholars. Yet the influence of two poets on Abdullah Goran's poem has never been given great attention by writers who realised that his poem is influenced by two poets not only one.

Goran was the pioneer of the new Kurdish poetry and the most significant Kurdish poet of the romantic era. He was not only a poet but also a translator and a "member of the Iraqi communist party." Moreover he was familiar with Persian, Turkish, and Arabic poetry, but Western literature, especially the English had the greatest impact on him as a poet. From the commencement, he was well versed in English literature, from translated masterpieces to Turkish. Goran himself said, (qtd. In Muhiadeen, 1997). Khaznadar points out: as a radio presenter (cited in Murad, 2019, p. 998), he became fluent in English language. This had a great influence on him and inspired him to write his masterpieces (poetry) in pure Kurdish with no foreign language, borrowing from English literature and poetry.

The key aspect of Goran's poetry is nature. Kurdistan's natural beauty directly influenced Goran's poetry. He benefited from Kurdish poets before him, including Khani (1650-1707), Mawlawi (1806-1882), Nali (1800-1877), Salim (1800-1866) and Kurdi (1812-1850). Goran also benefited from poetry in all foreign languages,

especially English, Persian and Arabic literature, as he knew five different languages (Mahmud, 2007).

'The Flower That Smiles Today' (or 'Mutability,' as other anthologies call it) effectively and vividly conveys Shelley's beliefs about worldly pleasures. It could be useful to compare this poem to Herrick's, and to draw attention to the influence he two poems had on his poem, "To the Ivy Flowers". The poems of Herrick and Shelley were written in a completely different, but equally violent, time of English history, whereas Goran's poem was written in the twentieth century. One wonders how much of the instability influenced the message of the poem, to embrace transitory delights before they fly.

#### **4. Analysis of Mutability ["The Flower that Smiles To-day"] (Mutability) by Percy Bysshe Shelley**

The poet himself is speaking in the poem. He expresses his sorrow and sadness at the daffodils' little lifespan as they are about to perish before noon. The term "noon", which is used figuratively, refers to youth. The day has been used as a metaphor for human existence since

ancient times. Morning represents infancy, and nightfall represents old age. In order to be able to depart with them—that is, to die with them the poet begs the daffodils to stay till sunset. The "even song," which refers to the evening prayer and has associations with death, makes this suggestion. Shelley clarifies the first stanza's metaphors in the second one.

Like daffodils, he claims that people only live in this world for a brief period of time. They too have a brief spring (youth), and they mature fast through childhood, adolescence, adulthood, and death. They (humans) pass away just like the flowers and every other kinds of animal. In the final three lines, he compares human existence to morning dew drops, which vanish as soon as the sun rises, and to summer rain, which is often quite brief.

The poet uses a simple language in the composition of the poem. Metaphors and similes are all drawn from the natural world such as daffodils, the sun, noon, summer rain and morning dew. The brevity of human existence is the poem's central topic.

Although the speaker's tone is neutral throughout the poem, the final phrase is negative. It appears that the poet rejects the idea of an afterlife.

The flower that smiles to-day  
To-morrow dies;  
All that we wish to stay  
Tempt and then flies.  
What is this world's delight?  
Lightning that mocks the night,  
Brief even as bright.

Shelley starts his poem by describing a flower whose life is too short saying that the flower is alive today but it dies the day after and says that we don't like this sweet flower to go away or die but it deceives us by leaving us no matter how.

Then the poet starts questioning the pleasure of this world. It might be a lightning that brings about fun at the night but it is a short and a passing one. The poet uses

personification in his description of flowers through the word “smile”. This shortness that the poet is talking about can also mean the shortness of life of human beings. It implies that all things are short including, wishes, hopes and desires as well as whatever the earth gives such as “delight”. Robert Herrick in the 17<sup>th</sup> century wrote about the same idea “this same flower that smiles today / Tomorrow will be dying.” which is similar to “The flower that smiles to-day/ To-morrow dies;” which shows the influence of Herrick’s poem on Shelley’s poem. The poet continues and says:

But we, though soon they fall,  
Survive their joy, and all  
Which ours we call.

Later, the speaker of the poem says that we revive their joy and pleasure and we call them our joy and pleasure. So those flowers are happy and pleased before the night begins, then they can make the day “glad” with their happiness.

Whilst skies are blue and bright,  
Whilst flowers are gay,  
Whilst eyes that change ere night  
Make glad the day;  
Whilst yet the calm hours creep,  
Dream thou—and from thy sleep  
Then wake to weep.

Then, the speaker of the poem says that the “blue and bright” skies can become the cause of the happiness of “flowers” as these two are part of nature. It is obvious that Shelly uses elements of Romanticism in his poem, as “flowers” and “skies” as well as some feelings such as “joy”, and “weep”. The poet has personified flowers by ascribing human feelings to flowers such as “gay” and “glad”.

Shelley’s poem is composed in stanzas, the poet uses a number of figures of speech for the sake of the aesthetics of the poem such as anaphora, personification, “euphony and cacophony”. What attracted my attention in this poem was the appreciation of the delicacy of the worthy things in life. Poems that are composed in the form of stanzas are of different kinds, but Shelley combines a tercet and a quatrain. The second part pursues the pattern ABAB, and the tercet has the pattern CCC. Stanzas are interrupted with a break like an enjambement. Then the poet utilises juxtaposition in the second stanza as seen in “poor bliss” and “proud despair”. The poet’s speaker is “we”; human beings, which is seen at the commencement of stanza one: “We wish to stay”. Also the poet addresses constantly in the entire poem. Shelley merely views the good things in life. The tone of the poem is set as melancholic. He clearly chose to perceive these things negatively by choosing to portray friendship, morality, and love as essentially transient moments that are always altering and simply blowing away. Contrary to what some people may believe, we should view them as life familiarities that help us grow and acquire priceless moments that we should value for the rest of our lives. It casts a hazy light on what to assume from life while yet being somewhat depressing but not entirely so.

##### **5. Analysis of “To Daffodils” by Robert Herrick**

The poem starts with the speaker apostrophizing the fair (beautiful) “daffodils” of spring season to stay with them perhaps because they bloom soon before other flowers in spring

but unfortunately they die so soon. The speaker, in the poem could say “I weep” but he says “we weep” to mean all human beings weep as they all like fair daffodils die soon.

Fair Daffodils, we weep to see  
You haste away so soon;  
As yet the early-rising sun  
Has not attain'd his noon.

Stay, stay,

Daffodils according to Marijke Puts are symbols of “unrequited love” in literature while during the Victorian period, in general, they are symbols of love and admiration. In Herick’s poem the reader has been given more information about the type of flower he addresses -it is “daffodils”. The poet might have used flowers in the poem, symbolically. They could mean young people. The poet through apostrophe starts the poem by describing the daffodils with the word “fair” which means beautiful. He addresses them, as if he is talking with a living person. He asks them not to leave him and stay with them as their stay with them will make them happy and if the daffodils die, they will “weep” as daffodils are “fair” if its implied meaning is beautiful or to mean yellow colour, it does not lessen the value of the poem. The sadness of the poet is due to the beauty and the good smell of the daffodils and these features are an integral part of nature. Although the poet is so thrilled and happy if the daffodils do not leave him or die so soon, yet the power of nature is stronger and summons them to die. The daffodils’ life is too short as the poet: says ‘has not attain’d his noon’. The poet personified the sun in the third line. Then he reminds us of the happy moments in our lives which are too short, when one is happy he wants those moments not to end soon.

The poem's opening four lines are written in standard metre. Iambic tetrameter and iambic trimeter are so alternated throughout the lines. An iamb is a foot that consists of an unstressed syllable followed by a stressed syllable. Its pattern creates a rhythm that is both calming and dependable.

There is strong harmony between nature and human beings as nature makes people happy and go away for a while from their sad and unhappy moments. This is why the speaker is saying that they wish a long life for the flowers. If the flowers do not live a long time, then people want to go with them, “And, having pray'd together, we

Will go with you along.”

Then the speaker comments on the short life they have through using similes by saying that their lives are as short as the spring season. So both of them will have a very short life and it seems that the two are friends. As seen in these lines:

We have short time to stay, as you,  
We have as short a spring;

It is always true for the living things as the ones that grow quickly, will definitely die soon. The speaker simply wants to say that because the spring season is a beautiful season people usually like it to be longer, in other words whenever people are happy, they like that happiness to last long.

Again, the poet uses simile in “As your hours do, and dry away,”, “like the summer’s rain” and “as the pearls of morning’s dew,/ Ne’er to be found again”. Life of people is as short as that of flowers- both are too short. They are like the rain of summer. In the summer there will be few rain and all the living things; flowers and people are fond of seeing more rain during that season as they need water to absorb the heat and to make the environment cool, especially in those places the heat of the sun is sizzling. Then the poet provides another example from nature and he utilises simile again; “as the pearls of morning dew”.



In the morning, when one sees dew on the grass flowers, it is like a pearl. Unfortunately, when the sun rays hit the grass the dew will immediately evaporate and it is just like death of the flowers or death of people. The speaker says that they all want to find it once again but no one can find it anymore, "Ne'er to be found again."

There are two stanzas of twenty lines each in "To Daffodils." The speaker's direct speech to the eponymous "Daffodils" takes up much of the opening verse. The speaker specifically connects the "fair" but transient flowers to human existence in the second stanza.

Although this poem does not have a clear structure, like a sonnet or villanelle, each stanza does have constant metre and rhyme scheme. Each stanza's fifth and seventh lines are much shorter than the others and discreetly highlight the fleeting nature of existence by having only two syllables each. Every stanza's "noon," or central idea, seems to become smaller, presumably expressing the speaker's worries regarding passing away before their full talent is realized.

#### **6. Analysis of "To the Ivy Flower" by Abdulla Goran**

Before analyzing the poem, it is necessary to understand the metaphorical meaning of the ivy flower. Ivy flowers need shades of other trees and they climb trees to grow better. Human beings like the ivy flowers need some kind of help to live a long life. Though the ivy itself according to *British Encyclopedia* is an evergreen plant, but its flower does not live a long life, and a strong light is harmful to the growth of ivy flowers. The strong light might imply life in general, as it is in life that words of people can affect other people negatively and bringing a kind of death in life to them. It may imply that no matter how many years one can live, what is important is how he can serve the humanity in his time when he can work. Metaphorically speaking ivy flowers are symbols of loyalty, devotion and fidelity and for Christians it becomes the symbol of love, death and life, as they like to be quite close to other trees near them. They live with them and die with them, too. This is the reason it is given to the married couples. Perhaps, this is also the reason the poet uses ivy flower instead Goran's poem is shorter than Shelley's and Herrick's Poems. It consists of 8 lines, only. Yet, it carries the whole meaning the two poems of Shelley and Herrick have. In Shelley's poem the name of the flower that can be read from the title of the poem is too general because readers are not told what type of flower is that which dies soon.

On the other hand, in Robert Herrick's poem it is clear from the title of the poem that the poet means "daffodils". It is a bit more specific than the one of Shelley.

Furthermore, in Goran's poem it becomes apparent from the title of the poem that he means "Ivy flower" which has a short life like "daffodils".

Although each of the three poets used different terminologies in their description of the type of flower they intended to talk about yet they all expressed the same feeling and depict the same beauty of flowers.

Goran Also uses simile in his poem; "Be patient for God's sake! Stay for another while, till my life/ Like the sun of a mid-winter day, sets behind the cloud of sorrow". He believes that his life is as short as "the sun of mid-winter day" and it ends sadly. The speaker is saying that his end is sorrowful like how the death of the ivy flowers brings sadness to the speaker of the poem and others, too. It shows, that everyone must die and leave sadness to the relatives and the loved ones. Then, he continues and says "My growth declines towards mortality like you, like the whole universe" and then "like the dew on the grass". These words all the shortness of life: "dew, sun of mid-winter". Through the short life of the ivy flower, Goran raises questions about why human beings are created

but they die soon?, which was the question of many thinkers. However, this is hidden with the lines of the poem.

Moreover, in each of the three poems, the poets had chosen a speaker and the main duty of the speaker is just to address the flowers to stay with them and not to die. Thus, the three speakers in the three poems were feeling unhappy with the death of the flowers. These poets used elements of romanticism in their poems- Shelley talks about nature and flower.

Then, the theme of friendship is one of the dominant themes in each of the poems. The speaker represent the poet himself, is short similar to the short life of flowers. This leads to crying and weeping of people for the flowers to stay with them but it is useless as they cannot stay more than the specific time of their life. The poets have used “spontaneous overflow of powerful feelings” in their poems. Thus, although the time of the composition of the poems by Shelley, by Herrick and Goran is different yet they tackle the same theme. It is because Shelley was influenced by Herrick and Goran by both of them. This influence on Goran was due to his ability to understand English Language.

The time, the place, the language and the culture of the three poems are different yet this difference did not make the poets talk about different things, vice versa, they talk about the short life of flowers and the fondness and willingness of people of different ages to wish to see the flowers stay with them for longer times but it is useless as the power of the Creator is above the power of nature and people.

Although Goran uses the word “Ivy” not “daffodils” like Robert Herrick, yet he was as specific as Herrick in the word choice. On the other hand, readers know that Shelley describes a type of flower, but he is not specific in the choice of a word for the flower to make it understandable from the title.

The words “daffodils” and “ivy” or “flower”, signify flower, and they are all referred to in the context of time such as noon, or early noon. The life of the daffodils is short as the life of the ivy, which is seen in the title of Shelley’s poem the flower that smiles today, will die tomorrow. So, it becomes obvious that there is a similarity between the lives of the mentioned flowers and the lives of people- their lives are short. The final couplet of Goran’s poem is quite close to the theme of Herrick and Shelley’s poems, too. Flowers are used as a metaphor for hope, love, and people who are both beloved and grieving. They are frequently used by authors to give abstract emotions a physical form; moreover, they occasionally replace humans.

## **7. Conclusions**

This paper compares three different poems written by three poets coming from different cultures and time. “The flower that smiles to-day” was written by Percy Shelley, a British poet who lived in the romantic era, “To Daffodils” was written by Robert Herrick, who was a seventeenth century poet and “To the Ivy Flowers” was written by Goran, a Kurdish poet belonging to the modern era. Since the three poems belong to different cultures, the languages used are also different. “The flower that smiles to-day” and “To Daffodils” were both written in English language, while “To the Ivy Flowers” was written in Kurdish language. Despite the different languages that the poems use, the three poems express the same theme: the shortness of people’s lives and the beauty of nature. Shelley, Herrick and Goran seem to agree that the life of flowers is too short similar to the life of human beings; the two are similar in being short. Flowers have been used from the time of Chaucer and considered by many as earthly stars. These flowers are all without thorns, which implies love and hope. But the love that is seen in the daffodils can be deceitful, as their lives are too short and it does not suffice love. Concerning the differences, the three poems depict the shortness of life of flowers but through the use of different words. It is

clear from the titles of the poems. Herrick prefers daffodils, Shelley prefers flower and Goran prefers ivy, which may imply fidelity. To conclude, the comparison between the poems implies that the differences in culture, language and even time of the authors might not hinder them from expressing the same universal theme, which is about the brevity and shortness of life of flowers and nature, which could imply the short life of people. These poems were written in simple languages, which is a feature of Romantic Poetry. Their purpose was to make their poems accessible for all not only for some elite readers. This comparison on Abdulla's poem is in such a way that one may think that he was translating from English into Kurdish rather than composing a poem. It became obvious that Goran was influenced by Herrick's and Shelley's poems, in writing his poem and more particularly by these two English poets as they wrote their poems in English language and Goran was able to understand English.

Goran's poem and other poems are very close to each other, especially in bringing flowers to the three poems and making them poetic images and poetic subjects. For Goran, the ivy flower is the main subject and for Robert Herrick, the daffodil, and Percy Bysshe Shelley also uses flower as a main subject. The three poems use flowers in simple languages. Apart from these, in the three poems, the image of the flower is a common thing among them. Goran lived in Kurdistan in the 20th century and Robert Herrick lived in Britain in the 18th century.

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