

Lyrical And Musical Genres in Goran's Poems

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Abstract

This research is entitled: (Lyric and melody, Genres in Goran's Poems) which is a new look at two aspects, namely (genre, external and internal music of Goran's poems). It attempts to present the genre in all its details and characteristics, on the other hand, to determine it according to the characteristics of the lyrical genres of Goran's poems. Because lyrical genres are related to many aspects such as hymns, songs, poems, etc. Therefore, an attempt has been made to explain the aspects that are directly related to lyricism and create mutual influences and reactions. Therefore, "Outer and Inner Music in Goran's Poems" will be part of this research. The research was conducted according to the method (descriptive_analytical), which explains the lyricism of Goran in terms of genres and at the same time interprets the outer and inner melody of the poet's poems. This paper consists of an introduction, two parts, conclusions and a list of sources.

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INTRODUCTION

Each genre refers to a set of common characteristics that make it possible to classify the various forms of a subject." Lyrical and Musical Genres in Goran's Poems" is a study that attempts to present the terms and concepts of lyrical genres in Goran's poems. This has been done based on the poet's poems and the poet's lyrical poems have been given as examples and the external and internal music have been identified in the poet's poems.

The lyrical genre, as a form of poetry in literature, especially poetry, has its own limits and influence. Whether in ancient literature, from ancient Greek literature to modern literature and even today, it has always kept itself within the wide influence and boundaries of poetry. His wide role and influence, both among the reader and the poet himself, has led to his survival and further penetration into the literary field and poetry in particular. In classification, many of Goran's poems fall into the category of lyrical poetry. Because of the importance of this subject and Goran's ability to establish these techniques of poetry. The research material: Goran's poetic texts. The research method is: (Descriptive – Analytical).

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2. An overview of the genre

2.1. Terminology and Genre Identification

Genre is the classification and distinction of types of literature. Genres can be defined as literary techniques, or artistic forms. Genre has its roots in ancient Greek and Roman literature. Genre means kind, and in cultural languages the words kind, type, and form are sometimes used instead of genre.

Genre is a French pronunciation but the same word is common in English, the use of the term dates back to the early 20th century. Before that, they used other words and the word "Kind" specifically. The word genre comes from the Greek root genes or genus, which means birth. It is likely that the Arabic word "جنس" is the same as the Greek "ginr" (Shamisa, 2014: p. 31). The word genre in Kurdish is more known as (type, shape), although ((type is smaller than genre and does not include the whole concept of genre)) (Mawlod, 2018: 21). More often the word "type" is used instead of genre. For this, he has been criticized for being smaller than genre and not full of the meaning and content of the concept of genre. For this reason, it is mostly used as a genre in Kurdish literature. This is not a shame, but a normal process, because genre is a universal word used among many other nations. It has also become a common word in Kurdish literature and writers. Therefore, we preferred to use the word genre in our research.

Regarding the definition of genre, Fuller says: "A genre is a more specific arrangement of works based on their content, rhetoric, structure and form" (Nazim, 2018: 23).

So genre is a certain organization of works, which is based on several principles. This organization is absolutely necessary, especially for the distinction and scientificization of literature in general and the branches of literature and the details of the world of literature in particular, so as not to confuse and create an unscientific atmosphere.

reached a higher level and another ground for change in the poetry of his later period until another kind of poetic innovation emerged. In other words, what Goran did was a revolution; There was no turning back.

At the same time, we can say that Goran's style of poetry is different from that of his predecessors, his contemporaries and after his time. Different in the sense that it deviates from the common form. These differences have made Goran more visible and reach its peak. However, this difference is not a difference that merely causes a temporal separation from the structural style of poetry. What Goran did to classical Kurdish poetry was a complete transcendence and distance. In classicism, poetry became like that with the stage and time. Keep up with the changes and share the disappointments, sorrows and joys of the people.

In the sense that it has continued the steps of renewal to reach a high level. Some Kurdish poets had a traditional way of associating with their predecessors. At the time when Goran left the classics and turned to romance, he played a major role in Kurdish romantic poetry.

For example, if we talk about women in Goran's poems, few Kurdish poets have expressed women as beloved as he did. The beauty of women makes Goran's poetry reach its peak (Abdullah, 2021, 6). Goran had his own path, he was a deviation from the common, he was innovative, he had a different identity and experience, he renewed Kurdish poetry and led literary schools in the world of Kurdish literature and poetry. All this reflected on different aspects of Goran's poetry. In short, if the process for the poet is (the reality and subjects that he finds in his outside world, he makes it the basis of poetry and molds it into his poetic language). (Baba et al., 2023:6). Goran is a pioneer in this field. Lyrical genres in Goran's poems:

2.1.1. Song:

This type of poetry is written for song. The vast majority of lyrics composed by singers are of this type. Lyric itself is one of the oldest genres, and among these genres, the genre (song) is considered the oldest.

Goethe regarded the types of poetry ((epic, lyric and drama) as the highest type of basic, or natural form)) (Halberg et al., 2018: 34).

Therefore, song, which is a lyrical genre, is the oldest type of poetry, because it was sung at work and on occasions, and later became associated with people's daily lives. Here we understand that poetry is not specific to any place. Poetry is for all individuals of society at any level and age. Poetry is a reflection of the situation and the time in which it was passed through several stages).

(Hama Faraj et al., 2023: 3). Therefore, from folklore, songs entered written literature and became part of the lyrical genre. ((If it were not for ancient stories, tales and narratives, we would have no knowledge about the way of life of ancient people.)) (Barzanji et al., 2022: 81) However, ((When it comes to song, music is seen as an important tool of the subject, and there are common points between song and poetry, although often the tool of song is poetry)) (Ali, 2016, 89). Ezedin Mustafa Rasul says: "Song is a small and short poem that is part of lyricism in terms of genre and is performed by musical instruments among nations, especially developed nations" (Rasul, 2010: 68). This type has a normal language and the subject is mostly love and affection. Sample of a poem for a foreign girl:

I'm attracted to a lot of yellow hair
 I have been radiated by blue eyes
 Immaculate bare shoulders, neck and groin
 Soft chest and rock hard high breasts
 Woman, tall, blond and handsome
 Slightly fleshy body Tight waist

Goran's divan: (66)

"In this way, the poet makes them have a soul full of paintings and words in praise and meaning of poetry" (Abdullah, Hama Faraj, 2019: .5).

2.1.2. Anthem

It is a lyrical type, ((This type has a high style although the language is easy, but deep and full of meaning)) (Osman, 2018:122). They have common points and differences with songs.

What distinguishes an anthem from a song is the content and rhyme of the poem. The content of the anthem is more about national, educational, religious and ideological issues, but the songs are more about love and life problems. Hymns are also a form of poetry that is sung in a fast rhythm and evokes emotion. "National anthems are influenced by the meter of marches and war music, which encourage fighters to show courage and fight, that is why they are performed with vibrating musical instruments such as trumlet and karana.

But the song is more about the secrets of lovers. It stems from a pure human feeling and seeks a world free from war, hostility and hatred" (Karimi, 2004: 37). Anthems also reflect the glory, heroism and existence of the nation and are considered sacred by most nations. This type of lyrical genre produces the national anthem. The national anthem of every nation is an anthem, and the anthem is poetry, and this poetry finds itself in the lyrical genre. ((Osman, 2018: 122) At the same time, in addition to national issues, this type of lyrical genre includes several other issues, for example: anthems for children, ideology, political parties, leaders and the president, religious hymns, hymns for students, etc. Goran's Kurdish spirit is warm in some of the lyrics he has composed as special anthems. Goran wrote several anthems, including children, patriotism, students, Lenin, workers, etc.

O students of all countries,
 Lean on each other!
 By combining large and small
 We will put the right to peace in our fists!
 Atomic bombs don't scare him!
 Let the strength of the youth show itself,
 (Goran's divan: 308)

But the song is more about the secrets of lovers. It stems from a pure human feeling and seeks a world free from war, hostility and hatred" (Karimi, 2004: 37). The anthem also contains more glory, heroism and existence of the nation.

2.1.3. Qasida

It is another kind of lyrical genre. The poem is sung in poetry that is suitable for singing. This one had more of a pictorial content. It was later sung to celebrate war victories and other social events. Goran has ghazals and poems of classical poetry. He also expressed the description and content of this article in the form of Ottoman imitation poetry. He became one of the main poets who played an

important role in the renewal of Kurdish poetry, he loved and described the nature of Kurdistan in this new way. An example of the poem (O Passion of July):

O passion of the morning July, the light of your gaze!
 O perfume of the morning, for the soul of the black hair!
 O beauty of the sunrise, a picture of the beauty of your presence,
 O sadness of the sunset, the dark day of distance!
 O palace of the Garden of Paradise, your desire for goodness!
 O fire of hell, the wrath of your sin!
 O your chastity, the stain of jealousy for Gabriel's heart,
 It's just for lust, your hat is messy!
 (Diwani Goran: 79)

2.1.4. Poetic letters

There are two main types of letters: written and oral. Any moment written in the form of rhyme and rhythm and is known as a poetic letter (Mohammed, 2004: 49). So there are two types of letters: one is a prose letter, which leads to (artistic and simple speech).

Another type is poetic letters, which are mostly sent by poets to each other, or by a poet to an acquaintance, father or mother, friend, relative or friend. In this type, the poet's feelings and mind are more open, because the letter is not for the public and is private for the other person. Goran wrote poetic letters, which he wanted to send to people close to him such as friends or mother. An example of a poetic letter: (from Kirkuk to my mother):-

O mother, if you ask how I am:
 "E: You're not as passionless as the rest,
 A little bit, you know a little passion!"
 The truth is, I'm still suffering day and night!
 (Diwani Goran: 179)

The poet wrote this poem for his mother because he was in a difficult situation. He tells his mother how worried he is about being away from her and longing to see her.

2.1.5. Operetta and opera

There are two basic forms of dramatic poetry that are fundamentally different from the lyrical genre because they are theatrical performances in terms of structure and content. However, in its structure, music and song as two constructive genres occupy a large space in the work, which are important lyrical components. Operettas and operas are songs mixed with music and dance. In the art of operetta, music and songs are adapted from time to time, that is, the work is not composed with music and songs from the beginning, but is applied according to the needs of the genre.

Goran's Operette Poem (Bloody Flower!)

The boy:
 Look! It's a party, in that house
 listen up! Trumpet, Nay, Horns!
 Yellow and red mixed, men and women, there is noise
 There is no sound or warmth of you!
 So please hurry, let's go and hold hands
 Let's dance together with the passion of love!
 (Diwani Goran: 47)

3. External and Internal melody in Goran's Poems

3.1. External melody in Goran's Poems

Music is an aesthetic structure and is that: ((in poetry has ceremonial characteristics and has an impact in terms of beauty of text and expression, poetic music plays an important role in shaking and moving people's emotions,)) (Ali, 2016, 88).

The outer melody of poetry are Meter and rhyme. The poet has passed through many different schools and stages in his lifetime. This has influenced many aspects of his poetry. One of these aspects was in terms of meter. The poet's poetic meter began with the weight of (Arabic rhyme), then he turned

to the meter of the local verse and composed many of his poems with this kind of meter. The poet also uses mixed meter in some of his poems and at the same time he uses colorful meter.

- A. Arabic Aruz meter (عەروزی عەرەبی): The poet began writing poetry in Arabic meter. As he points out in the introduction to (Paradise and Yadgar), "Most of the ancients are written in Arabic Aruz rhyme and ancient Kurdish mixed with foreign languages, which their style is old: either like those of Salim and Nali, or they are inspired by the style that Nuri and his friends adopted from the new writers of Ottoman Turkey (Malakarim, 1980: 3). In this regard, Dr. Ezadin Mustafa Rasul says: "Initially, Goran wrote poetry according to the meter of Arabic Aruz, using the meters, which are mostly used in Kurdish poetry" (Rasul, 1990: 145). This shows that the poet began writing poetry in Arabic Aruz meter. He also used problems that are consistent with the different characteristics of the Kurdish language which are the meter of Hazaj, Muzari', Mutaqarib, Ramal, Muftas, Rajaz and Khafif. One of the most famous poems of the poet (Darwish Abdullah), which he composed in the meter of Arabic Aruz and the eighth Hazaj type:
With yellow faces, hand's shape, and low-pitched Nay, O darvish

I wanted to hear a poem full of sadness
I saw in your face the skeleton of a longing life,
Your luck seems to be the nest of the butterfly of sorrow!
Yes, among the simple nation the price of the artisan, is clear
It is like the reflection of the moon in a muddy pool
But the throne of happiness and the crown of honor is the conscious nation
gives it to a master like you in a hollowrd Nay
(Diwani Goran: 111)

- B. syllabic meter: After abandoning the meter of the Arabic Aruz, the poet turned to the original meter of the verse. Most of the poet's poems have been composed with this meter. Regarding the abandonment of the Aruz and looking at the syllabic meter, the poet says in the introduction to Paradise and Yadgar: "The new poems are composed in syllables, which although the old poets are not used to reading, but because it is our national syllable and fits better with the characteristics of our language, I thought it necessary during my literary efforts, I have been moving towards the use of this meter day by day, until in recent years I have completely took off the Aruz -I think for the most part- I freed it all" (Mullah Karim, 1980: 3).
There were several reasons why the poet turned to metrical feet, One of them was the national spirit of Goran, and the adaptation of this meter to the characteristics of the Kurdish language was another reason. On the other hand, the nationalist influence that turned to the peoples of the Middle East, especially Ottoman literature, was another reason for the poet to turn to this domestic problem.

In this way, Goran also looked at Kurdish folk literature and the poetry style of Gorani (Hawrami) dialect, most of whose poems were composed in syllabic meter, especially our great poet (Mawlawi). This is the evidence for Kurdish scholars to attribute the ownership of this problem to a Kurdish national meter. The poet used several types of syllabic meter, From pentameter to sixteen syllabic meter, but the most common weights used by the poet are pentameter, octameter, decameter and eleven syllabic meter. Here we will focus on the poem (Razi... Narazi), which is composed in pentameter:

ر/ا/ز/ی... ن/ا/ر/ا/ز/ی Ra/Zi/... Na/Ra/Zi
ع/ه/ل/ی/ح/ی/ج/ا/ز/ی A/Li/ Hi/Ja/Zi
ن/ه/ب/ا/ز/ی و/ب/ا/ز/ی A/ Ba/Zi W/ Ba/Zi
ب/ه/ر/ی/ش/ی/ق/ا/ز/ی Be/ Ri/Shi/ Qa/Zi
ن/ه/ی/س/ا/ل/ح/ج/ه/ب/ر Ai/ Sa/Lh/ J/Br
ب/ل/ن/گ/ب/ی و/ب/ه/ب/ر P/Lng/ Bi W/ B/Br
ن/م/ت/م/ا/و/ه/ز/ه/ب/ر net/ma/wa/ ze/br
ب/ه/س/ب/گ/ر/ه/س/ه/ب/ر bes/ b/gra/ s/br
ر/ا/ک/ه/ب/ۆ/ق/ه/ب/ر ra/ke/ bo/ qe/br

A/man/ben/ bo/ ch/yaw/chol (7)
to/ fight/ from/ a/ give/ ten/ hall (7)
(Goran's divan: 298)

3.1.1. Rhyme

Like meter, rhyme is another genre of music outside poetry. (Rhyme is a basic genre of poetry and a reason for creating poetry)) (Ali, 2020:81). Several different types of rhyme can be seen in Goran's poems. The poet has not only attached himself to a single rhyme, or several specific characters, but has used several types of rhyme, including many other forms of rhyme. In general, we present his poems among the following seven types of rhyme: (unified rhyme, colorful rhyme, mutazad, tarji'band, tarkiband, after rhyme, free rhyme). First, the unified rhyme: This type of rhyme is typical of classical poetry, in which the unity of the rhyme is followed.

Some of the poet's classical poems have been composed in this way, however, only a small part of his early poems belong to this type. Let's stop at the poem (that didn't turn around):

تاوئ نهگهرا چهرخی موخالیف به حبسایم
بی ناله نیبه سانیهیهک تاری روبایم!
هر لهجزیهیکی مههدی همزار گریه بو، نفوسوس،
سالانی منالیم و همموو عومری شهبایم! (دیوانی گوران: ۸۰)

The universe didn't turn in my favour
Not without moaning a second, my rhubarb tune
Every moment of Mahdi was a thousand tears, unfortunately,
My childhood years and my whole youth!
(Goran's divan: 80)

(Hisabm, Rubabm, Shababm, etc.), each of these words forms the unified the rhyme of the poem. They ended the lines of poetry with the voice of (Abm) and created the melody outside the poem (rhyme).

3.1.2. Colorful rhyme

Also called diverse rhyme. In other words, it is a type of rhyme in which the unity of rhyme is not followed, but the poem is sung in several different types of rhyme and gives different music to the poem. Also, in this type, the expression of emotions is more open than in the unified rhyme, but this too has a limited form and is not as free as the free rhyme, because you cannot freely express what you feel. Let's focus on the poem (Spring Night), which is composed in the (tercet type):

نهستیرهیهکی جوانی گهشی پر له تهبهسسوم
دهرکهوت و گهیشته لئوه به دل زهوقی تهماشنا
بهحری ههوهس و شهوقم وهها هاته تهلاتوم
بو سهیری جهمال کردنی دنیایی بهیانی،
هیشتا شهوی زور مابوو که من کهوتمه سهحرا
وهک شیت..بهلام شیتی شیعر، شیتی جوانی! (دیوانی گوران: ۱۴۰)

A bright beautiful star full of smiles
It appeared and arrived from there watching with interest
The sea of my lust and passion boiled
To watch the beauty of the morning world,
The night was not yet over when I fell into the desert
Like crazy..but the madness of poetry, the madness of beauty!
(Goran's divan: 140)

3.1.3. Mutazad

Mutazad was more popular among classical poets, but this does not mean that it was not popular among poets of other literary schools. Since Goran soon escaped the rules of the classics, there is very little of this kind in his entire divan. We will focus on the poem (table: بگردنوسیک) composed as follows:

لاوینکی نامەردم تووش هات له رێما
 به سوێن و پەیمان،
 وهک رهشمار پەپکهی خوارد، نوست له‌ناو جێما؛
 نابروومی تکان!...
 پاش ئهوهی ماری پیس زه‌هری خۆی رژان،
 کشایه‌وه کون؛
 هۆی شه‌رمی له‌ باوکم کرد به‌ مایه‌ی ژان
 که‌تته‌کهری ون...

(دیوانی گوران: ۱۶۵)

I met an unmanly young man on the way
 by oath and covenant,
 He ate like a black snake, he slept in my bed;
 He embarrassed me
 After the filthy snake had poured out its venom,
 withdrew hole;
 He made my father's shame, a source of pain
 The Lost Evil.
 (Goran's divan: 165)

3.1.4. Tarji'band

It is part of ghazal, which is a form of lyrical poetry. Regarding Tarji'band, Dr. Marf Khaznadar says: "Tarji'band is five pieces of ghazals, each with seven half lines, the last half of which is repeated in all of them" (Khaznadar, 2006: 349). Aziz Gardi says: "Tarji' band is a long poem divided into several verses, with a line repeated between the verses. This repeated line is called a Affix in Kurdish and it must have a high meaning and effect" (Gardy, 1999: 281). Marf Khaznadar specified the number of verses as five verses and the number of half lines of each verse as seven half lines, but Aziz Gardi did not specify the number of verses or the number of lines and half lines. The following poetic example is composed on this type of meter, with five verses and four half-lines.

منائیکم کۆرپه‌ی ناز A
 وهک باوکی خۆم ناشتیخواز A
 کۆتری سپیی ته‌قله‌باز A
 له‌ چه‌قله‌ نه‌که‌م ده‌ر باز A
 منائیکم، منائیکم، ناشتیخواز A
 نامه‌وئ گرمه‌ی بۆمبا B
 به‌ کۆته‌ک له‌ که‌له‌م با B
 نامه‌وئ چه‌پۆکی شه‌ر C
 مائی باوکم با به‌ با B

(دیوانی گوران: ۳۱۷) منائیکم، منائیکم، ناشتیخواز A

I am a baby of coquetry A
 Like my own peaceful father A
 A white backflip pigeon A
 I escape from the jackal A
 I am a child, a child, a peacemaker A
 I don't want the thunder of bomb B
 With a whip in my head B
 I don't want the slap of war C
 Destroy my father's house B
 I am a child, a child, a peacemaker A
 (Goran's divan: 317)

This poem consists of five verses, each of four half-lines, followed by a half-line (I am a child, I am a child, a peacemaker). Tarji'band rhyme has composed these two verses in the form of AAAAA and BBCBA.

3.1.5. Tarkiband

Like Tarjiband, this one consists of several verses, but what distinguishes it is the last line of the verses. They are not repeated, but come with a different rhyme than the heading of the verses in two half lines and separate the verses from each other.

ئەمى لاوى كورد! كورى نازا A
 دانانەوينى بۆ قەزا A
 بۆ زولم و زور، مى رەزا! A
 نە بە نياز، نە بە نزا A
 نېشتمانت رزگار ئەبى B
 كۆمەلت بەختيار ئەبى B
 ھىز بېويستە بۆ حەق سەندن C
 ھىزى پىكھاتوى يەكگرتن C
 ھىزى باوەر، ھىزى وتن C
 ھىزى كردن، ورەى دوشمن C
 ھەر ھىز بىچىنەى دەردينى B

قەلاى سەختى ئەلەرزىنى B (ديوانى گوران: ۳۰۷)

O Kurdish youth! brave boy A
 Who he doesn't bow to the destiny A
 For oppression, the neck of consent A
 Not intentionally, not prayerfully A
 Your country will be saved B
 Your community will be happy B
 Strength is needed to take away justice C
 The composite strength of the Union C
 The power of faith, the power of saying C
 The power of performance, the courage of the enemy C
 Only strength takes the foundation B
 It shakes the hard castle B
 (Goran's divan: 307)

3.1.6. After rhyme

It is also called the second rhyme. In this regard, Aziz Gardi says: "After rhyme is a word or phrase or sentence that is repeated after the word of rhyme at the end of a line of poetry with the same meaning" (Gardy, 1999: 163). According to this introduction, it can be a word or phrase or sentence after the prefix, ie it cannot be reduced to just one sound. It also comes after the word of the rhyme.

Drunk without wine teens Ew
 The wind has taken away his grief, patients Ew
 The groom of the door of the heart's desire Ew
 A more beautiful decorated bride than a flower Ew
 The ring of the dance Ew, the trumpeter Ew
 The sky, the stars, the villages, the plains and the outdoors Ew
 (Diwani Goran: 127)

In these six half-lines, he has created the suffix (Ew). It comes at the end of all six half-lines and gives this part of the poem a steady mono-rhythmic melody.

3.1.7. Free rhyme

Free rhyme is to free yourself from the rules of rhyme and the poet's feelings and emotions are open, so that the poem is not a victim of rhyme. That is, freedom of use, freedom to put the thoughts in the poet's mind on paper, not to restrict him in exchange for serving the unity of rhyme. Goran, who was a pioneer, has always pursued innovation. So escape from the restrictions of rhyme was reflected in Goran's innovation, especially towards the end of his life.

ئەمى لاوانى گشت دنيا! A

هلسینکی، B

باخچه‌ی زمهقی سبی، B

که له گهرمه‌ی هارینیا A

ناسکی به هار دپاره، C

نهمجاره C

جیگای میهرمجانته! C

وهک دریزی و رووناکیی B

شبهقی، B

میشکتان پره له بیر، D

وینه‌ی گولی زمهقی B

دلتنان پره له پاکیی، B

پاکیی رنگی سببی شیر D

نه‌ی لاوان E

کچان، کورانی رووی نهرز! F

با گورانیتان ناسمان E

کهر کات به شهپولی بهرز F

به سهد زمانی جیا جیا A

وهکو ههور بگرمینن ... E (دیوانی گوران: ۲۴۵)

O youth of the whole world!
Helsinki,
White Lily Garden,
That in the summer heat
The tenderness of spring is evident,
this time
It's your festival place!
such as length and brightness
the morning
Your minds are full of thoughts,
Pictures of lily flowers
Your hearts are full of purity,
Purity as white as milk
O youngsters!
Girls and boys of the earth!
Let your song
deaf the sky with high waves
In a hundred different languages
shout like clouds.
(Diwani Goran: 245)

3.2. Inner melody in Goran's poems

Inner melody of poetry: It is the melody of sounds, their interpretation and harmony, the precedence of words, and the use of some linguistic devices that are often more effective than meters. (how strong the music of poetry, it will be so strong, Because melody and rhythm are the forces that have the ability to move the emotions of the reader and listener, and they can become one of the criteria to determine the type of effect that the poetic text exerts (Ali, 2016: 88). This is the matching between letters and words, and it doesn't have to be between sounds or the last letters of words, but it can also be at the beginning and middle of words, and together, these give a pleasant rhythm and delicate music to the poem, which is related to the poet's mental state and emotions and makes him take this special music when expressing his feelings, because rhythm reflects the poet's mental state and emotions. • Repetition of sound: Here are some phenomena of repetition of a sound or group of sounds in Goran:

1. Coconsonant: This phenomenon is the repetition of consonants in a line of poetry, or throughout a poem, where these consonants all form the inner melody of the poem, And they give the poem a harmonious and pleasant music.

Let's look at this poem:

سەر جاده موعهتتهرکه به بوی خونچه و میخهك،
بهو لهنجهیهوه بهسته بآیت ورشهیی خامهك،
هارهی كهمهره و پیلنه و گواره و كرمهك...

نیوارهیه وا، ههنگره ساگزهیی تازه! (دیوانی گوران: ۵۷)

The inner melody of this poem is composed of 5 repetitions of the sound (K) in the words (Kemexak, Khamak, Kamara, Krmak) and 5 times the repetition of the sound (M) in the words (Muattar, Mexak, Khamak, Kamara, Krmak). It was formed in When reading the poem, we feel a pleasant melody because of the repetition of these two sounds.

2- Co-vowel: This phenomenon is when two words have the same main vowel. The function of this phenomenon is to concentrate the music in the poem, whatever the syllable and wherever it is in the line of poetry, it is important that the repeated vowel sounds are together or close to each other.

له ژیر ناسمانی شینا،

له پال لووتكهی بهفرینا، (دیوانی گوران: ۵۴)

Under the blue sky,
Next to the snow peak,
(Diwani Goran: 54)

In this line, Goran has composed the inner music of his poem very carefully and beautifully. He has arranged the words very artistically by repeating the sound (a) twice at the end of the words (Shina, Bafrina), which shows the poet's ability and expertise. The repetition of these sounds gives the words and lines a pleasant tenderness and melody.

• Repetition of words: This phenomenon involves repeating words with the same meaning at the beginning and end of the poem, often in the middle. Because one of the genres of strengthening the melody and the meter of poetry is repetition. If we look at Goran's divan, we see that the poet used the phenomenon of repeating words to a significant extent, and the repetitions are so powerful and effective that they quickly enter the soul of Goran's poems and become part of his unique style. There are two levels of word repetition:

1. Repetition of words at the horizontal level: This level includes repeating the same word in the same line with the same meaning. Whether the repeated words come either consecutively or scattered apart! Let's see:

كهتیی ناگهه، كه نازانم نهآن چی،

بهآلام خور خور له گهآلیا رۆحم نهگری! (دیوانی گوران: ۱۷۷)

that I don't understand, that I don't know what he's saying
But my soul fast fast cries with him!
(Diwani Goran: 177)

In the second half of the line, Goran repeats the word "khur" in the same way and with the same meaning.

2. Repetition of words at the vertical level:

At this level, the word is not repeated only in the same line with the same meaning, but the repetition is distributed throughout the poem, ie it can be at the beginning of the poem or in the middle or at the end of the lines:

ژنه كه جیلوهی حوسنی به عیشق نهكا پهرواز،

ژنه كه قووهت نهخاته خهیالی رهقسنهنگیز،

ژنه مووللیدی عیشق و ژنیشبه عیشق نهواز،

ژنه كه تاری روبابی حهیات نهكا تههزیز! (دیوانی گوران: ۸۵)

It is woman whose beauty makes love fly
the woman who strengthens the imagination of the dancer,
Woman is the mother of love and woman is lover,

It is woman who shakes the bottom of the Rubab of the life
(Diwani Goran: 85)

Repetition of lines and semi-lines: Goran has used another phenomenon in his poems, namely repetition of lines and semi-lines. This is also often seen in poems composed for hymns and songs. Repetition of lines and half lines give the poem a pleasant and unique rhythm and form the inner melody. For more information, see (Ali, 2020; 129).

نه‌ورۆز نه‌که‌م! نه‌ورۆز نه‌که‌م!
نه‌ورۆزیکه‌م به‌سۆز نه‌که‌م،
جه‌ژنی گه‌لی پیرۆز نه‌که‌م
وه‌ک کوردیکه‌م دلسۆز نه‌که‌م:
ناه‌ه‌نگی نه‌ورۆز تۆز نه‌که‌م!
نه‌ورۆز نه‌که‌م! نه‌ورۆز نه‌که‌م!
نه‌ورۆزی من به‌هارییه
زه‌رده‌خه‌نه‌ی رووی سروشته
له‌ده‌شتی ره‌نگین دیارییه
هه‌ر هه‌ی من نا، جه‌ژنی گشته
رۆزی ژیا‌نه‌وه‌ی گه‌له
هه‌ی گزۆگیایه، هه‌ مه‌له

نه‌ورۆز نه‌که‌م! نه‌ورۆز نه‌که‌م! (دیوانی گۆران: ۳۰۴)

I'm celebrating Newroz! I'm celebrating Newroz!
I'm having a passionate Newroz,
I am celebrating the holiday of the holly nation
As a loyal Kurd, I do:
I'm dusting at the Newroz celebration!
I'm celebrating Newroz! I'm celebrating Newroz!
My Newroz is spring
It is the smile of the face of nature
It is a gift in the beautiful plain
Not just mine, it's a public holiday
It is the day of the people's revival
It belongs to the weeds, to the birds
I'm celebrating Newroz! I'm celebrating Newroz!
(Diwani Goran: 304)

* Sound cutting phenomenon: This phenomenon is mostly done to adjust the meter of the poem. The phenomenon of sound cutting is the burning of one or more sounds in a morpheme to facilitate expression. These changes occur in words or morphemes as a result of their appearance within different boundaries, in some cases taking different shapes without Their function and reduction of meaning” (Ali, 1989: 58). Goran has given a lot of space to this phenomenon in his poems.

هه‌ر چه‌ن بته‌ی جوانی به‌ عه‌کسی په‌رسنتشم،
هه‌ر دووره‌ لێم، له‌ هه‌یکه‌لی حوزن و قه‌له‌نده‌ریم
(دیوانی گۆران: ۱۷۶)

In this half-line, Goran has cut off the sound (d) in the word “chan”.

* Opposite phenomenon: This phenomenon forms the inner melody of the poem and gives a special rhythm to the poem. an opposite phenomenon is the use of two words that are opposite in meaning.

Sooner or later, one day:

Which person, in which place?

(Goran's divan: 290)

In this line of poetry, Goran uses the words “late and early”, which together create an opposite, thus giving the poem a pleasant melody.

* Alliteration phenomenon: Alliteration phenomenon is another phenomenon that plays a role in the formation of inner music. There are two types of Alliteration theory (complete Alliteration theory, incomplete Alliteration theory). Goran used this phenomenon in his poems. This shows Goran's expertise in this field, because he has been able to deal with the words that give rise to the phenomenon and use them in the service of the inner music.

Hands, bowls and fingers of yogurt, black-eyed look,
It threw the nobleman's feelings into the bright fire!

(Diwani Goran: 73)

In this line, Goran uses incomplete gender of the words (Rash, Gash).

CONCLUSION

In conclusion, the exploration of lyrical genres within Goran's poems reveals a rich tapestry of poetic expression. The poet adeptly traverses various genres, including hymns, songs, operas, poems, complaints, rejuvenation, wisdom, and poetic letters, showcasing a remarkable versatility in his craft. This diversity underscores the poet's profound ability to navigate and contribute to the multifaceted landscape of lyrical composition. Moreover, Goran's mastery extends to the realm of poetic music, where his proficiency enabled him to generate numerous song texts and hymns marked by depth and significance, employing a variety of techniques. His poetic prowess places him at the forefront of his time, leaving a lasting legacy in the form of profound and meaningful compositions. Furthermore, Goran's poetry transcends mere artistic expression; it unfolds as a dedicated exploration of aesthetics, emphasizing the intrinsic beauty and delicacy of the text. In doing so, Goran emerges not only as a poet but as a pioneer and teacher, contributing significantly to the various stages of poetry renewal. The lyrical genres embedded in his work encapsulate a world devoted to aesthetic exploration and innovation. Lastly, the broader context of lyrical genres and written text underscores their universal significance across diverse literary traditions. As a testament to this, the Kurds have produced commendable works in this realm, adding to the rich tapestry of lyrical expression that resonates with emotions and stands as a testament to the enduring power of poetic creativity.

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