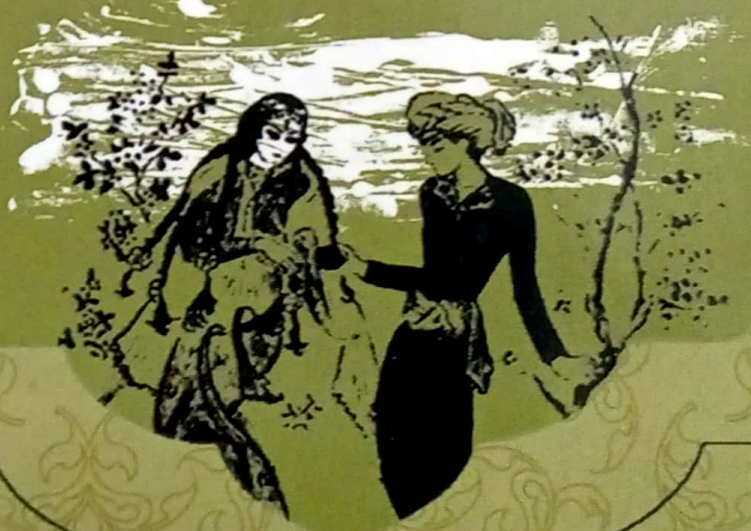
Aziz Gardi

Romeo & Juliet and Mam & Zin

A Comparative Study



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This study is part of Ph.D. thesis which consists of three parts:

1- This study
2- The translation of (Mam & Zin) into English
3- The translation of (Romeo & Juliet) into Kurdish

Contents

Introduction

The Title

This dissertation that carries the title *Romeo & Juliet and Mam & Zin* is devoted to a comparison between different aspects of the two works. It also comprises the translation of both of them: *Romeo & Juliet* into Kurdish and *Mam & Zin* into English. *Romeo & Juliet* and *Mam & Zin* are two famous love stories among hundreds of others all over the world such as: *Layla and Majnoun* (Arabic); *Yousif and Zuleikha* (Hebrew) ; *Karam and Asli* (Turkish)' *Wamiq and Adhra* (Greek); *Ramin and Ways* (Persian); *Tristant and Isolt* (French),etc.

All these love stories have real sources and are caused by social, religious, political or economic circumstances of the time. The events have been depicted and shown in the form of a folk love tale and become well-known among people. Most of these folk tales have more than one variation because they are composed by illiterate gifted people and while related by others they undergo changes which result in different versions. For example: *Romeo & Juliet* was well known all over Europe and many of its versions were available in Italian, French and English, of which Shakespeare had , at least, two versions at hand, namely those of Painter and Brooke. *Romeo & Juliet* were sure pre-eminent in English literature as "exemplars of the power and passion, strength and beauty of adolescent love" [90:111]. On the other hand, Michael Chyte has collected and translated into English eighteen versions of *Mame Alan*, the story on which Khani worked to write his *Mam & Zin*. Shakespeare, too, reshaped the Italian folk tale *Romeo & Juliet* and adapted it to express his view on the social conflict which lasted for centuries between two ruling families of Verona. This dissertation is an attempt to compare different aspects of the two stories as they are rewritten

by Shakespeare in the form of a drama and by Khani in the form of a story [77] a poem [229] or an epic [222], [224] as referred to by various researchers.

The Purpose

The purpose behind this comparative study is to show the creativity of both works and how each of the writers tried to take a known and public love story as a base to write a high cultivated literary work of high value through which to express his point of view concerning social, political and religious life. And to show how each of them worked on a different kind of literary genre according to the literary tradition and the period he lived in.

The Method

An analytic comparative method has been adopted in tackling this study. There is no clear and proved historical relationship between the two stories. This is why there is no trace of the French school of comparative study here. It is rather the American school, which insists on showing the creativity of the works through analyzing and comparing them [155:36-52], which has been adopted.

The Scope of the Study

The scope of the study is limited to comparing the two stories written by the two poets in the following aspects: their source, the characters and personalities, some artistic techniques the writers used, the structure of the works and their language and rhythm.

Chapter One
General Background

The Lives of the Two Poets

The two poets Shakespeare and Khani were born and grown up in two different continents: Shakespeare in Europe (England) and Khani in Asia (Kurdistan) with different geographical environments and climates and with different economical, political, cultural and religious systems. They lived in two different centuries as well. Shakespeare lived in the 16th and 17th centuries while Khani lived in the17th and 18th centuries. That is, Khani was born and lived about ninety years after Shakespeare.

The Date and the Place of Birth

Shakespeare was born on the 24th April, 1564 and was "baptized in Holy Trinity Church at Stratford-upon-Avon on 26th April 1564" [122:5], and "fifty two years later, (Shakespeare) died on April 23rd", 1616 [172:2]. It is worth mentioning "April 23 is the day of England's patron saint, Saint George" [172:2], while Khani was born about 86 years after Shakespeare. He was born in 1650 [148:27]. There is no document to show the day, the month and the year of his birth, but he himself, in his poem *Mam & Zin*, says about his birth date: " When he, Khani emerged out from the unseen, the date was one thousand sixty-one" [L. 2654], but neither the day nor the month of his birth is known. For, although his father was a Mullah, he had registered neither of these details anywhere.

Shakespeare was born in Stratford-upon-Avon, about twenty-five miles to the north east of London. "He seems to have passed his last days quietly back in Stratford-upon-Avon. He died, and

was buried in the chancel of the church at Stratford-upon-Avon where a monument on the north wall, commemorating his life was erected sometime before 1623" [154:7]. As far as Khani's birth place is concerned, almost all researchers assert that he was born in Bayezid [148:28], [158:8]. He died and was buried in the western part of Bayezid and his shrine, which is still visited by people, is there" [158:28].

Both towns, Stratford and Bayazid, were at the time economic and cultural centers. Wandering play theatrical companies used to visit Stratford and present their performances in public places. Shakespeare was one of the fellow-citizens attracted by the performances.

Bayazid, too, was a center of Islamic studies where Islamic students came to study on great Mullahs there. Both Shakespeare and Khani passed last days of their tiresome life quietly in their birth-places. This is a universal feeling of every one who suffers from sick home at his last days and longs to go back and embrace the earth of his birth place.

The Ancestors

Both Shakespeare and Khani were born for notable and outstanding families, not for common folk. Shakespeare's father John Shakespeare was a glove-maker by trade [137:14], and a "trader in various farm commodities in the prosperous town of Stratford" [172:2]. In 1557, John Shakespeare was a member of the council (the governing body of Stratford), in 1588 a constable of the borough, in 1561 one of the two town chamberlains; in 1565 an alderman (entitling him to the appellation (Mr.), in 1568 a high bailiff, the town's highest political office equivalent to mayor." [172:2].

Shakespeare was the third child and the first son of John Shakespeare and Mary Arden [154:6]. He had three brothers and four sisters among whom "only his younger sister outlived him since she is mentioned in his will [15:64] Shakespeare's mother, Mary Arden, was the daughter of a substantial land owner [138:14]. She died in 1608 Sep. 9th. [154-6]. Thus, Shakespeare was thirty- seven years old when his father passed away and forty- four years old when his mother expired.

While Khani belongs to a family that reigned the Khanian tribe for a long period of time "according to the documents preserved in Ottomani archives, Khani's father, Alias, was a scholar, a teacher and a scribe" [210:261]. An Othoman document mentions that Alias was appointed as a scribe in the editing office in the Diwan of the prince of Bayazid on 29th Safer 1054H (7th,May1644 A.D) [200:18].

Khani's father passed away in 1066H. (1656 A.D) while Khani was still five years old [73:19]. Khani was the third child of the family, the others being Qasim, Pari, Gulizar and Katan. Khani's mother was from the family of Bayezid princes.

The Marriage

When Shakespeare was between eighteen and nineteen years old, he found himself in a difficulty concerning marriage. "He wanted to marry a girl named Anne Whateley of Temple Grafton, a village near to Stratford, but his love making with another, Anne Hathaway of Stratford, had gone too far, and Shakespeare was compelled to marry her. His daughter Susanne was born six months after that hurried marriage. Their marriage produced three children: Susanne (b.1538) and twin, Hamnet and Judith (b.1585). The wife was years years older than the husband [172-:5]. This is the fact that affected the dramatist psychologically and socially.

There were vague rumours of unhappy relations between them [182: Xii]

There are no details as to Shakespeare's life in London "apart from the fact that his wife doesn't appear to have been with him" [171: v]. At the same time, "there are signs that there was some discord in their married life at first" [169: IV]. In *Twelfth Night's*, the duke advises Viola that a woman should have a husband who is her senior [179: 56], that is, older than herself. Even in *Romeo and Juliet*, Shakespeare makes Romeo older than Juliet.

As far as Khani is concerned, "there's no mention of any child attributed to Ahmad bin Alias Khani in any official or non-official documents" [109:25]. This means that Khani either didn't marry or he married without leaving any child, but almost all scholars and researchers assert that he never married. Khani spent his last years in a chamber attached to the mosque and the school he built at the eastern suburb of Bayazid [158:13]. It seems that he preferred celibacy like the great Kurdish poet Jeziri [79:25]. No doubt, celibacy had its great effect on Khani which clearly reflected in his behaviour (preferring seclusion) and his works (the sad love-poem of *Mam and Zin* for example.

The Study

Shakespeare, the greatest dramatist of all ages, "attended grammar school in Stratford, learning basic Latin and Greek and studying works by ancient Roman writers" [172:6]; but, he "had to leave at the age of thirteen as his father had been arrested for debt" [172:2]. Ben Jonson sneered at Shakespeare afterward as" having small Latin and less Greek" [172:2].

Shakespeare, sometime about his twenty first year, left for London where he took up the profession of an actor and engaged

in theatre and devoted all his life to the theatre: acting and writing.

Khani, like all other religious students of the time, started his studies at the mosque and Hujra. He studied in Muradiya Mosque in Bayazid, and then according to the studying tradition of the time, he travelled to Bidlis, Urfa (Raha), Jezira Buhtan, and then to Syria, Egypt and Istanbul. After studying all requirements of Arabic and religious sciences, he returned to Bayazid where he started to teach and write" [75:11].

Thus Khani studied and mastered most of Arabic and Islamic required sciences. He also studied Persian and Turkish. He wrote poems in four languages: Kurdish, Arabic, Persian and Turkish [73]. From the information mentioned above concerning the two poets, we conclude that:

Shakespeare could not continue his studies because of his father's financial problems, while Khani, whose father had passed away when he was still five years old, completed Arabic language sciences and the requirements of Islamic studies of the time. That is, Khani's information in his field of study was more intensive than that of Shakespeare.

According to Ben Jonson, Shakespeare learned only "some Latin and less Greek" while Khani mastered, in addition to his native language, in which he wrote his poem *Mam & Zin* and other works, the three neighbouring languages of Arabic (The language of Qur'an and prophet's sayings and Islamic Law books), Persian (the language of cultivated literature and of great Persian writers) and Turkish (the language of the Ottoman authority).

This indicates that Khani who mastered three foreign languages was more cultivated in this respect than Shakespeare who knew only “small Latin and less Greek”.

Shakespeare devoted his life to social affairs while Khani was mainly concerned with religious and mystic affairs.

The Works

Both Shakespeare and Khani, as poets, have produced during their lives a number of literary works.

Shakespeare's list of accepted works contains "thirty-seven plays, one hundred fifty-four sonnets, two non dramatic poems and one elegy" [172:3.]. In addition to these "A thirty eighth play, *the two noble Kinsmen,* has increasingly gained acceptance as having been written, at least in part, by Shakespeare" [172:3]. It is one of the plays that are sometimes attributed to Shakespeare "but not widely recognized as authentic." [172:3] Perhaps, some of his plays are lost too.

Shakespeare's plays can be grouped in the approximate order of their composition as follows:

Comedies: Seventeen

Tragedies: Ten

Histories: Ten

"Critics grouped Shakespeare's plays as tragi-comedies and comic-tragedies , basing on the fact of each play being inherently tragic with a residue of comedy or the reverse."[171:5-6].

According to the chronological list of Shakespeare's dramas provided in *The complete signet classic Shakespeare* [172], his first work *The Comedy of Errors* appeared in 1588-92 and his last one *Henry VIII,* in 1612-1613. Thus covering twenty-five years of literary production.

Some of Shakespeare's plays were performed on the stage in Kurdistan Such as: *Julius Caesar*, suleimani,1927;*Othello*,Suleimani,1938,*Hamlet*, sulsimani,1950 ; *The Merchant of Veince*, Suleimani,1956 ; *The King Lear*, Suleimani, 1990.[196] and some of them were translated and published such as: *The Tempest*[200], *Othello*[197], *Julius Caesar*[196], *Macbeth*[199], *Hamlet*[198], *Romeo amd Juliet*[195].

Khani produced only four recognized works. They are:

1.*Nubahara Bichukan=The New Spring for Children* or *the First Fruits for Children*. It is an Arabic-Kurdish glossary in verse, intended for the Kurdish children who used to attend the Mosques and religious schools to get Arabic and Islamic Law which are totally in Arabic. It is distributed over thirteen chapters. Khani finished this glossary "on the 14th March, 1094H when he was thirty-three years old"[210:27].

2. *Aqida Nama = The Book of Belief.* It is also written in verse containing main concepts of Islamic belief: theology, prophecy and the like, according to Ash'ari doctrine in which the poet believed in.

3. *Mam & Zin* is a love story in 2657 couplets written in 1105H.(1693-1694 A.D). It was first published completely in Istanbul in 1919 [70]. This masterpiece of Khani has been translated into many languages such as: Turkish [221], Arabic [68],[62], Russian [65], French [70:180], Sweden [70:179], and German[70:177]. It is worth mentioning, the academician Y. Orbelly, concerning Khani and his poem, says: "When we say the writer should be faithful to his people and associated with the masses of people, we must mention three poets: Firdawsi, the Iranian , Rustavilly, the Georgian and Ahmadi Khani, the Kurdish" [158:9].

4. *Diwana Ahmedi-Kani =Ahmedi Khani's Diwan.* It is a collection of poems written in various purposes, topics and occasions [73]. Khani wrote his poems in more than one language. He wrote in his native language, Kurdish (northern dialect); and also in Arabic, Persian, and Turkish.

In addition to these four works, there are some other works, too, attributed to Khani, but not widely accepted as his. Some are even strongly rejected:

1. The love story of *Yousif and Zuleikha* in verse. This story is related delaborately in Qur'an [ch.12]. It is worth mentioning

there is another love story in verse carrying the same title written by the poet Salim Suleiman Al-Hizani in 1168H (1754-1755 A.D)[115].

2. The love story of *Layla &Majnoun* in verse. This is originally an Arabic story, retold in a highly cultivated style by the poet Nidhami Ganjawi [96]. Needless to say, there is another love story by the same title written by Harith Bidlisi (Sawadi) [23].

3. *Sisaban*: It is a long poem relating an aspect of the Ghazawat (Sacred war) of the prophet Muhammad. This story has been attributed to more than one poet other than Khani like Khalid Zebari and Faqe Tayran [73:37].

But Abdullah Varli, in his book, *Diwan and the Preserved Works of Khani*, asserts its attribution to Khani [109:37].

4. The story of *Haspe Rash = The Black Horse.* It is published by Abdullah Varli in his book (Khani and his works) [210]. It is also attributed to Khalid-Al-Zebari and Faqe Tayran [37:73].

5. *Tuhfat AL- 'Awam= The Present to the Commoners.*

It deals with Islamic law. It is mentioned by Abdul-Rahman AL-Durra [57:15], but not seen by anyone as he states.

6. A book on Geography and Astronomy, mentioned by Mir Jaladat Badirkhan depending on verbal narrations. He says that he was not able to find a copy of it [20:33].

7. A poem under the title *Nahjul Anam The Path of People.* It is mentioned by A.Varil [209:75]. It is known that Khalil Serti, too, has a Kurdish poem in belief under the same name [53].

8. A poem titled *Agonies of Death*, mentioned by Varli [209-37]. There is a poem under the same name attributed to Mullah Hussein AL-Batayi [37:38].

In examining the works of the two poets, it can be concluded that:

Shakespeare was more productive than Khani. He wrote thirty-seven plays and three other works, while Khani wrote only four accepted works, with *Mam and Zin* being the masterpiece.

Only one play is doubtedly attributed to Shakespeare, while eight works are attributed to Khani most of which are attributed to other writers, too.

Although *Romeo and Juliet* is one of Shakespeare's early and good plays; it is not his master-piece. On the contrary, *Mam and Zin* is Khani's master-piece and it is *Mam and Zin* that made Khani known among Kurdish readers and even foreigners.

The Educational system

England:

In Elizabethan England, when a child was four or five years old, he would attend a petty (elementary) school, where he learned and memorized some prayers and passages from the Scripture and learned to read and write English and in the third year of his study, he would begin to study Latin. Most girls completed their formal education at seven or eight, but boys, unless their families were very poor and needed their children to work and earn their lives, they generally continued to the grammar school where they remained until they were fourteen or fifteen[172-3].

In England, the school year was longer than it is today. The school week was six days long and the school was about eight or ten hours.

The Elizabethan curriculum did not include mathematics, the natural sciences or modern languages: It taught a good deal of Latin grammar, rhetoric, logic and literature. The basic text was William Lily's *A Short Introduction of Grammar* which is written largely in Latin and which Shakespeare alludes to in *Titus Andranicus* [172:53].

Among the authors studied in Elizabethan Grammar School were: Cicero, Plautus, Terence, Virgil and Ovid.[172-4] All of them seem to have left their marks on Shakespeare's plays. Recitation

in Latin was important and the school boys performed scenes from *Plautus and Terence* [182:5]. Outside school, English plays were performed by the professional companies of actors who occasionally played in the guildhall at Stratford, the native town of Shakespeare.

Kurdistan:

In Kurdistan, as a general rule, when a child was about seven years old (or when he was able to count from one to twenty [139:125]) he would join the religious school known as (Hujra), meaning Chamber, where he used to learn the Arabic alphabet and memorize some verses of Qur'an and some Arabic sentences necessary for performing prayers. The schools were attached to the mosques. There was not a large number of schools. Only cities, towns and big villages used to have schools. Girls rarely attended these schools and if any, they were taught by intellectual women, mostly Mullahs' wives. As far as boys are concerned, almost only peasants' and workers' sons attended the school. They were supplied with daily provision and even clothing by the people. This may be the reason that made Aghas and notables never think to send their sons to the school. Rather they employed a remarkable Mullah to teach their sons at home. The children had, according to the stage of their study, different titles. The child was called (Sukhta-burnt) as soon as he joined the school. After two or three years of study, when he embarked on studying Qur'an and Arabic grammar, he was called (Faqe-student). When he studied deeply necessary religious books and more Arabic, pure and natural sciences to be ready to pass an exam, was known as (Musta'id-preparer) because he used, during that period, to prepare himself scientifically to the following and the last stage of his study where he was called Mullah, and allowed to be a religious leader and, to supervise and teach at schools. In Kurdistan, the school year was eleven months. The students had a

one-month holiday. There were no classes during Ramadan (the month of fasting) [139:132].

The school week was five days. There were no classes on Thursdays and Fridays. The school day was only two hours. An hour in the morning for Arabic sciences and secondary subjects and an hour in the afternoon for religious sciences. The latter was called (Faiz-additional) [139:128] or secondary classes because only less important subjects were taught [232:104]. Some think that the study in these schools continued for twelve to sixteen or seventeen years [139:128], others believe that it continued for twenty-five and in some cases for thirty years, [78:32] depending upon the cleverness of the student and the type and the number of subjects. For the curriculum, in general, included variety of topics and subjects:

Languages:

The student would study Arabic (it was the basic requirement), Persian and Turkish. So every high educated one would know, in addition to his native languages, the three languages of the neighbouring nations. They would study various language sciences such as: Syntax, morphology, rhetoric, prosody, philology, metaphor etc.

Islamic sciences:

They would concentrate deliberately on the studies related to Islamic religion such as: theology, interpretation of Qur'an, Prophet's sayings and traditions etc.

Other sciences:

Such as logic, lexicography, anatomy of the heavens (astronomy), arithmetic, Al-gebra, mathematics, engineering, physics etc. There were different texts for the study in each branch of the required sciences [139:32], [78:50].

The Standard of the Study

Shakespeare attended an Elizabethan school where he studied Latin and Greek. Khani joined a religious school where he studied Arabic, Persian and Turkish in addition to all scientific requirements to be a Mullah. Shakespeare left school when he was only thirteen years old. That is, he studied for only seven or eight years. Khani, continued his studies until he was about twenty-seven and studied for more than twenty years [209:27]. This indicates that Khani was more educated than Shakespeare, but not necessarily more productive and creative than he.

The Career

Shakespeare, while still in Stratford upon-Avon, travelling teams used to stroll the country, visited the town and Shakespeare admired their performances; so, when he was forced to leave the town as a result of a trespass, and moved to London, he worked first as a horse-holder in the theatre, then as an actor and finally as a playwright as well as an actor. He earned enough to be a partner in the Globe theatre and when he retired and went back to his native town, he had enough money to buy land where he built a big house. Khani traveled in and outside Kurdistan for the study. Then, he returned to his native town Bayazid where he worked for a period of time as a scribe to the prince of Buhtan. Then, in the last days of his life, he built a mosque in his native town where he taught students and lived in a chamber attached to it. When he died, he was buried in the same mosque where his shrine is still visited by people. Shakespeare, only once, was introduced to queen Elizabeth, with the members of his company and this was a great honour for him to make a good name, Khani worked for a period of time in the court of the local prince as a scribe. The difference is that Elizabeth was the queen of England which was a great power at that time, while the prince Muhammad was only the prince of the principality of Buhtan.

Chapter Two

The Original Sources and Re-writing the Stories

The Original Stories

Both love stories *Romeo and Juliet;* and *Mam and Zin* have realistic origins as the historical sources refer to. The lovers really existed and their love relationship was known to their contemporaries, but soon the stories of their life and love took a legendry fashion in the imagination of the succeeding generations. They have been exposed to exaggeration and are influenced by local myths and folk-tales.

The story of Romeo and Juliet was well-known before Shakespeare (16th, 17th Cs.) who gave it a dramatic spirit. "It existed throughout much of Europe in numerous folk tales, myths and ballads which contained a similar story of lovers from opposing families who choose death rather than be parted" [99:54]. Thus this story of a pair of "star cross'd" lovers dates back to ancient times. "It existed in many forms, mostly Italian" [170: 2]. For it is certain historically that the lovers and their families are Italian. That is clear from the names of most of the characters that end in "o". Romeo, Mercutio, Benvolio. As far as historical evidence is concerned it is said that "the ancient places of the Montagues and Capulets are still shown to tourists as well as the tomb of Juliet, though it is hard to say how much is historical truth and how much tradition" [170: 261]. In addition, the history has it that "around 1290, two Italian families, the Montecchi and the Capelletti became notorious for a feud in which they destroyed each other" [171:57]. But, some historians insist that "there is no record that the families had children called Romeo and Juliet and whilst the Montecchi lived in Verona, the Capelletti lived in Cremona, sixty miles distant" [99:54]. Even

Danti, the great Italian writer of the epoch, in his masterpiece *Divine Comedia, Purgatorio,Canto vi, LL-106-109* which he began to write in 1300 "alludes to the Montagues and Capulets" [170: 2]. He says:

Come and see Montagues and Capulets, monaldi
And filipeschi, thou man without care,
Those already sad, and these in dreads [47:226].

Danti, uses the story of these two feuding families as a "warning that society would destroy itself if such feuds went unchecked [99:54]; moreover, the prince Escalus, during whose reign the two families lived and the two lovers passed away, "died in 1303-4" [170:261].

The story of *Mam and Zin*, too, has a historical truth. Zin's brother Zendin was well known as a real prince, centuries before Khani wrote his poem. Mohammad Sa'eed Ramadan AL-Buty refers to a precise date concerning the story. "The story happened in 1393 A.D- 797 H., when the prince Ezin, son of the prince Avdal I was ruling Jezira" [62: 24]. While Abdul-Raqib Yousif, the Kurdish archeologist and historian, asserts that "the death of the two Kurdish immortal lovers, Mami Alan and Stya Zin (they are so called in the folk versions) was in 854 H- 1451 A. D" [230: 154], insisting that this is written on their grave-stones: "This date still exists and can clearly be read" [230:154]. Many other researchers and scholars emphasize that the story took place in the ninth century of Hijra, the fifteenth century A. D" [75:69]. Other scholars, too, insist that centuries before Khani, this story has been rooted down in the heart of Kurdish society" [66:195].

While others mention 1300 as the date when the prince Zendin, the ruler of Buhtan, had two fairy-like sisters by the names of Siti and Zin. He also had a troop commander who had three sons by the names of Tajdin, Chako and Hefo" [66:187]; moreover,

Sheikh Ahmadi Jeziri, who died two years before Khani was born, in one of his poems mention the names of Mam and Zin while addressing his love:

Muyeki ez te ji na:dim bi du sed Zin u Shiri:nan,
Ci di bit ger tu hiseb ki mi bi ferha:d u meme [69:686].

(I do not give a single hair of yours for two hundred Zins and Shirins.
What!? If you consider me as Farhad or Mam!!)

This means that Mam and Zin lived centuries before Khani.

In examining the origin of the stories, we conclude that both stories happened realistically and the lovers existed as members of their society. According to historians, Romeo and Juliet lived about two centuries and a half before Shakespeare and Mam and Zin existed about two hundred years prior to Khani. In case of Romeo and Juliet, historians mention the prince Escalus and the two feuding families, without any reference to the names of the lovers. While as regarding to Mam and Zin, the scholars name the prince Ezdin and the two lovers precisely. In *Romeo and Juliet*, the two opposing families, whose children fell in love with each other and passed away disappointedly, lived in two different towns, Verona and Cremona; while Mam and Zin lived in one and the same town, Jezira. Both stories took place in the same Mideaval stage and referred to by two great poets, Danti and Jeziri, respectively.

The Play and the Poem

Both Romeo and Juliet; and *Mam and Zin* were well-known and wide-spread before the two poets, Shakespeare and Khani work

on them to create new literary versions, the drama (tragedy) and the poem (epic).

Romeo and Juliet was part of European general culture before Shakespeare made the two lovers protagonists of his love story in the form of a drama. Several renderings of the story appeared in the course of time. The most important of which is by Mateo Bandello, *Romed e Giulietta*[99:55]. It was translated into French and "included in the famous *Histories Tragiques* (1559) [170:2]. From this emerged at least two versions: Arthur Brooke's poem the *Tragicall Historya of Romeus and Juliet* (1562) and William Painter's novel *Rhomeo and Julietta* (1566-7) [170: 2]. Shakespeare's play is based on Arthur Brooke's poem which "tells the story of two lovers thwarted by fate and destroyed by their own reckless passion" [233:305]. It should be born in mind that "the story of the two lovers, which is Italian originally, was first written in Italian by Masuccio Salemitano in 1476 and was rewritten several times by Italian and French authors during the next hundred years" [122:18].

This and the other versions of the story were published in French and Italian from the raw material of the story that Brooke wrote afterwards "was the main source for Shakespeare's play" [137:18], but, Shakespeare may have learnt and got benefit from a later English prose version by William Painter, too [122:18]. Thus, the legend of the two unfortunate lovers "was part of European popular tradition by the time Shakespeare wrote his drama" [233:305] which means that "the basic story was doubtless familiar to Shakespeare's audience" [154:78].

No doubt Shakespeare had known all these versions and any other tales and ballads related to the story that "were part of the popular culture of his time and they would have been in his mind as he wrote" [99:54].

Mam and Zin, on the other hand, was well-known all over Kurdistan, especially among the Northern dialect speaking Kurds

before Khani. But there is no evidence that it was written down as a manuscript or published in the form of a book due to the backwardness of Kurdish society and prevailing of illiteracy all over Kurdistan. For most of Kurds were illiterate except for those who used to study Arabic and Islamic subjects in mosques and studying chambers (Hujra) annexed to big mosques in cities and larger towns who were very few in number.

As mentioned above, the first one to refer to Mam and Zin in a literary work was Sheikhi Jeziri. But, about approximately two centuries after Khani, first, the foreign and later the native writers and intellectuals embarked on collecting and publishing various versions of the popular story inside Kurdistan and abroad, the most ancient of which dates back to the second half of the nineteenth century. "It has been translated by many Europeans into their languages and they conducted original studies about it" [135:64]. Probably the most comprehensive work in this respect is Michael L. Chyet's doctorate dissertation [38] which contains the translations of eighteen versions of Mam and Zin mostly known as Mami Alan. The first of which was collected by Priym and Socin in May 1869, in Damascus, Syria from Jano, a Jacobite Christian who had migrated to Damascus three months earlier with a group of his compatriots from the town of Medyat in the region of Tour Abdin in what is today the province of Mardin in Kurdistan of Turkey [37: 9]. It was published for the first time in 1881[38:9]. Thus, Khani did not have any written versions of the folk story at hand. He had only known about it through narration in Diwans, assemblies and different other national and local occasions by minstrels. Most of the folk versions of the story consist of prose and verse. So it was related as a story and sung as a lyrical song. "This story is not familiar amongst Kurds only, but it is spread amongst European peoples as well" [135:6]. The story of *Mam and Zin* could not maintain its realistic form. It underwent tremendous changes under the influence of prevailing

religious doctrines, traditional heritage, local myths, Folk tales and national deeds in addition to creative imagination of the then backward Kurdish society which forged the story in a superstition framework containing elements and motifs far away from the real life. Ultimately, the story resembled a legend. We have to bear in mind that "this was quite normal for the epoch because people would not listen to stories unless they had legends in them" [75:70].

Thus, we find that both poets worked on the already existing folk tales and poems based on true history of the ancient times deformed by narrators and singers. Both of them concentrated on changing the legendary tales, by dropping some imaginative elements and adding other elements of their own, removing some scenes and episodes and creating new ones to help attain their main purpose behind reshaping the stories.

"Early playwrights searched in the history of their own or other countries, in novels and romantic tales, for anything that could be turned into a play to act". [186: VII-VIII]. So Shakespeare like any other playwright would examine the traditional heritage and "If he found a suitable story, it served him as a framework, he took it as the bare canvas on which a great painter lays the colour of his master-piece" [183: XV].

Shakespeare drove topics of the plays mostly from European history and traditional heritage. "He did not try to create original plots, but took up any story from history of British, Roman, Italian, then he left out characters and incidents which he thought of no great interest or added new ones of his own to increase combined elements from two separate stories so as to form a single drama" [183: XV].

Khani, too, took up the principle plot of his story from his own public culture. At the time, writers used to take their plots from oriental culture. Such as *Layla and Majnun* by Nidhami Ganjawi [96] which is originally an Arabic story, and *Yousif and Zuleikha*

by the same author whose plot is taken from Qur'an [ch.12]. It is originally a Hebrew story of Yousif, son of Jacob whom Zuleikha fell in love with and got into trouble, the wife of the Egyptian Prince. Thus Khani, like Shakespeare, took up the folk-tale of *Mam and Zin*, familiar to his contemporaries and wrote his poem in a Mathnai literary genre known mostly to Persian writers who embarked on very long poetic works such as Firdawsi [92], Attar [150], Mawlana [142], etc.

The literary genres that the two poets chose to rewrite the stories are different. As Shakespeare had, at his disposal, a bulk of European dramatic tradition coming down from the ancient Greeks and Romans where the drama was the greatest and the most prevailing literary genre, and as performing plays was very common in England at the time, he was attracted by the theatre and embarked on writing plays, one of the most famous of which is *Romeo and Juliet*. While khani, in rewriting his *Mam and Zin*, got benefit from Mathnawi tradition prevailed in Persian literature since Firdawsi.

Shakespeare had some printed versions of the poem of *Romeo and Juliet* at his disposal and he depended on Brooke's version as most critics assert, while Khani did not have any written or printed versions of the folk tale of Mam u Zin. He completely depended on the oral versions recited by minstrels on different occasions.

Reshaping the Stories

Both Shakespeare and Khani attempt to write their works depending on folk tales. To do so, they need to make changes in the sources so as to fit the new literary genre and the purpose behind their works.

As far as *Romeo and Juliet* is concerned, the basic lines of the plot of Brooke's poem are, to some extent, closely followed by Shakespeare" [171:153]. In *Mam and Zin*, it is almost the same, regarding the protagonists and the main episodes. But in both cases: *Romeo and Juliet*, and *Mam and Zin*, there are significant differences that can be stated as follows:

As to the characters and Dramatist personae: In *Romeo and Juliet*, the number of the characters is nearly the same as it is in Brooke's poem. But the personality of the characters is slightly changed. Tybalt plays not a great role in Brookes's poem. In the original poem, Tybalt appears much later than in the play. "Shakespeare, killing him early, thus enhancing his dramatic importance in the scene" [171:153].

In Brooke's poem Mrecutio is a foil to the agent of hate, "Murcutio is more a relative of the prince than a friend of Romeo" [171:153]. But Shakespeare shows him as an intimate friend of Romeo; and that is manifested in his friendly talks with Romeo and his sacrifice of life for his sake. While only by a hint from the prince, we know that he is the relative to Escalus.

Shakespeare stresses Romeo's melancholy with great vigour" [171:153].On the contrary, Brooke only makes a slight reference to it.

Shakespeare introduces Prince Escalus at certain extremely crucial scenes of the play, something which the original source lacks. "He appears only at the beginning, at the exact middle and at the end of the play" [171:153].

Shakespeare reduces Juliet's age from sixteen (as she is in Brooke's) to about fourteen [99:55].

Brooke's poem does not have the masked revealers and the famous Queen Mab speech made by Mercutio. Both of which add considerably to the overall tone of the play.

Shakespeare attaches a greater importance to Paris than the original source does. Shakespeare makes Paris a potent rival to

ask for Juliet's hand. His visit to Juliet's tomb and his death by Romeo are entirely Shakespeare's invention. Shakespeare also creates complex dramatic characters out of Brooke's story types. [99:55]

The events last for nine months in Brooke's poem of which Romeo spent three months in happiness "Three months he doth enjoy his cheefe delight" [L. 214]. Whereas Shakespeare intensifies the events into only five days (from Sunday morning to Thursday dawn). This is why the events and characters in the play are in a greater hurry than those in the poem.

In the play, it is Tybalt who, grasping Romeo's voice, recognizes him. He discovers him and tries to kill him because he regards his attendance in the ball as disgrace to their honour. But in Brooke's poem, Tyabalt is not present in the ball " but at last they unmasked, so he (Romeo) was recognized" [165: 216].

Most of the characters of Brooke's poem are repeated approximately as they are or with a slight change by Shakespeare. The protagonists in both works are almost the same. The differences in dealing with some other characters are as follows:

In the poem, Mercutio's role is very short and unimportant. He appears only once after the dance is over when "Juliet sits with Romeo on one side and Mercutio on the other." [5.2.18] But Shakespeare makes of him an active character with a high sense of humour, telling trite jokes, giving sexual hints and narrating the dream of Queen Mab.[1.4.54-85] At last, in a fit of anger and in defending Romeo's honour, he is killed by Tyabalt.

Benvolio, who is calm, well-wisher and peace-seeker in the play has only slightly been mentioned in the poem. He is rather of Shakespeare's invention.

Peter is the Nurse's servant in the play, but in the poem, the Nurse does not have any servant and Peter is Romeo's man, while in the play, Romeo's man is called Balthazar, the name which does not exist in the poem. Balthazar appears twice in the play: at

the beginning, when he and Abraham meet Sampson and Gregory, servants of Capulets in the street; and at the very end when he informs Romeo of his wife's (death) and accompanies him to Verona.

Another point which offers a good deal of difference is (the Vault scene). Paris is killed and the two lovers commit suicide, one after the other; and the vault is crowded with people including the prince Escalus, Capulet and his lady, Montague, Friar Laurence, Romeo's man, Paris's page and officers.

In the poem, Paris does not exist in the vault. Shakespeare brings Paris to the vault and lets him be killed by Romeo to deepen the effect of the tragedy. In the play, Romeo and Paris meet for the first time in a tension situation. Neither Paris know that Romeo is Juliet's husband nor Romeo learns that Paris is Juliet's suitor. Both think that Juliet is dead. Paris has come to show his respect to her by putting a bunch of flowers on her new grave and Romeo has come to kill himself on her grave because he cannot continue living without her.

In *Mam and Zin*, Khani decreases the number of the personalities. The folk tale (That of Roget Lescot as an example) has more than eighteen personalities, while the poem of Khani has fourteen, omitting personalities such as the Fairies, Khidir Ilyas, Mam's father etc.

In Khani's poem, Bako (Bakir) is villain and fiery, destroying the love of the lovers. In the folk tale, he plays the same role. But, he is more realistic in the folk tale than he is in Khani's poem.

In the folk tale, there is no mention of the old nurse of Siti and Zin, Haizabun. Khani creates this personality to play the role of the three Fairies in getting Mam and Zin acquainted with each other through legendary means. In the folk tale the three Fairies either borrow wings to Zin, or take her bed to Mam's bed room while she is sleeping to find who is more beautiful and to make

them know one another. In the poem of Khani, too, the old woman finds the identity of Tajdin and Mam by a sand-scatterer (fortune-teller).

The fortune-teller is of Khani's invention. Something that pushes the events forward through discovering that the lovers are boys and not ladies as Siti and Zin think.

Gorgin, too, is of Khani's invention. His role is very brief. He appears at the chess scene to inform Tajdin and brothers with the prince's plan and disappears completely without trace.

In comparing the characters and personalities as they are chosen from the sources and used by the authors, we find that:

Shakespeare confines himself more strictly to the source than Khani does. Khani omits a number of non-necessary personalities and adds some personalities of his own such as Haizabun, the fortune-teller, Gorgin, while Shakespeare has made deeper changes in some characters and their bahaviour. Like Paris's visit to Juliet's grave and his death therein.

Brooke considers Friar Laurence as a villain while Shakespeare provides him with gentle, even heroic overtones. Thus, Shakespeare concentrates on the personalities and their behaviour more than the number of the characters, as it is in Khani's poem.

The place and the time:

The places in Shakespeare's play are the same as they are in Brooke's poem. The main accident takes place in Verona. only Romeo is banished to Mantua. In Verona the places of the two works are almost the same: The streets of Verona, Capulet's house and garden (the famous balcony scene) and Friar's niche.

Khani, stripped off the public version from many places such as: the western country where Mam's father and uncles reign and he himself was brought up.

In Brooke's poem and Shakespeare's play, the two families of the lovers live in the same city although some researchers attribute them to two distant cities in Italy, Verona and Melanco

[99:54], while in *Mam and Zin*, it is Khani who brings the lovers into one city (Jezira). Even in Jezira, Khani does not make use of the spring of Qastal, one of the the meeting places of Mem and Zin in the folk tale, while in verbal versions, they live in two distant cities, Jezira and Yemen or Mughrib Zamin.

Brooke's story develops slowly over a period of at least nine months. It begins shortly before Christmas and seems to end sometime after 10 September. [L.2072] After their secret marriage, the lovers continue to meet, clandestinely each night for 'a month or twayne'[165-10]. Shakespeare sets the season around the middle of July, two weeks before Lammas-tide.[1.3.15-16] He condenses the dramatic action into four days and nights, ending early in the morning of the fifth day. So "the compression of events into a few days was one of Shakespeare's significant changes to the story as it occurred in his course" [122:73].

Day I Sunday: 1.1-2.2 (from shortly before 9 am to just before dawn of Monday)

Day II Monday: 2.3-3.4 (from dawn to bedtime)

Day III Tuessay: 3.5-4.3 (from dawn to after bedtime)

Day IV Wednesday: 4.4-5.2 (from early morning to very late Wednesday evening)

Day V Thursday: 5.3 (from very late Wednesday night to early Thursday morning) [165:10].

Thus, the play lasts from Sunday morning till the night of the following Wednesday/Thursday [122:74]. This condensation of time leads to rush and pressure of events and the radical compression of the time puts "the two young lovers under the most extreme tension" [95: 160].

Both Shakespeare and Khani try to intensify the space of time. Shakespeare shortens the nine months span of time in the source into only five days. This makes him drop some characters and always be in a great hurry. Khani, too, intensifies more than

fifteen years into a year and a few months, by dropping all that is related to Mam's Family and country.

The whole play sees hurriedness. The two lovers rush into marriage, Romeo is banished for an impulsive action. "The play is fulfilled with speed: speed to kill who ever in the way and speed to commit suicide when life seems empty (137:20]. So swift and intense is the action of Shakespeare's play and so crowded with events that the audience feel uneasy and find themselves pushed forward to follow up with changed events.

Thus, we find that *Romeo and Juliet* is a drama in which speed is the medium of fate. "At first it appears that fate is only a function of speed. In the close, the awesome silent tableau prompts the audience to the recognition of this tragic experience is created by impetuous rashness of youth" [166:76-77].

In *Mam and Zin*, too, the span of time in the folk-tale is condensed, but not in such intense as in *Romeo and Juliet*. In Folk-tale, Mam is from the western country about forty days riding away from Jezira. Wherefrom Mam and his friend Bangin come. Then after Mam's tragic fate, his friend hurries back to their native country to inform Mam's relatives of the event, consequently Mam's father and uncles come with a huge Troops to destroy and level to the ground the town of Jezira. In Khani's poem, there's no such going to and fro. All events take place in Jezira.

A complex pattern emerges when the story-writer wishes to suggest a difference between "the actual clock-time of an incident and the feeling which a stage charcter has about that time" [95:165]. Hurriedness is felt in Siti and Zin's part when they wait for the nurse, Haizabun, to comeback, the same feeling of hurriedness is shown by Juliet when she is waiting for her Nurse to come back and bring her Romeo's idea of their Marriage. Both, Siti and Zin in the poem and Juliet in the play, rash eagerly to receive the nurses, urging them to speak out hurriedly the news

they brought about the lovers. In Khani's Mam and Zin, the story takes the following course:

The story begins on the day of the National feast Nawroz, when Mam and Zin; and Siti and Tajdin disguise themselves, Siti and Zin in the men's clothes and Tajdin and Mam in lady's dress and they fall in love at first sight.

After a short time, the prince goes out hunting accompanied by his entourage while Mam feigns illness and stays behind to meet Zin in her father's garden.

Later, according to Bakir's plan, the prince plays chess with Mam and after a short dispute; Mam is thrown into the dungeon.

After the elapse of a year over Mam's arrest, the prince decides to let him free under the threat and pressure of Tajdin and his brothers, but Mam passes away before leaving the prison. He is buried in a marvelous funeral procession followed by Zin's death a few days later.

Changing the Original Stories

Romeo and Juliet

The Form

Brooke's version opens with a sonnet, so does Shakespeare's play. But the sonnets differ both in form and content. Brooke's sonnet is arranged according to Petrarchan rhyme scheme: (abba-abba-cdc-dcd) [165:214], whereas that of Shakespeare adopts a different rhyme scheme (abab-cdcd-efef-gg) [173] which later on became known as Shakespearean. Brooke's poem is completely in verse, written in Couplets (two successive rhyming lines.) [165]. While Shakespeare's play averts this monotony in meter and rhyme by using prose and verse, the latter being either rhymed or blank.

Brooke's poem consists of (3020) lines, all written in couplets. Each line has two rhymed hemistiches and the meter is preserved from the beginning to the end. Shakespeare's play is in prose and verse. Most of his dramatic verse is in blank verse, with occasional couplets and three sonnets.

On the other hand, oral versions of *Mam and Zin* are mostly in prose and verse with no strict rules of meter and rhyme, while Khani re-writes the story in (2657) couplets. Each couplet has two rhymed hemistiches in a variant of Hazaj meter.

Thus, as far as rhyme and meter are concerned, the two poets work in two opposite directions. Shakespeare changes the poem which is with restricted rules of rhyme and meter to a play with a wide freedom regarding rhyme and meter. But Khani takes another direction; he changes the oral versions with wide freedom relating the rhyme and meter to a long poem in couplets throughout which the rules of meter and rhyme are strictly observed.

As far as the vocabulary is concerned, Shakespeare uses more modern words and expressions. He inserts more common conversation and street jokes than Brooke's version does. Even the spellings of many words are different for example, Brooke generally writes (y) for (i) as in (fayre, wyfe, fyre, lyfe, payne, theyre, dyd,etc.).Other examples of the difference in spelling include: (hart) for (heart); (aske) for (ask); (skil) for (skill); (harmfull) for (harmful),etc.

Khani's poem is written in Mathnawi style. Each line consists of two hemistiches in a variant of Hazaj Meter where each hemistiches has 10 syllables (3/4/3). While oral versions have no specific meter. The length of the lines (the number of syllables) is not always equal, nor the rhyme is constant .Most of the versions are primarily in prose, interspersed with stanzas of verses in key points "while a few are mainly in verse with one or two brief prose passage" [37:52].

The meter of the verbal versions is numerical while in Ehmedi Khani's poem it is quantitative.

The Content

In Brooke's poem, no mention is made of the names of the invitee. The servant just says "young dams to there flocke, bachelors) [165:216], but in Shakespeare's play a list of the names of notables and relatives of the Capulets has been made to be invited to the banquet. Perhaps, Shakespeare has purposely arranged this list to make Romeo read Rosaline's name among the invitee and to pave the way to him to attend the party to enjoy his eyes seeing her and consequently to meet Juliet there.

Brooke makes Romeo give fifty crowns of gold to the apothecary to incite and persuade him to sell some strong poison to him [165:234], but in the play this amount of money is reduced to forty ducats. "Hold, here is forty ducats" [5.1.75]. In the closing scene, Shakespeare is worried and concerned only about the reconciliation of the two families. He makes the heads of the two ruling families regret their preceding acts and put hand in hand to live in peace thereafter, erecting a golden statue each to the child of the rival family. Shakespeare neglects all other personalities, dead and alive, as they are in the vault (on the stage). Not thinking to bury the dead respectfully, nor to pass due sentences against those having share in the final tragedy. But, Brooke gives due attention to the last scene. Thus giving good advice and passing a proper decree concerning everybody involved in the events:

The Nurse of Juliet is banished because she hid the secret marriage of Romeo and Juliet from their parents.

Peter, Romeo's man (in the play) "for he dyd obey his masters hest, had good leave to leade his life in rest" [L.2291],

The Apothecary is hanged by throat for selling poison to Romeo which was fatally forbidden according to Veronese Law.

As far as Friar Laurence, the grey-bearded, is concerned, as he many times worthily saved the people, he was discharge guilty without any marks of defame to blot or touch at all his honour, but he of himself went into a hermitage, two miles from Verona, where he spent the remainder of his life in prayers and worship and died and was buried in safety, in a tomb, on great pillars of marble.

Mam and Zin

In almost all verbal versions of *Meme Alan*, Mem and Zin are from two different and distant cities. The distance between the two cities reaches six months riding in some versions [131]. Zin is always in Jezira while Mem is either from Mughrib[38:53] or Alan[38:391] or Yemen[38:89]. But in most versions, Mem is from Alan, this is why the folk-story is known among people as *Meme Alan*. But Khani makes them from one and the same city, Jezira, even from one household, prince's household where Zin is the Prince's younger sister and Mem is the son of the scribe of his diwan.

In accordance with the tradition of oriental Mathnawi, Khani begins his poem with a long introduction covering seven chapters in 361 lines. It is devoted to the praise of Allah, and his prophet Mohammed with his four disciples, and the wretchedness Kurds were suffering from. All the verbal versions lack such an introduction. They embark on narrating the story at the very beginning: "O peoples of the world, listen to a man who speaks of Zin and Mem" [38: 19] or "Brahim Pasha had no sons. Together with his vizir, they got up and went to the house of Allah (= Mecca) [38: 86].

Most verbal versions introduce Mem as a king or prince's son. "He is the son of Ali Bag" [38: 86] or "The son of Ibrahim

Pasha." [38]. This inspires him a strong will to run the risk of traveling alone to distant cities and he makes the strange people offer him due hospitality and protection. But in Khani's poem, Mem is just a scribe's son who is at the prince's service and has been chosen by Tajdin as his brother of the Last Day [L.463],the term used by Yezidis to refer to a religious friend.

In most verbal versions, Zin's maid is called Melek Rihan, whilst in Khani's poem Zin has a nurse by the name Haizabun.

The age of the lovers is not constant in all oral versions. Some make her 13 years old [38:92], others mention her age as more than fourteen (146:49). According to the latter version Mem is not fourteen yet. That is Mem is younger than Zin. But Khani does not even hint to their age.

Mem and Zin meet in the Nawroz festivity and fall in love with each other without being introduced to one another, but their real meeting is in the prince's garden where they spend a day together, that is according to Khani's poem, but in the verbal versions, it is by a supernatural force (three fairies in the fashion of doves) that they meet in Mem's chamber and later they meet at least twice at the spring of Qastal and in the prince's diwan [38:89].

The events in Khani's poem last for more than one year. For Mem spends a full year in prison after he falls in love with Zin in Nawroz and passes the critical situation in the diwan when he hides Zin under his cloak while the prince comes over and then the prince draws him to play chess and throws him into the dungeon. But in some oral versions, the events last for a long time. They start before Mem's birth and end after his death [136].

In almost all oral versions, Mem and Zin are buried side by side in two separate graves, but Khani buries them in one grave [L.2365]. Although that is not allowed according to Islamic law, Khani permits himself to do so to show that mystic re-unification has been fulfilled between Mem who represents purified man and Zin who stands for the Truth to Khani.

As far as the vocabulary used in the story is concerned, in Khani's poem "The Persian and Arabic influence is apparent while the language of oral versions is self-conscious, depending on where each version is collected (or where the informant has lived)" [37: 12].

-In Khani's poem "Jezira of Buhtan is an independent city-state, while in the old story, the source, it is a land occupied by the king of Yemen" [9:157].

Shakespeare's Play and Khani's Poem vis-à-vis the Sources

Introduction

Both Brooke and Shakespeare start the story with a sonnet with the difference in the type of the sonnet; Brooke uses Petrarchan sonnet while Shakespeare uses a type of a sonnet of his own invention. Both present a very short summary of the whole play so that the audience may know the general framework of the story, the beginning, the development and the end. From the very beginning of the story, Brooke's prologue insists merely on the love between the two young lovers referring to the most outstanding personalities and events: Romeo, Juliet, Friar, Tybalt, Rome's banishment, Juliet's drinking of the potion, Romeo's hurrying to her grave and drinking the poison and Juliet's suicide, but Shakespeare's prologue hints from the very beginning to the long standing mutiny between the two families, referring to the star-crossed lovers (without mentioning their names) "who with their death bury their parent's strife" [170.5]. While Khani's introduction is too long. It continues for 361 couplets through which Khani never hints to the story at all. He is busy all along with offering praises to Allah and the prophet Muhammad. In

addition to dwelling on political state of the Kurds and nationalistic concepts prevailing among Kurds at the time.

So, in contrast to Shakespeare's prologue, the reader grasps nothing about the story from this long introduction. When the story starts after the line number (362) (chapter eight), the reader is acquainted for the first time with the personalities of the story and advances step by step with events without having any knowledge of the end.

Characters and personalities:

Both Shakespeare and Khani work creatively on the personalities of the sources. For example, Shakespeare drops Peter, the Nurse's servant; but he enhances the role of Mercutio with his high sense of humour. He adds the servants of the Capulets: Sampson and Gregory; as well as Montague's servant Abraham. At the same time he develops Paris' role to be killed in the last scene. He makes Lady Montague die of sorrow over Romeo's exile the night before the last tragedy occurs in the vault.

Khani's change concerning personalities of the source is wider than that of Shakespeare. He cuts off all personalities related to Mam's family in his native country. Such as his father and uncles, his mother and friends [146]. Khani presents Mem as a single youth stripped off from all family relationships. The only thing we know of him is that he is the Last Day's brother of Tajdin and has a faithful friend called Gorgin who emerges to his help in the most critical situation. Khani, neglects some other personalities of the source, too, such as Zin's maid servant, Rihan and Bako Ewan's daughter, who is called Zin, too. The only personalities that Khani adds to the poem from his own are Haizabun, the nurse who replaces Rihan in the source and Gorgin whose role is very short.

The end:

Romeo and Juliet ends with the reconciliation of the heads of the two families who, at the prince's presence, put hand in hand as

brothers and erect golden statues to the dead lovers. Thus, the hint in the prologue comes true, the lovers bury their father's feud by their death. Shakespeare pays no attention to the bodies of the dead or to the fate of other characters such as the Friar, the apothecary, Romeo's man to whom the source gives due attention.

In Khani's poem, the end is approximately the same as it is in oral versions. The two lovers die of pain and sorrow and Bakir is killed by Tajdin; with one difference. The oral versions bury Mem and Zin in two separate graves next to each other with a thorn bush springing between them. But Khani, as a consequence to his mystic point of view, buries the two lovers in one grave.

In addition, Khani, at the end, acquaints his readers with the fate of Mam, Zin and Bakir (protagonists and the antagonist). Moreover he extends his poem for two other chapters of 139 couplets where he discusses issues such as love, mysticism, policy, fate.

The Purpose Behind Re-writing the Stories

No doubt, Shakespeare and Khani, when embarking on the traditional heritage to write a play or a poem, have a purpose in mind. Shakespeare was a professional actor. He worked, acted and wrote plays for his theatre-company while Khani was not a professional writer. He wrote only to express his feelings and thoughts.

The main difference between Shakespeare's play and Brooke's poem is in their purpose. Brooke's poem warns young people of the dangers of physical attraction, while Shakespeare is more interested in considering the validity of true love since the basic story was doubtless familiar to his audience. So Shakespeare's main purpose was to reconcile the two feuding families whose enmity disturbed the peace of Verona, through uniting their children in a marriage bond. But it turned out at last, that it was their death rather than their marriage that made the two families

give up all hate, wrath, and enmity between them and put hand in hand in reconciliation.

Khani, in the preface to his poem, refers to his aims behind rewriting the story: " He intends to write a master-piece in Kurdish so as to bring his co-citizens to the rank of other peoples and nations in literary point of view. He intends also to write a work that may clarify the origin of Kurds and their history. He wants to prove that Kurds, too, are an active nation like all other nations. They can make progress in case they are offered the right opportunities. Khani wants to rebuke those saying that Kurds are only lovers and specialized in war and blood shedding" [194-110].

Khain exerts efforts for one year, as he himself says, [L.285] to write this story:

"So that people may not say the Kurds
Have neither knowledge nor any origin or foundation
[L.240].

And the clear-sighted ones(the wise) may not say that the Kurds have not taken love as their aim[L.242].

Here, Khani wishes to prove that the Kurds like all other peoples have experienced spiritual love and self-sacrificed in this respect. Moreover he takes this love story as a pretext to express his thought and ideas concerning love and the condition of his people:

I will interpret the grief of the heart
And take MamuZi as a pretext [L.321].

Thus, Shakespeare's purpose is rather social and it is nationalistic only distantly, while Khani's purpose is directly related to the political situation of the Kurds at that time, and the mystic ideas he believed in.

Chapter Three

Structure

Structure which is sometimes referred to as plot, is the plan and the pattern of events in a play, poem or a story.

"It is the organization of incidents or characters in such a way to induce curiosity and suspense in the spectator or reader" [43:676].

The writer sets in order and arranges the events and incidents to form the plot of the story and produce a conflict to a number of characters who are involved in the course of the action. In poetics, Aristotle considers plot as one of the six elements in tragedy. "Every tragedy has six constituents which will determine its quality. They are plot" [13:39]. He calls plot the imitation of actions and the arrangement of the incidents. [13:39] Greeks, in general, " classified such divisions as protasis, epitasis, carestasis and so on" [95-140]. Which stand for the tripartite division of beginning, middle and end.

Most of critics agree that the common parts of the plot are" the exposition, the inciting force, the rising action, the climax and the denouement" [7:17].

Some other researchers consider denouement as two independent elements: falling action and resolution [170: 2].

It is necessary to distinguish the stages of the course of the plot from the forces and characters that take that course.

The steps and elements of the plot are organically interwoven and the conflicts are ruled by cause and effect relationship through which the events advance smoothly and logically toward resolution. The more the plot moves on by thesis and anti-thesis relationship, the more the integration of the elements comes true. *Romeo and Juliet is* more integral and organically unified calculated than *Mam and Zin*. To analyze the plot (structure) of the two works we need to follow these steps: exposition/rising force/climax/ falling actions and denouement (catastrophe), in

addition to the post- denouement (epilogue) as far as *Mam and Zin* is concerned. Before embarking on the analysis, it is not useless to display the general size and structure of the works.

Romeo and Juliet is a play consisting of a prologue and five acts with twenty one [167], twenty-two[166]or twenty-four scenes. [170], [171].

It is written in about (3007) lines of prose and verse of which nearly (623) lines are rhymed,(1924) lines are in blank verse and about (460) lines are in prose. The number of the lines in blank verse is approximately three folds as the number of the lines written in the two other types:

Some scenes have the three types, [Act 1. scene 1], [2.4], [3.2].

Some scenes have only rhymed lines, [prologues 1 and 2], [2.3].

Some scenes are only in blank verse, [4.3].

Some scenes are written in blank verse and prose, [4.2]. [3.4].

Others have only rhymed lines and lines in blank verse. [1.4], [2.3].

On the other hand *Mam and Zin* is a poem. It consists of a prologue and fifty nine chapters. It is written in 2657 rhymed couplets. The number of the couplets in the chapters varies from ten couplets [chapters: twelve and twenty-seven] to ninety-seven couplets [chapter: fifty- eighty].

In *Romeo and Juliet* twenty-four characters and five different groups of people are at play. Ten characters are associated with the Capulets, eight characters with the Montagues and three characters are associated with the entire play while Khani has only fourteen personalities in his poem. Ten of them are mentioned by their names and four of them are referred to by their social stature.

The whole *Romeo and Juliet*, from the first moment to the end, is about the story, and the play is full of actions, while *Mam and Zin* is a mental story. The introduction consists of the prologue and six chapters (361 couplets) during which there is no mention

of the story or its personalities, and at the end after the story is over, Khani continues to write four additional chapters (246 couplets) talking about religious and mystic issues. Thus, only (2049) couplets are really about the story.

Exposition

Exposition is the beginning of the play of which Aristotle says: "A beginning is that which does not necessarily come after something else, although something else exists or comes about after it"[13:41]. Exposition , as the word itself indicates, "exposes the problem of the story" [95:141].

Here the writer gives the necessary information to the reader so that he may be able to grasp the initial situation to continue with the story. "Shakespeare, in the first act, introduces us into the mood of the play and provides us with a general anticipation of its characters" [95:142]. As the enmity between the two leading families of Verona and the reconciliation is the main purpose of Shakespeare behind reshaping this love story, he opens the play with a prologue that contains the core of the play, then he begins the first scene with the brawl that breaks out between the servants of two the families. At the very beginning, Shakespeare tells the spectator about the long standing feud that has three times disturbed the peace of the streets and stained citizens' hands with their fellow-citizens' blood. "By thee, old Capulet and Montague, / have thrice disturb'd the quiet of our streets" [1.1.77-78].

Khani's main purpose in his poem is to show that terrestrial (physical) love, embodied in the love of Siti and Tajdin, is senseless, as compared to immortal celestial (spiritual) love, embodied in the love of Mam and Zin. Khani does not embark on the story at the very beginning, rather he devotes the prologue and six chapters to the praise of Allah, the prophet, following the

steps of the great eastern poems written in Mathnawi, such as Mathnawis of Nizami Ganjawi [86]. In addition, Khani devotes a chapter (chapter four) to the Kurdish issue where he puts forth his most famous ideas about Kurdish nationalism at the time, When Kurdistan was divided between the two Super Powers of the time: The Othoman and the Safawid empires in the aftermath of the battle of Charderan,[89:76] the fact that rendered him the first Kurdish poet to deal deeply with nationalism.

Shakespeare, as a professional playwright, skillfully presents his characters. The servants are involved in a brawl when Benvolio enters, he draws the sword to separate them. At the same time Tybalt appears and starts to fight with Benvolio. Montague and Capulet come with their ladies and the prince arrives to rebuke them sternly. After the brawl, Romeo appears heavy with grief, for he loves a lady from Capulets called Rosaline, but she does not reciprocate his love. In this scene we know that:

There is a deep rooted feud between the two families that "have thrice disturbed the quiet of our streets" [1:1:78] as the prince states.

Romeo is love-sick. He is in love with a lady, who does not return his love the fact that offers a chance before Romeo to seek another lady.

The prince is not strong enough to end the feud between the two families with the power he enjoys. Before we know anything about Juliet, in (Sc-II), Paris is presented as a suitor to Capulet's daughter, but is refused because the lady is too young to marry as Capulet says[1.2.9]; Juliet appears for the first time is (Sc II) as well as the Nurse. Lady Capulet tells Juliet about Paris' intention to which she does not agree but she agrees to see him in the feast which is going to be held that same evening at their house, and to look whether she likes him or not. Thus, Juliet deals in flexibility with the matter and leaves the chance open. It is clear that

Shakespeare builds up two love relationships paralleled to each other. Romeo, the Montague, is madly in love with Rosaline, the Capulet, who does not return his love just because she does not want to marry. On the other side, the matter turns opposite. Paris, the prince's relative, seeks Juliet's love, but Juliet says "It is an honour that I dream not of" [1.3.67]. Thus Shakespeare skillfully prepares the two lovers and offers a chance to attract them to each other. Romeo might possibly look for another lady, which he does at Benvolio's advice and Juliet is at the proper age of marriage, but she does not agree the one who asks for her hand. Thus a chance is given to both lovers before they meet. The feast (Act I scene IV) gathers four characters among the others: Romeo and Rosaline. Paris and Juliet. Romeo has come to see his Rosaline "(to rejoice in splendour of mine own)" [1.2.100] as he says, but he comes across Juliet and falls in love with her. Juliet, too, attends the party with the intention to look carefully at Paris "I'll look to like, if looking liking move" [1.3.100], but she comes across Romeo and falls in love with him. This is the starting point of their love story.

Thus in (Act I), Shakespeare presents almost all characters and prominent points of the play. Only Friar Laurence is postponed to (Act II) when necessity brings him forth to arrange wedding affairs of the two lovers.

To create and deepen the conflict which is the soul of the drama as Aristotle states [13:38], Shakespeare raises an antagonistic force (the feud between the families) and an antagonist (Paris who asks for Juliet's hand) as opposite to the protagonist of the play, Romeo.

The story of *Mam and Zin* starts with the presentation of the prince of Jezira, and his two sisters. (chapter: seven). The prince is called Zendin and the two sisters are called Siti (the elder) and Zin (the younger). The poem goes into detailed description of the three. The prince is brave, generous, noble, kind, witty, rich,

tender etc. [LL.370.375], and his two sisters as sweet, beloved, beautiful etc[LL.395-400].

There is no mention of their parents, their age or any relationship of theirs with the outer world. In chapter nine, Tajdin appears with his two brothers Cheko and Arif. Tajdin is the son of Alexander, the prince's minister. Then Mam is presented as the scribe's son and an intimate friend of Tajdin. The other main actors as Bakir, Haizabun. The Nurse appear in chapters (sixteen) and (twenty-five) respectively. The reader deduces that the two sisters have not Married yet, simply because they are still at their Brother's house, while, at the beginning, there is no signal whether Tajdin and Mam are married or not. Khani does not insist on conflicts in the story, the only point is that he introduces Siti and Zin and then later Tajdin and Mam as parallel to them. Then when it is a new year and according to the norms of the time, all the city goes out for a picnic (chapters: ten and eleven). One of the purposes behind this picnic is that the young boys and girls may see and choose their partners [LL.494-496]. Many weddings used to spring from this new day every year. Tajdin and Mam put on Lady's clothes so as not to be recognized (chapter twelve) and Siti and Zin, too, unaware of Tajdin and Mam, disguised themselves as young boys (chapter thirteen). When they meet, the two young boys, in Lady's dress, fall unconscious affected by the beauty of those whom they think to be boys, Siti and Zin who change their ruby and diamond seal-rings with beads and Crystal of whom they take to be girls, as a token of their love. Thus, the two sides fall madly in love with one another without knowing who their lovers are. Only later on, when at home, Tajdin and Mam read the names of Siti and Zin on the seal-rings and know them. So here, too, the starting point of love is in a traditional ceremony.

The exposition in the play is completely different from that in the poem. Shakespeare insists on producing a conflict that

dramatizes the action as form the very beginning, but in the poem, Khani is not concerned with dramatic events. This is due to the fact that Shakespeare is a professional playwright, while Khani is a thinker and a philosopher, as Prof.Dr. Izzaddin Mustafa Rasool states [158].

Thus, the exposition in both works reaches its summit in the party/ceremony. Capulet's party is in a hall at his house within the city, but the ceremony held by the prince Zendin, on the day of Nawroz is at countryside. At Capulet's party only Romeo is masked, Juliet is unmasked but when the party is about to be over he throws away the mask and advances bravely to Juliet and talks to her of his love, while in *Mam and Zin*, both sides are disguised and they part without getting acquainted with one another, the only thread that keeps them together is the exchanged rings. Romeo dismisses Rosaline from his mind, for his love to her is eclipsed by Juliet's love who is like a sun to him. And Juliet no longer thinks of Paris. Romeo and Juliet's love is intensified and directed to one another. They devote entirely themselves to their love. So there is only one strong love that connects and provokes them. While Khani develops two love relationships. Tajdin/Siti, and Mam/Zin. But at the very beginning, he shows that Mam and Zin's love is far more effective and passionate than that of Tajdin and Siti. "Tajidn still had a little sense" [L.627] that is, Mam had completely lost his sense. Then stating his emotional state, Mam declares that his soul, liver, heart, hand, head, foot, back, eyes all are at unrest and they altogether cry out "we are lovers" [L.640].

Even when Haizabun find out the lovers and asks for Siti and Zin's seal-rings to be given back so that there may not be any disgrace, Tajdin easily gives away Siti's seal-ring, but Mam refuses to do so because he thinks that he cannot live without it, saying: "I am a body and she is the soul" [L.817].

Khani, as a mystic, wants to put forth two completely different loves, terrestrial love reflected in Tajdin and Siti's state and divine love represented by Mam and Zin's deep love.

Rising Action

It is also called complication because "it ties the preliminary situation into knots, consists of the action taken by the protagonist and by the forces against him" [7:24]. The rising action usually consists of thesis and antithesis events, the result becomes a higher thesis countered by another antithesis and so on. "The central development involves not merely a projection of the story along one expected line, but introduces surprises and crises of various kinds before the plot takes the direction which will lead to its conclusion" [95:146].

From (Act II) of the play, we gather that the love of Romeo and Juliet is bold and innocent. The surrender of heart by each of them to his lover reaches the summit. When the party is over, the two lovers think only of each other. Romeo takes the first step at the same night and leaps down to Capulet's garden to meet Juliet in the famous balcony scene. That same evening, they decide to get married in spite of the enmity between their families. The following day Romeo goes to Friar Laurence's cell to arrange their marriage, and Juliet sends a messenger, the nurse, to see Romeo and find out whether he is serious in his decision or not and when they will meet to nuptial ceremony. The last scene of this act marks the last upward stage of the story. They are both united in marriage.

In *Mam and Zin,* the four lovers fall in love in pairs. It is the young boys, Tajdin and Mam, who are deeply affected because they fall unconscious when they catch sight of the ladies, while the ladies are not. Tajdin and Mam know about the two (young

boys) by their names on the seal-rings, but Siti and Zin know (the ladies) only when Haizabun detects their identity. Tajdin moves directly and sends match-makers to ask for Siti's hand. So they get married in a splendid ceremony that lasts for seven days and nights according to Kurdish customs and habits of the time. But neither Mam nor Zin steps forward to do something concerning their marriage. Mam does not ask for Zin's hand like Tajdin for Siti's, neither does he plan to take any other procedures such as elopement or the like which was common in Kurdish society. Zin, too, does not stir a foot in this regard. They are totally passive as if waiting for the fate to decide upon their love or expecting a miracle to descend from heaven. Khani, to pave the way for meeting of Mam and Zin, creates the scene of hunting. Going out of princes for hunt with their entourage and attendants was one of the habits of kings since old times. The prince calls every body to go for hunting, but Mam feigns sickness and stays behind, hoping to see Zin. He goes to the prince's garden where he meets Zin by chance. They go into a building in the middle of the garden and begin to entertain and enjoy themselves, unaware of the world around them. Suddenly the prince and his attends come back and let loose the beasts they hunted into the garden. They want to rest in the same building where the lovers are. When they come over them, Zin inserts herself beneath Mam's cloak. Tajdin finds Mam disturbed. Mam shows him a flock of Zin's hair through the sleeve of his cloak; Tajdin finds out that they are in great trouble and decides to release them from this critical situation at any rate. Hence the famous house-burning scene is conducted by Tajdin to make the prince and his attends leave the garden and haste to extinguish the fire. Thus, the lovers are saved from a certain disgrace. What attracts attention is the two opposite directions of movement that lead to the meeting of Mam and Zin. The prince goes hunting birds and beasts in the countryside, while Mam

takes an inward direction towards the prince's garden and castle in search of his prey, Zin. Both satisfy their desire.

The following points can be drawn from this scene compared to balcony scene:

Romeo and Juliet meet and talk with each other in Capulet's garden, but they have no opportunity to sit together (Romeo is in the garden and Juliet is up in the balcony), but Mam and Zin meet in the garden and sit together in the building for a long time.

Romeo and Juliet meet at night, the same night when they fall in love with each other at first sight in the ball. But Mam and Zin meet at daytime, a period after they fall in love at first sight in the picnic.

Romeo is protected by the cover of the night from the enemy, while emptiness of the town is the only cover that Mam hopes in .

Romeo and Juliet promise and plan to be united in marriage at all costs but, Mam and Zin, never think of marriage or any future plan concerning their nuptials. This is interpreted by the difference in points of view of the writers.

Romeo and Juliet are in a great hurry to meet and get married but their love is terrestrial, while Mam and Zin's love is divine. So, they never worry about marriage in this world. No one knows of Romeo and Juliet's love except the nurse and the friar Laurence.

On the contrary, the news of Mam and Zin's meeting in the garden reaches Bakir, who makes appearance in chapter forty-one as a crucial and evil antagonist to hatch wicked plans to spoil their love.

Climax (Turning Point)

It is "the event that determines how the conflict will end favourably or unfavourably for the protagonist." [7.24] or it is

"that part of a story or a play at which a crisis is reached and resolution achieved. There is a definite change in direction and one becomes aware that it is now about to move towards its end" [44:725].

The Climax represents the acme of struggle and advancement of the protagonist where he faces an obstacle or a trouble that is unfavourable to him and causes the events to move downwards to catastrophe.

The Climax in *Romeo and Juliet* is reached when (in Act three) they get married at Friar Laurence's cell unaware of what future stores for them. The marriage is the top of their effort to meet, but on the same day, at noon, when Romeo is on his way home from the Friar's cell, he is met, insulted and attacked by Tybalt. Mercutio, not being able to endure the insult directed to his friend, engages in fighting with Tybalt who stabs him to death. Mercutio's death stirs Romeo to stand against Tybalt. Thus, he kills him on the spot. Consequently, Romeo is sentenced to banishment and is obliged to leave Verona and his newly-wed wife. The fighting and its aftermath are the turning point in the play. Juliet, leaving Friar's cell happily for being bound in marriage with his love, goes back to receive, a short while later, that breath-taking news. Juliet is torn in her innermost by some effective conflicts:

The conflict between sorrow and anger, her sorrow upon her cousin, Tybalt's death; and her anger with Romeo, her love and her husband because of murdering Tybalt.

The conflict between remaining faithful to her husband Romeo and getting married with Paris, which is impossible for her to have two husbands at a time.

The conflict between obeying her father to marry Paris, and leaving her father's house or killing herself.

When Romeo knows about the sentence of his banishment from Friar Laurence, he cannot bear leaving Juliet. He would prefer to

die rather than leaving Verona. So in a fit of sorrow and anger he throws himself on the ground and decides to kill himself, but the Friar Laurence calms him down. He advices him to spend that night with Juliet at her room to consummate the marriage and to leave to Mantua at dawn. Romeo and Juliet spend together a night with two conflicted feelings: joy and sorrow. They are joyous for being together and enjoy their time, and sorrowful for parting the following morning, may be for ever. This is, in reality, the first and the last night they spend together. Thus, it was only two nights and one day (about 30 hours) from their first meeting at Capulet's ball till they parted at dawn, the second night.

The Climax in *Mam and Zin* is reached in the chess-scene. The plan of the chess-play was schemed by Bakir, the slanderer, to give a pretext to the prince for arresting and killing Mam. As soon the news of Mam and Zin's meeting in the garden building reaches Bakir, he moves wickedly to slander to the prince, urging him to cleanse that disgrace and shame by Mam's blood. For, as it is known, according to the feudalistic norms of the time, it was shameful and disgraceful for a man to have his daughter, sister or any other female relative love or be loved openly by a man. Bakir, planned the chess-scene, setting the condition that the loser should perform whatever the winner asked him to do or to say. He intended to make Mam admit, before the prince, that he was in love with Zin. Mam is skilful in playing chess, yet he loses; because while playing, he raises his head and sees Zin at the upper window (like balcony), watching the match. He loses his sense and ends in admitting his love to Zin which leads him to prison. The diverse conflicts that operate on Mam's feelings may be stated as follows:

The match (playing chess) is, in itself, a type of conflict that requires a deep thinking and contemplation. Each of the two rivals does his best to stand firmly ready, at any moment, to attack or retaliate the attack of his rival. He should, always, be at

high alert. Khani has borrowed this attracting scene from the popular versions of the poem so as to set it as a parallel conflict to the inner and outer conflicts of the protagonist and antagonist. The prince and Bakir are the two great antagonists of Mam.

The inner conflict between contradictory feelings: The feeling of winning and that of losing the match. Mam tries his most to overcome the prince so as to win Zin, but it is Zin, herself, that indirectly makes him lose the match.

To Khani, using the story as a mask behind which he expresses his mystic point of view, Zin represents the Truth (Allah). By showing herself to Mam in the window, Zin makes him lose the match and consequently the mortal earthly love. The wisdom is that Mam plays chess to win Zin, but it is Zin who causes him to lose.

The conflict between winning the match and Zin as a wife in the earthly life; and witnessing Zin's beauty (that represents Allah's beauty) for a short while. He unconsciously prefers a moment of witnessing Zin's beauty to having her as his wife.

Thus, Mam loses the match. The prince orders his men to assault and kill him, but Tajdin and his brothers who have been informed of the wicked plan by Gorgin and hurried to the scene to interfere and stop the prince's men from doing any harm to Mam. Then, the prince himself throws chains and fetters unto Mam's feet and sends him to the dungeon.

The Falling Action

It is "the part of a play which follows the Climax" [44:219].When the Climax is reached, the movement of actions takes a downward direction to end in tragedy or comedy.

After the marriage ceremony is over in the Friar's cell, Romeo, while returning home, faces the greatest trouble that turns

everything upside down. He kills Tybalt, Juliet's cousin, and is sentenced to banishment which is the first step downwards to the catastrophe. The second step is that Juliet's father poses great pressure on Juliet to marry Paris, the Count and relative of the prince. Juliet, in her bewilderment, hurries to Friar Laurence's cell seeking a solution to her problem. Friar Laurence gives her a type of potion to drink the night before her wedding to Paris. The effect of drinking which would be that for forty-two hours afterwards. She would lie unconscious and seemingly lifeless, with the hope that she would wake up on an appointed time when Romeo would arrive to take her to Mantua.

The third step is that when Romeo learns of Juliet's feigned (death), he hurries to Verona, taking a vial of poison with him, to drink it and lie by Juliet's grave. This is the firmest determination that leads to the final catastrophe. Romeo arrives at Verona at midnight. He finds Paris already there, having come to scatter flowers on Juliet's grave. Romeo kills him. Thus the way clears up before Romeo to commit suicide and to bring the story to a tragic end.

In *Mam and Zin*, after losing the match, Mam is thrown into the dungeon. Neither of the two lovers exerts any effort towards terminating the crisis. Mam submits completely to his fate, never trying to make contact with Zin. Zin, too, never thinks of a plan to save Mam or help him in any way. As if they were waiting for an outside force to intervene. The force is naught but Tajdin, Mam's friend. After a year's waiting for Mam's release, Tajdin and his brothers decide to take arms and get him free by force, but before stepping forward, they threaten the prince to revolt in case he insists on keeping Mam in the prison. The prince, after Bakir's advice, agrees to release Mam. He asks Zin to adorn herself like a bride and to go with the nurse and the maidens to take out Mam from prison, hoping that Mam will certainly die upon seeing Zin as it was planned by Bakir. Zin and the maidens make to the

prison. After a deep mystic argument between Zin (who represents the Truth) and Mam (who stands for mankind in general),Mam passes away.

The falling action between Romeo and Juliet, and Mam and Zin:

Romeo is exiled to Mantua, outside Verona; while Mam is thrown into the dungeon inside Jezira itself. Romeo's banishment means his parting from his wife whom he regards as his life, while Mam is not Zin's husband yet, neither does he have any sexual relationship with her, which is the main characteristic of earthly love.

Romeo stays only for about forty-eight hours, two days and two nights in Mantua, when he receives the news of Juliet's (death) and hurries back at night to Verona to commit suicide, whereas Mam stays in the dungeon for one year before Tajdin intervenes and makes the prince agree to release him.

Romeo defies Veronese law and the prince's sentence. He goes back without thinking of taking permission because he has decided to die by his love and nothing is stronger than death. As for Mam, he never stirs a finger to break the chains and free himself, rather it is the prince who gives permission to Zin to go and set him free.

During their parting, Romeo is always waiting for news from Juliet herself or from Friar Laurence, hoping to find a way to join Juliet. Juliet, on the other hand, undergoes the most dangerous plan hatched by Friar Laurence to escape marriage with Paris and join her husband, but the plan leads to the death of her husband, her suitor and herself, while neither Mam nor Zin stirs a foot to get together as if they were two strangers and had never met before.

Juliet, hoping to escape marriage with Paris and join her husband, passes the cruellest plan devised by Friar Laurence,. Zin, too, when allowed by her brother to set Mam free, hopes to

get married with him like Siti and Tajdin, but the act leads to her lover's death and hers as well.

In *Romeo and Juliet*, the prince Escalus has nothing to do with the falling action, but in *Mam and Zin*, it is the prince who directs the events downward to the tragic end. He gives Zin permission to go to Mam because he is certain that as soon as Mam sees her, he will pass away. So it is the prince that really kills Mam, using Zin as an instrument to carry out his plan.

Denouement (Catastrophe)

"(F.unknotting) presents the outcome, disposes and gives a glimpse of a new stable situation) [7.24] or it is "the unravelling of a plot's complications at the end of a story or play" [44:181]. It is the end of the story and the end ,as Aristotle states, " is that which naturally follows something else, either as a necessary or as a usual consequence, and is not itself followed by anything"[13:41]. The resolution must be logic "it must be in keeping with the spirit of the play as a whole and must at least seem to grow out of its development" [95:152].

Both stories end tragically by the death of the lovers. As for Romeo and Juliet, the denouement takes place at the vault of Capulet's family in the courtyard of the church. Paris and Romeo are engaged in a heated argument. As a result Romeo kills Paris. Shakespeare makes the two rivals over Juliet: Romeo and Paris meet for the first time at Juliet's shrine:

Paris does not know that Romeo is Juliet's husband, nor does Romeo know that Paris is Juliet's suitor.

Shakespeare shows the difference between the two lovers of Juliet; Paris has come to scatter flowers on her flower's grave as a symbol of his faithfulness, while Romeo has come to cast the last

look at her and to kill himself at her grave to join her in the other world.

Romeo, thinking that Juliet is dead, drinks the vial of poison and lies beside Juliet. Juliet, recovering her sense, finds Romeo lying dead beside her; she cannot bear the disaster. She stabs herself with Romeo's dagger and passes away. Using Romeo's dagger may represent that it is Romeo who has killed Juliet. Thus the play ends in catastrophe and the lovers "do with their death bury their parent's strife" [170. 2].

As far as Mam and Zin are concerned, Zin arrives at the prison where Mam is detained with the nurse, the maidens and other attendants. As Mam sees her, he immediately falls unconscious and later passes away. He is buried according to the traditional customs and after a few days Zin, too, dies after stating a will to her brother in which she asks a splendid funeral ceremony to be held for her like Siti's wedding ceremony. She dies while embracing Mam's tombstone.

Tajdin, Mam's faithful friend, comes across Bakir and in a fit of anger severs his head. The prince orders the bodies of the two lovers to be buried in one grave.

The Denouement of the Two Stories

In both stories, it is the young boy who dies first. Romeo commits suicide, but Mam dies of sorrow and destructive passion.

The young ladies pass away after their lovers' death. Juliet commits suicide by stabbing herself with a dagger immediately after she finds her love died, but Zin stays for a short time after Mam's death, then she, too, passes away to join him in paradise.

Shakespeare leaves the two lovers' bodies as they are. He does not take care to show their burial, but Khani lets the two bodies be buried in one grave which is not allowed according to Islamic

law or Kurdish norms. He does so as a symbol of the re-unification of Mam (human being) with Zin (the Truth-Allah), the reunion of Mam with the Truth, according to the mystic point of view. The idea of burying a boy and a girl in one grave is born Shakespeare' mind, too. When Romeo stabs Paris to death, Paris asks Romeo to bury him with Juliet, "if thou be merciful, open the tomb, lay me with Juliet"[5.3.72].

At the last scenes, where the catastrophe takes place, Paris is killed by Romeo, and Bakir is murdered by Tajdin after Mam's death.

The Epilogue (post-denouement)

The two stories, thus, end tragically, but their epilogues differ due to the purpose behind re-writing each one. Shakespeare's purpose is to end the long-standing feud between the two families. So, after the two lovers commit suicide, the heads of the families, Lord Capulet and Lord Montague regret over their children's death and put hand in hand as a symbol of reconciliation and each one erects a golden statue to the child of the other. The golden statue may represent immortality in this world. It may indicate wealth and civilization as well.

On the other hand, when Mam and Zin die and Bakir is killed, two lofty trees grow on the two lovers' grave and a thorn bush springs therein from a drop of Bakir's blood. The trees indicate immortality of the lovers who represent good deeds in this world; and the thorn bush is the sign of wickedness. Khani's major purpose in relating this story is to show the weight of divine(spiritual) love vis-à-vis earthly (physical)love. It is through sorrow, pain, and worriedness of love of the Truth (Allah) that Mam is purified from earthly dirt and reunifies with the Truth. Khani relates that an elderly cognizant has, in dream or

inspiration, found Mam and Zin in an eight-stored castle in paradise. Even Bakir is included in Allah's blessing and mercy and has got the ground floor of Mam and Zin's castle. That is, Bakir is Mam and Zin's door-keeper in the other world [L.2426], after he was the prince's door-keeper in this world.

Bakir represents wickedness. Professor Izzaddin Mustsfa Rasool says that Khani presents a picture of Iblis that he himself depicted, that is Bakir, and found that he deserved reward , not punishment. For he was obliged to do evil so that the wisdom of the two contradictories and the creation of eternal happiness may come true [158:303].

Chapter Four

Characters and Personalities

Both Shakespeare and Khani have chosen, and developed a number of characters and personalities. Most of them are taken from the original sources of the stories with slight changes. Shakespeare's *Romeo and Juliet* has the following characters:

Characters associated with the Capulets. They are thirteen in number: (Capulet, Lady Capulet, Juliet, Nurse, Tybalt, Count Paris, Peter, Samson and Gregory, Three Musicians, and a Page).

Characters associated with the Montagues. They are eight characters: (Montague, Lady Montague, Romeo, Mercutio, Benvolio, Abraham, Balthazar, and An apothecary).

Characters related to the play as a whole. There are only three of them: (Prince Escalus, Friar Laurence and Friar John.)

In addition to five groups: (Citizens of Verona, maskers, Guards, Watchmen and Various attendants.) and the chorus.

Khani used the following personalities in his poem *Mam and Zin* (fourteen in number):

(Mam, Zin, The Prince Zendin, Siti, Tajdin, Arif, Chako, Bakir, Haizabun, Gurgin, a wise sage, a man of the time, a fortune-teller, an old lover,.)

In addition to five different groups from the citizens of Jezira.

From the two lists above of characters and personalities, we conclude that:

Shakespeare uses twenty-four characters. In addition to the chorus and five different groups of people. He mentions eighteen of them by their proper names and presents six of them by their stature and career. While Khani mentions only ten personalities by their proper names and refers to four individuals by their states.

The protagonists and main characters in Shakespeare's play are Romeo and his parents, Juliet and her parents, Escalus and his two relatives, Mercutio and Paris, Tybalt, Benvolio, and Friar Laurence. While all the others are secondary characters who work on the margin of the events. The protagonists and main personalities of Khani's poem are: Mam, Zin, Zendin, Tajdin, Siti, Bakir, while the others are minor personalities.

Shakespeare uses more characters than Khani does, because Shakespeare tries to present as many events as possible through mobilizing proper characters, while Khani concentrates on ideas and thoughts rather than events and takes the personalities as masks to present his mystic point of view.

In both works the protagonists are the two "star-crossed" lovers: the hero and the heroine. Romeo and Juliet in Shakespeare's play are paralleled by Mam and Zin in Khani's poem.

Romeo and Mam

Romeo's name suggests "romance" and hence love and adventure, in Brooke's poem "Romeo is a term for "pilgrim" in Italian"[LL. 351-352]. While Mam is an endearment diminutive from Mohammad. Romeo was born to the Montague family, the ruling aristocracy of Verona [171:146] while Mam is the son of the scribe of the prince's diwan [L464].

Both Romeo and Mam are nearly of the same age. "Romeo is a boy who is probably almost twenty. [171:164]. Mam is about eighteen[128:354]. Romeo is handsome, intelligent and sensitive. "His idealism and passion make him an extremely likable character" [233:308]. His only concern is love.

Mam is not mentioned to be so intelligent and sensitive. He is an ordinary person but when he falls madly in love with Zin, he is ready to die for the sake of his beloved and he really dies at the

end exactly like Romeo who at the end" kills himself when he believes that the object of his love, Juliet, had died" [233:308].

Romeo, when he first appears, is in love with a lady called Rosaline who does not return his love. That is "he is in love with love itself" [171:164]. As a result he is always melancholy and prefers isolation, but when he happens to see Juliet at the party held at Juliet's house, he casts out Rosaline in his mind and heart and falls deeply in love with Juliet, while Mam, when appears for the first time, is a young man, having no experience of love, but he and his friend Tajdin are seeking love. Thus, Romeo sees and falls in love with Juliet after having an experience of one-sided love with a previous young lady, while Mam is still inexperienced in love when he meets and falls in love with Zin. Romeo's love matures, through the course of the play, "from the shallow desire to be in love, to a profound and intensive passion" [233:309]. The indication of this development may be intensified as "His use of language, his ability to act, and the honesty of his feeling" [233:309].

Mam's love, too, develops and ripens in the course of the poem from a superficial love (love at the first sight) to a deep and mystic love.

Mam matures through suffering sorrow and pain. The indication of his growth can be grasped from: his acts, his sacrifice for love, his language and state of health.

Romeo is described as "well governed" by Juliet's father, the Capulet, the head of family rival to Montague's: "Romeo is a popular, lively and sociable member of Veronese society" [122:101] before meeting Rosaline, but when he faces unreturned love from her, he becomes solitary and withdrawn. Then "when he arranges his marriage with Juliet, he is like his old self" [122:101]. But Mam is not like this. Once he falls in love with Zin, he continues to suffer from love-sick till he dies. There is no such change in his social life or personal behaviour. "The passion

and impetuosity that lurk in Romeo are his most destructive features, and to an extent, they are responsible for the tragedy which overwhelms the lovers [122:101]. When he learns of his banishment, he behaves like a child. He throws himself to the ground in a frenzy of grief, losing all control. And when he is in Mantua and his man delivers news of Juliet's (death) to him, he reacts immediately without thinking what is the best to do and decides at once to go back to Verona and kill himself at Juliet's grave. The same is true of Mam. He, too, behaves impetuously when Bakir evokes him, describing the girl as: "She is an Arab girl with tattooed lips / She is as black as tar head to foot" [1747-8] he flies to rage, losing all control. So he confesses in front of the prince, Zin's brother, that the lady he is in love with is a princess. She is as beautiful as an angel and is called Zin. "She is at top list of Houris and the coquette /Although she is an angel, she is called Zin" [1754]. At hearing this disgrace, the prince orders his men to arrest him and throw him into the dungeon where he remains for a year during which he fades away and at last expires. This reaction of Mam is the turning point in the story which ends in tragedy. Both Romeo and Mam love their beloved so passionately and madly that they never think of the risk they run when doing their best to meet their beloved.

As far as Romeo is concerned "love compels him to sneak into the garden of his enemy's daughter, risking death, simply to catch a glimpse for her" [233:309]. It is almost the same situation to Mam when, staying back from hunting, slips into the prince's garden where he meets Zin. The prince and his entours suddenly come over them. Mam would have been detected and killed on spot. "Mam is with high morality and firm determination. He has all virtues. His love to Zin is so pure that it smells mysticism"[75:75]. But, his love is really mystic.

Romeo commits suicide for the sake of Juliet. When he dies, he is thinking of nothing but her. But Mam loves Zin in a romantic

and mystic way. "So he exalts over the Physical world and his love turns to mysticism. When Zin brings him the news of his release, he does not take care of it and continues in his prayers" [135:22]. That is, Zin's love is no longer Mam's concern, he feels happy not because he meets his beloved, Zin, but because he knows that he will die and goes to the presence of the King of Kings(Allah)). So, when they tell him to go to prince who has forgiven him, he refuses, saying:

" I will never attend the presence of any princes
I will never be the slave of the prisoners"[L.2224].

Juliet and Zin

The name of Juliet suggests (jewel) and the name of Zin (good or nice). Both Juliet and Zin are young ladies. Juliet is fourteen but a fortnight and Zin, too, is "thirteen or fourteen years old"[37:200]. Juliet would seem very young to the Elizabethan audience. Certainly far too young to marry. "In 1590, men and women usually used to marry in their mid or late twenties. To marry younger than twenty was uncommon" [99:64].

But in Khani's time, it was normal for a girl of fourteen to marry in Kurdistan. Therefore there is no objection to her marriage because of the age.

Juliet still has her parents and she is the only daughter, but the only child of the family of Capulets. while Zin has neither her father nor her mother alive. She is the third child of the family, having a brother, the prince of Butan, and a sister, Siti, who marries Tajdin. The difference is that Juliet is living under the protection of her father and mother and enjoys their affection and emotion, while Zin is deprived of her parents' love and emotion. She lives under the protection of her elder brother, the prince.

Juliet appears at the beginning as a naïve child who thinks little about love and marriage. She says: "love is an honour I dream not of" [2:3:75]. She "seems merely an obedient, sheltered, naïve child, but she grows up quickly upon falling in love with Romeo" [233:309].

On the other hand, Zin first appears in disguise, with her sister Siti. When they go out on the day of Nawroz to seek lovers. But when she falls in love with Mam, she changes deeply, shutting up herself and expressing her sorrow to the imaginative figure of her sister, Siti, to the grief etc. She remains passive till the end. She neither has any effect on Mam like that Juliet has on Romeo, nor does she revolt against her brother's will.

Juliet is very brave. Although her only love has sprung from her only hate, as she states [1.5.136], she decides to defy the enmity between her family and that of Romeo and gets married secretly with Romeo. She is so brave and courageous that at the end. "She agrees to Friar's plan without hesitation" [137:52], the plan that may go wrong and lead to her death. " Juliet derives strength from her love" [171:172].

But Zin does not do anything to remove obstacles on the way of her love and to marry Mam. She remains passive, shedding tears and waiting for a miracle. She dies shortly after Mam's death.

Khani mentions that Zin died of sorrow . She knew that she would die. So, she made a will to her brother. In some folk versions of the story[37: 315]. Zin kills herself at Mam's grave to meet him in the other world. Any how, she is bold enough at the end to face death of which she was sure, as if it was inspired to her that she would no longer live after Mam, whether through pain and sorrow over Mam or through committing suicide.

Both Juliet and Zin see their would-be lovers in traditional feasts and meet them for the first time in the garden of the heroine's house. Juliet appears, during night, at the balcony while Romeo has slips into her garden. They talk with each other and pledge to

get married the following day. Mam and Zin, on the other hand, meet in the garden of the prince and sit together in a building amidst the garden, exchanging their feelings. "The character of Juliet is, indeed, one of perfect, truth and sweetness. It has nothing forward, nothing coy, nothing affect or coquettish about it" [170.20].

Zin, too, is harmless "faithful, self-trusting, far-sighted, charity-seeker, kind, sweet respectful and pious" [46:22]. Zin is an innocent and pious lady. "She is trustful, kind and a platonic lover" [65:75].

Thus, both Juliet and Zin are young. They fall in love accidentally and die disappointedly, but Juliet is bold and faces hard situations bravely and does whatever she finds necessary to meet Romeo, while Zin does not do anything for the sake of her love.

Escalus and Zendin

The name Escalus suggests "scales" while the name Zendin (Zenuddin) means "Goodness of Religion". Both Escalus and Zendin are princes. The former is the prince of Verona-Italy, while the latter is the prince of Jezira-Kurdistan.

Neither Romeo nor Juliet is the prince's relative. Each is a member of an outstanding family of Verona, but Zin is the prince's elder sister and Mam is the son of the scribe of his diwan. As a result, the prince Zendin gets straightly into the problems aroused by the love of Mam and Zin, while the prince Escalus does not take part directly in the events of the play. Although his first concern is to keep peace in Verona and two of his relatives, Paris and Mercutio, go sacrifice of this love.

It is the prince Zendin who starts the turning point of the tragic poem when he decides not to let Zin marry Mam before being

asked for. Bakir, the scoundrel, tells him that Tajdin, has, after marrying Siti, offered Zin to Mam, his intimate friend without consulting the prince:

My prince, did not you see Alexander's son (Tajdin),
How he trespassed after you blessed upon him?
The day you gave Siti to Tajdin
He, too, for his part gave Zin to Mam[L.1181].

The prince is outraged and decides to punish Mam under an excuse which once again Bakir proposes (playing chess). But Escalus has not got such a main role in creating or trigging tragic points in the play. He is not even aware of the love relationship between Romeo and Juliet, the children of the two rival families. He is strongly against disturbing the peace and rebukes with severe punishment any brawls that may break out in the streets and stain civil hands with civil blood. Nevertheless, the prince is so strong. "He has the power of life and death over his subjects"[99:7], and "he threatens death to anyone who disturbs the peace in Verona's streets" [233:211] .

When the fight breaks out in the street between the servants and relatives of the two enemy families, Escalus personally arrives and decisively ends the brawl blaming the heads of the two families and deciding to punish them according the law of Verona. Even in the end, he himself arrives at the tragic scene in the church courtyard and holds responsible the heads of the two families for the death of their children and that of his two relatives, namely Paris and Mercutio. While the prince Zendin is not so strict and firm in taking decisions as Escalus. He is rather "like a puppet in Bakir's hands" [46:22]. It is Bakir who provokes him against Mam and advices him to punish him. The prince is always consulting Bakir and listening attentively to his wicked plans. On the other hand, Esclaus is strong. He is "a symbol of

order and peace". [137:13]; nevertheless, he cannot stop the feud between the two families. Zendin is weak and the symbol of trouble and disorder. As far as the end of the stories is concerned, it is the death of the lovers and not Escalus's authority that finally brings peace [137:13], but in *Mam and Zin*, it is the order of the prince to set free Mam in replying to Bakir's plan that ends the story tragically.

Paris and Bakir

In mythology, Paris is the male beauty who abducts Helen of Troy [93:125]. The name Bakir is Arabic. It means the young camel. Paris and Bakir are two extremely opposite characters. The only common point between them is the decisive role they play consciously or unconsciously in pushing on and turning the course of events which lead at the end to tragedy. Paris is a nobleman, a relative to the prince Escalus and the suitor of Juliet. While Bakir has no relationship to the prince Zendin. He is not a notable. He is a door keeper and a counselor, but the prince trusts him profoundly and follows his advices precisely. He is not even a Buhtani citizen. He is originally from Margawar. He is wicked and malicious. It is he who incites the prince against Mam and always stands against the will of the two lovers. Even when "he is killed by Tajdin at the grave of the lovers, a drop of his blood falls between the two graves and a thorn bush springs therein"[5:46]. This is why he is known among people as the thorn of Mam and Zin.

Paris woes Juliet in a calm and cold way "which is a sharp contrast to the ardent and poetic Romeo" [171:184]. He wishes to marry Juliet, not knowing that she is married secretly to Romeo by the Friar Laurence. He is unconsciously and indirectly plays an

important role. For "his appearance as a suitor to Juliet helps to trigger the final tragedy" [137:12].

Khani calls Bakir "the prince's teacher" [146:142]. "It s by Allah's will that Bakir damages the two lovers in this world to be happy in the other world" [46:23].

Paris and Bakir are both killed in the graveyard. Romeo, kills Paris, while Tajdin, kills Bakir purposely for his crimes against the lovers. Thus, Paris is killed by Juliet's husband, Romeo; while Bakir is killed by Mam's closest friend Tajdin to revenge of his friend Mam and his sister-in-law, Zin.

As far as the fate of those two characters is concerned in the Last Day, Shakespeare leaves Paris with other victims as they are. But Khani acquaints his readers with the fate of the lovers and bakir as well in the Dooms Day. Bakir is not thrown into the hell for his wicked role as expected by the reader, but he is rather rewarded with a floor of a castle in paradise. [L.2647]

Bakir represents wickedness in all its kinds: "He is an unbeliever, cursed, a devil and a liar. Nevertheless he is fully trusted and supported by the prince who takes him as his advisor, guide, counselor and expert in managing the state" [64:73]. Zin says of him: "

Though he treated us cruelty at the beginning
He was latently in accordance with us"[2302].

The common point between these two contradicting characters is that both of them trigger the final tragedy. Paris, by asking for Juliet's hand in a critical moment. For she has just got married secretly to Romeo. Had Paris not advanced to ask for Juliet's hand, she would not have hurried to the Friar Laurence for advice, nor accepted to take the sleeping drug that ended the lives of at least three characters: Paris, Romeo and Juliet.

Paris does not know of the love relationship or secret marriage of Romeo and Juliet. Had he known that, he would certainly have not advanced to ask for Juliet's hand. Thus, his blameless situation takes part in pushing events forward. Bakir is aware of the love relationship between Mam and Zin and he purposely plans to spoil and abort their future marriage, as if he were inspired to play this role by an unearthly order.

The Nurse and Haizabun

There is no mention of the real name of the wet-nurse of Juliet. The name of Zin's nurse, Haizabun, means an old woman. The nurse is a chief servant to the Capulets, herself having a servant called Peter. This shows her rank among the family. "She has a long and close relationship with Juliet" [137:27]. She has reared Juliet and even sucked her as a baby with her daughter Susan. Her position in the Capulet's household is superior to that of an ordinary servant. " She does everything for Juliet's benefit" [137:9].

Haizabun appears in the poem after Siti and Zin get into love trouble. She is the head servant in the family. It is she that decorates Zin at the end to go and set free Mam and, it is she that leads the procession to the dungeon and also it is she that first goes with some other maidens to see Mam in the dungeon before Zin goes in. Both the Nurse (of Juliet) and Haizabun try their utmost to bring closer the lovers.

It is the Nurse who detects Romeo's name to Juliet after the ball is over. It is the Nurse whom Juliet sends the following day to ask Romeo when and where they will get married. It is also the Nurse who detects early in the morning that Juliet is (dead).

On other hand, Haizabun plays an outstanding role in bringing the four hearts (those of Mam and Zin; and those of Siti and

Tajdin) together. As soon as she knows of Zin and Siti's love, she embarks on looking for their lovers and bringing them together. It is Haizabun who first notices the signs of change on Zin and Siti and makes them admit that they have fallen in love and exchanged rings with their lovers. It is Haizabun who disguises herself as a physician and detects the lovers of Siti and Zin who are Mam and Tajdin. And it is Haizabun that plays the role of the first match-maker when carrying Siti and Zin's approval for the marriage to Mam and Tajdin.

The Nurse in *Romeo and Juliet* is equivalent to Mercutio in some way. "Like Mercutio she does not change or develop. Like him, she supplies a good deal of humour. Like him, she has an attitude to love which contrasts with that of the hero and heroine" [122:104].

The Nurse is not firm and decisive in her presence. "She is a woman with little scruples and an opportunist" [170:24]. So she is not stable. She agrees with "whatever seems to be the opinion of the moment". [122:105]. As a result, she changes her mind with great rapidity. She arranges Juliet's marriage to Romeo and supports Lady Capulet in her praise of Paris to persuade Juliet marry him.

But Haizabun is not unstable. On the contrary, she is strong, firm and steadfast in her duty. When she decides to do something, she carries out her decision at any cost. She is faithful to her mistress. She supports and backs her in critical moments.

The Nurse tells jokes. Thus, she "provides comic relief to the play with frequent inappropriate remarks and speeches" [233:310]. Haizabun is always serious in her speech and in her presence with both sides: the beloved and the lovers.

The Nurse's mind is occupied with sexual jokes and relationships. She "sees sex as the essential thing in the relationship between men and women" [99:83]. Her rambling story of Juliet's infancy is “full of sexual innuendo as she recalls

her husband's joke about Juliet's future sexuality." [99:9]. The Nurse's jokes and her insistence on physical lust is an important balance to the idealized and innocent love of Romeo and Juliet.

Haizabun is described by (Khani) as: "The calamity of heavens"[L.649] and "The old heavens are humble compared to her" [L.664].

Khani shows her also as a fortune-teller herself. She herself says: "I will scatter sand and distinguish nouns from pronouns."[L.664] Or: "I will set my flats and board and disclose the secret" [LL.665-6]. She disguises herself as a physician to find out the lovers, then acts as a go-between to make the four lovers, Mam and Zin; Tajdin and Siti, meet.

The Nurses of both Juliet and Zin, are nurses for protagonists. The role played by Juliet's nurse is far greater that the role played by Haizabun. The Nurse appears with the appearance of Juliet and continues with her until Juliet takes the sleeping potion and the Nurse thinks her dead. Hence, her role comes to an end and she is no more seen in the play. Haizabun's role is limited to a short space. She appears after Zin falls in love with Mam, and Siti with Tajdin; she plays the role of a go-between and disappears.

Mercutio and Tajdin

Mercutio's name suggests "mercurial temperament" and the name Tajdin (Tajuddin) means "the crown of the religion". Mercutio is a close relative to the prince and a friend of Romeo, and hence he has a higher social rank than either Romeo or Juliet. Tajdin is not a relative to the prince Zendin, but is the son of the minister of the diwan. There is no mention of the name of Mercutio's father, while Khani says that Tajdin's father was called Alexander whom the Arabs call (Ghadhanfar-lion) [453].

Mercutio is quick witted. "He is fanciful and imaginative" [170: 25]. He is also "a hot-tempered man" [233:320]. He seems to take neither life nor death seriously. He is curious and "interferes others with his gay good humour" [170: 25]. Mercutio, as shown in the play, is "witty and gay as well as gallant and courageous" [160: 25]. He is wild, Fierc and impulsive.

Tajdin is described by Khani as a hero and the Goderz (one of Shanama's great heroes) of the time[L.451].

"Mercutio's approach to love is cold, realistic and sexual" [171:75]. He is not married and never thinks of marriage. He laughs at Romeo out of his love-melancholy. His language and speech are ironic. While Tajdin is realistic in love-matters. He himself marries Siti, the prince's sister, and does his best his to make Mam marry Zin, but in vain.

Mercutio lives life to the full. He is "eloquent, loves to hear himself talk and does not suffer fools gladly" [137:10]. Tajdin is a well-known knight and fighter. He and his two brothers Arif and Cheko, with their faithful friend Man are the four pillars of the prince's power and state[L.1927]. It is he and his brothers who undertake to defend the country when it is attacked by the enemy. It is he and his brothers, too, who go out, at the prince's demand, to attack the enemy and collect taxes.

Mercutio is Romeo's friend in the true sense of the word. He sacrifices his life for the sake of his friend, Romeo. Tyablt defies Romeo for a duel and calls him villain, but Romeo does not answer his defiance because Tybalt is his wife's cousin. But Mercutio is horrified by what he considers as womanish behavior on Romeo's part. So, he jumps into battle with Tybalt and is killed by him.

Tajdin, too, is an intimate friend of Mam whom he calls "brother" or "torch of life" [L.458]. He defends Mam, protects him, helps him and sacrifices greatly to save his life. Tajdin helps Mam in three critical situations:

When Mam and Zin are alone in the diwan and the prince and his attendants come over them after the hunt, Zin inserts herself under Mam's cloak. To save them, Tajdin sets his house on fire and calls out for help. All the people in the diwan, including the prince, hurry to extinguish the fire, and the lovers are saved. Zin goes back to the women's department and Mam to extinguish the fire.

When the prince beats Mam in chess and Mam discloses his love to Zin, the prince flies in rage and orders his men to kill Mam, but Tajdin and his brothers interfere and stop them, saying that only the prince has the right to arrest Mam, so the prince arrests Mam and sends him to the prison where he stays for a year.

When a year elapses from Mam's imprisonment, Tajdin and his brothers get ready to fight for his freedom. But before doing so, Tajdin sends an old man to ask the prince to forgive Mam [46:28].

At last, when Mam dies and is buried, Tajdin, in a fit of anger, kills Bakir, to revenge his loyal friend, Mam.

The common point between Mercutio and Tajdin is the sacrifice they perform for their friends: Romeo and Mam, the protagonists. Mercutio sacrifices by his life while Tajdin sacrifices by his house and all his belongings, and commits a crime by killing Bakir, the cause of the two lovers' death.

Friar John and Gorgin

The Friar John appears at the end [5.2.1] as "the messenger sent by Friar Laurence to tell Romeo of the plan to save Juliet from the marriage to Paris. He is unable to deliver the message" [233:312] because he goes "to find a bare-foot brother out"[5.2.5] to accompany him. The health authorities suspect that they were

residents of a house where there was infectious plague. They sealed the doors of the house and would not let them come out. Thus Friar John could not even send back the letter to Friar Laurence.

Gorgin is a boy in the prince's court. He is a friend of Mam. When the prince wants to play chess with Mam according to Bakir's advice and intends to punish him severely, Gorgin hurries secretly to Tajdin and his brothers and tells them of the conspiracy woven against Mam. Consequently, Tajdin and the brothers reach to scene and save Mam from death.

In *Romeo and Juliet*, the confinement of Friar John and his failure in delivering the letter, are considered a turning point towards the final tragedy of the play. Had he delivered the letter, Romeo would have arrived in time and saved Juliet. As a result, the play would have ended in a normal way (meeting of the spouses).

In *Mam and Zin*, on the contrary, delivering the news of the plot by Gorgin, is considered the turning point to allow the following events take the right way toward the final tragedy. Had Gorgin not delivered the news to Tajdin and brothers, Mam might have been killed by the prince's men and the poem would have ended half-way. Moreover; Friar John is sent by the Friar Laurence, but Gorgin himself, voluntarily carries the news to his friend. So he succeeds in his function, but friar john does not.

Thus, the two characters play an equivalent role, by not delivering the message in the case of Friar John and by delivering the news in the case of Gorgin.

The kind of the characters and personalities and their number in the two works are decided upon according to their functions and roles:

In *Romeo and Juliet*, the main purpose is to show the bloody feuding between the two ruling families in Verona and to reconcile them. Hence, the play has two carefully balanced

groups of characters at the head of the two families. In *Mam and Zin*, the purpose is to emphasizes mystic love between Mam and Zin, as contrast to earthy love of Tajdin and Siti. So, Tajdin and Siti meet and got married in a tremendous and splendid wedding ceremony in this immortal world While Mam and Zin suffer too much from separation in this world, so as to be purified and ready to meet in paradise.

In *Romeo and Julie,* Juliet is about fourteen years old and Romeo is about six years older than she is. The former is the only child and heiress to the Capulets, while the latter is the only son of the Montagues.

Although Juliet is her parent's only child, her father talks rudely to her and threatens to drive her out of the house if she refuses to obey him to marry Paris. Her mother, too, blames her for disobeying her father. So she feels all alone. All abandons her, even the nurse. But, it is clear that Romeo's parents are very concerned about him. They feel very anxious, at first, to find Romeo melancholic, going out alone at dawn and shutting up himself in his chamber when Rosaline refuses to marry him. When the first fight bursts out in the street between the servants and the kinsmen of the two families, Lady Montague is happy that Romeo is not engaged in the fight, she says "Right glad I am he was not in this fray"[1.1.104]. But Lady Capulet's concern over Romeo reaches the top when she dies upon learning about Romeo's banishment. Montague says:

"Alas! My liege, my wife is dead to-night
Grief of my son's exile hath stopp'd her breath" [5.3.209-210].

Tybalt is the nephew of Lady Capulet and Benvolio is the nephew to Montague. Both are cousins to the lovers: the former to Juliet and the latter to Romeo. The two cousins are sharply contrasted: Benvolio tries to keep the peace, but Tybalt starts the fight in the street.

Each of Romeo and Juliet has a close faithful friend: The Nurse is Juliet's foster-mother and confidant, while Mercutio is Romeo's close friend who tries to protect his honour at any cost, even his life. The old and talkative Nurse is a contrast to the young and quiet Juliet. likewise The witty and high-spirited Mercutio is a contrast to the passionate and melancholic Romeo.

The prince Escalus and Friar Laurence are both deeply concerned with keeping the peace of the town. The prince's commands to the two feuding families to end their enmity are paralleled by Friar Laurence's secret attempt to unite the two families, through the marriage of Romeo, Montague's son, to Juliet, Capulet's daughter. Thus, both the prince and the Friar use their authorities to end the mutiny between the two families. The former by using his power as a ruler and the latter by practicing his spiritual influence as a churchman.

The prince and Friar Laurence have no relationship with either families Nevertheless both of them are connected with both sides in one way or another: Romeo's friend Mercutio and Juliet's suitor Paris, both are the prince's kinsmen; on the other hand, the Friar is the father confessor to both Romeo and Juliet.

In Mam and Zin, Paralleled to Mam and Zin are Tajdin and Siti. Tajdin is the son of the minister of diwan who is called Alexander, while Siti is the prince's sister.

On the other hand, Siti is contrasted with Zin. Siti is older than Zin. Siti attains her love. She marries Tajdin and gives birth to a child whose name is unknown, while Zin passes a way disappointedly.

Tajdin, too, is a contrast to Mam. For he is the son of the minister, while Mam is the son of the scribe of diwn. So, Tajdin's social rank is higher than that of Mam. Another difference between the two is that Tajdin attains his desire. He marries Siti and leads an ordinary life, while Mam never attains his desire in this world. As far as the other world is concerned, Mam meets

Zin and they get an eight-floored palace, while there is no mention of Tajdin and Siti's fate in the second life.

Haizabun is fully contrasted to Bakir. Haizabun, the Nurse, does her best to make the lovers meet, while Bakir tries at most to destroy their love through his plots and conspiracies.

Haizabun, knowing the problem of the sisters, attempts to find who their lovers are and after great efforts, she succeeds to make them meet.

Bakir's ability to fabricate stories and heave plots to destroy the lovers is contrasted by Haizabun's ability in reading through sand to detect secrets and play the role of a good physician.

On the other hand, Gorgin's effort to acquaint Tajdin with the prince' plan is complementary to Haizabun's efforts to make the lovers know one another. Had he not delivered this piece of news to Tajdin, Tajdin would have not come to diwan and Mam might have been killed on spot. Both Haizabun and Gorgin play a sensitive role in pushing the events onward.

As *Romeo and Juliet* is a play and is intended to be performed on the stage, the characters and the relationship between them are highly balanced: There are two leading and ruling families, two lovers, two nephews to the two families who are cousins to the two lovers, two personalities and powers responsible for guarding peace. (The prince, administrative ruler and the Friar, clergy man) while in *Mam and Zin*, which is a story intended for reading, not for stage-performance, the personalities are not so carefully arranged and contrasted. This is of course due to the fact that Shakespeare is a playwright and has enough experience in this respect that enables him to deal artistically and creatively with the characters he chooses and puts into action in the framework of the play. Most of the speeches, dialogues and actions of Shakespeare's characters are about the events and happenings. Shakespeare rarely tries to put, philosophical, mystic or political ideas and debates on the tongues of his characters

while Khani, on the contrary, tries to make his personalities talk about mystic and philosophical ideas. As a result, Shakespeare's characters are more realistic than Khani's personalities who are in most cases rather vehicles through which he tries to deliver his thoughts and opinions.

In *Romeo and Juliet*, both lovers commit suicide eventually, Romeo, because he thinks Juliet is dead and Juliet, because, when she awakes, she finds Romeo dead beside her. While in *Mam and Zin*, Mam dies of sorrow and pain in the prison and Zin dies a short period after Mam's death. She speaks of her approaching death and she passes away. Khani may have not let the lovers commit suicide because committing suicide is considered unforgivable sin according to Islamic law.

In *Romeo and Juliet*, three characters are killed: Mercutio by Tyabalt; and Tyabalt and Paris by Romeo. Mercutio and Tybalt are killed in the street, while Paris is killed in the church courtyard. A character, too, dies of sorrow, Lady Montague, upon her son's banishment to Mantua.

In *Mam and Zin*, Mam passes away as a result of suffering a whole year from detainment and isolation, and Zin follows him to the other world a short while after his death. The scoundrel Bakir, too, is killed at the end by Tajdin who can no longer bear his sight after the lover's death.

In *Romeo and Juliet*, when the play ends with the death of the lovers, Shakespeare is not concerned to tell us anything about the lovers' fate in the other world. But Khani tells the reader about the fate of the lovers after death.

CHAPTER FIVE
ARTISTIC TECHNIQUES

1- Soliloquy

Both Shakespeare and Khani use the dramatic technique known as "soliloquy" in *Romeo and Juliet* and *Mam and Zin* to activate the role of the characters and personalities and to help reveal their innermost thoughts and feelings.

"It is possible that St Augustine of Hippo coined this compound in Latin: *soliloquium*, from *solus* 'alone' and *loqui* 'to speak'[43-838]. "A soliloquy is as speech, often of some length, in which a character, alone on the stage, expresses his thoughts and feelings" [44:637].

Although soliloquy is rare in classical drama, the playwrights of the Elizabethan and Jacobean periods used it widely and skillfully. Shakespeare used major soliloquies in *Hamlet*, *Macbeth*, and *Othello*. He has used a fair number of soliloquies in *Romeo and Juliet* for variety of purposes according to scene where they appear:

A soliloquy is made by the servant who has been given a list by Lord Capulet to invite the guests. The irony is that the servant is illiterate man. In his soliloquy, he displays "the incongruity involved in expecting an illiterate to read" [171.118]. The servant says to himself: "Find them out whose names are written here! It is written, that the shoemaker should meddle with his yard, and the tailor with his cast, the fisher with his pencil, and the painter with his nets; but I am sent to find those persons whose names are here writ" [1.2.37-41].

Two soliloquies are used by Romeo to convey his love. First, in Capulet's banquet, Romeo is attracted by Juliet's beauty. He

praises her beauty in a soliloquy overheard by Tybalt[1.5.42-50]. The second one comes when Romeo climbs into Capulet's garden. He once again conveys his admiration for Juliet's beauty through a soliloquy. This soliloquy is highly poetic, fantastic and has a very bright and pleasing imagery [2.1.70].

While Romeo is in Capulet's garden hoping to see and talk to Juliet, Juliet makes a soliloquy at her window that overlooks the garden where Romeo is standing. It reveals that she is in love with (Romeo) and she is sad because (Romeo) is a Montague: "O Romeo, Romeo, wherefort art thou? Deny they father and refuse they name" [2.2.3-4].

Once again in the balcony scene, Juliet uses another soliloquy when she laments her lack of freedom to speak of her desire in her own father's house [2.2.27].

At the end of the balcony scene, Romeo utters another soliloquy when he wishes his beloved a good night

A remarkable soliloquy is made by Friar Laurence when he is busy collecting herbs outside the monastery. He thinks of their beneficial and harmful uses [2.3.1-10].

Another soliloquy is used by (Juliet) where she shows her impatience because of the Nurse's delay[3.2.17] .

Juliet, in a soliloquy, before her wedding night, reveals her poetic nature through calling forth the sun to return to its lodging and bring night. She pleads the night to bring Romeo into her arms [4.3-20].

Another soliloquy is uttered by Juliet after she has been rebuked by her father for not accepting to marry Paris, and after the Nurse has left her alone. She decides to go to the Friar Laurence for advice declaring loudly that she is ready to die, if necessary [4.5.32].

Before drinking the potion given her by the Friar, Juliet reveals the critical situation she is in. She suspects the Friar that he might

have given her poison to escape being accused of marrying Juliet to Romeo secretly [4.4-37].

Romeo makes a soliloquy when he is in Mantua and has a dream of Juliet. This soliloquy expresses the ecstasy of love [5.1.20].

When learning about Juliet's death, Romeo utters a soliloquy to show his intention to kill himself with poison on the grave of Juliet in Verona. He thinks of the apothecary and his forbidden poison.

While being in front of (dead) Juliet and before consuming poison, Romeo utters a soliloquy [5.2.37].

Thus, Shakespeare has got benefit from soliloquy as a dramatic device to motivate the play. He uses about thirteen soliloquies throughout the play as follows: one is made by the Capulet's servant, five by Romeo, six by Juliet and one by Friar Laurence. Although soliloquy helps the character to reveal freely his innermost thoughts and feelings when he is all alone, Shakespeare uses it for purposes other than this as well. "He uses it to advance his plot when his character reveals the step that he is to take or that which somebody else ought to take. The intention of a particular character to kill himself" [171:188].

Khani, too, in *Mam and Zin*, uses the same device to reveal the feelings of the personalities. He has used a number of soliloquies throughout his poem, as follows:

The first soliloquy is made by Zin when she talks about grief , after Siti's marriage, she highly praises the role of grief saying that, without grief, one cannot attain any purposes [L.1265].

Another soliloquy is used also by Zin when she complains against the bloody heavens. She accuses them of making her and Mam fall in love and suffer from separation. In the same soliloquy she turns from the heavens to Mam and addresses him expressing her desire fondness to him [L.1264].

Another soliloquy is uttered by Zin when she expresses her attitude towards Mam [L.2330].Thus Khani uses soliloquy very rarely. All are used by Zin.

In comparison the soliloquies used by Shakespeare and those used by Khani, we find that Shakespeare has used more soliloquies than Khani (approximately 12-4) and he has used them more carefully and for wider purposes. This maybe due to the fact that soliloquy is used mainly in the play and it was concentrated on during the Elizabethan period when the theatre flourished and Shakespeare developed his career as an actor and a playwright.

The most striking and memorable soliloquy presented by Shakespeare may be that when, at the beginning of the balcony scene, both Romeo (in the garden) and Juliet (in the balcony), in a romantic atmosphere, utter soliloquies, each praising and showing eagerness to see the other.

2-Foreshadowing

Another device widely applied by Shakespeare in *Romeo and Juliet* is foreshadowing which may be defined as "the technique of arranging events and information in a narrative in such a way that later events are prepared for or shadowed forth beforehand " [44:276].

That is foreshadowing hints at what will happen later. Shakespeare uses this device to prepare the audience for the events to come and to send a sparkle to illuminate the way to the events. Shakespeare has used foreshadowing in the following places:

In the prologue, the second quatrain of the sonnet sums up the plot of the play. Referring to the end of the play: "A pair of star-crossed lovers… with their death bury their parent's life"

[prologue]. Thus, in the beginning he shows that the two lovers will pass away disappointedly. As a result, their parents reconcile and end up their long-lasting enmity.

When Benvolio talks to Romeo about Romeo's love-sickness for Rosaline he says to him "Take thou some new infection to the eye, and the rank poison of the old will die" [1.2.49-50]. Then as soon as Romeo sees Juliet, all of his love for Rosaline fades away.

When Romeo and his friends are at the door of Capulet's house, ready to go in, Romeo makes an objection. He says he should not go in because he had a dream. Romeo says: "My mind misgives some consequence yet hanging in the stars" [1.4:104-113].

This is a foreshadowing of what happens in the play. That night, a chain of events begins in its appointed time and at last terminates Romeo's life with untimely death.

At Capulet's Banquet, Tybalt wants to attack Romeo, but he refrains from doing so under Capulet's threat, but he makes a promise to himself that Romeo will pay. He says: "I will withdraw, but this instruction shall-now seeming sweet convert to bitter gall" [1.5:91-91]. At the end, it turns out, that Romeo's love for Juliet leads to his death by poison.

When the ball is over, Juliet sends the Nurse to find out Romeo's name. Juliet says: "If he be married, my grave is like to be my wedding bed" [1.5.90-91]. She means that if Romeo is married, her grave becomes her wedding bed and that comes true at the end of the play.

In the balcony scene, when Juliet expresses her fear for Romeo, Romeo says that it is normal if her kins find him. He says: "life was better ended by their hate than death prorogued, wanting of the love" [2.2:77-78]. Here, he prefers to have her love and die, than not to have his love and die later. It turns out in the end he does not get her love, and dies for it.

Friar Laurence, while picking herbs, comments that there is some good in every plant and mineral. On the other hand, there is nothing so good, "but strained from that fair use, -Revolts from true birth, stumbling on abuse"[2.3:19-20]. Then he says that everything depends on how natural powers are dealt with; too much of a good thing is dangerous, and a bad thing can sometimes be used for good. This philosophical comment of Friar foreshadows many of the events that follow. One example is that the love of Romeo and Juliet brings them death, and their death ends the feud between their rival families.

When Friar Laurence and Romeo wait for Juliet to perform the wedding, the Friar says: "So smile the heavens upon this holy act, that after hours with sorrow chide us not" [2.6.1-2]. The Friar is hoping that the marriage will end the feud between the two houses, but things might go wrong and if they do, the sorrow of those after hours will chide them for what they are about to do. Romeo says that he is ready to face the greatest sorrow: "Do thou but close our hands with holy words, then love-devouring deaths do what he dare-It is enough I may but call her mine"[2.6.6-8]. These words foreshadow what actually happens. "Love-devouring death" appears shortly after the wedding.

When Romeo learns that Mercutio was dead, he says "this day's black fate on more days does depend; - This but begins the woe, others must end" [3.1.119-120]. Romeo knows he has reached a point of no return. He will fight Tybalt to avenge Mercutio. Then after killing Tybalt, he cries out:

"O I am fortune's fool!" [3.1.136]. Romeo knows he can no longer control his fate.

Upon knowing that Romeo has been exiled, Juliet thinks that his banishment will kill her. Later, this idea is presented when Capulet says to Paris over Juliet's dead body "O, son! The night before the wedding-day-Hath death lain with the wife. There she lies" [4.5.55-57].

After spending one happy night with Juliet, Romeo leaps down from Juliet's window and they exchange the final farewell. Juliet suddenly asks: "O' thinks thou we shall ever meet again" [3.5.5]? Romeo reassures her that they will do, but Juliet, looking down at him, says "Methinks I see thee, no thou art below- As one dead in the bottom of a tomb"[3.5.55-57]. And at the last scene she sees him dead in a tomb.

In the same scene, Juliet pleads with her mother to help her avoid marrying Paris. "Delay this marriage for a month, a week- or, if you do not, make the bridal bed- In that dim monument where Tybalt lies" [3.5.198-201]. and by the end of the play, she is sleeping with her husband" in that dim monument where Tybalt lies".

Before telling Juliet about his plan, Friar Laurence asks her if she dares to endure something like death. Juliet answers that she will do anything rather than marry Paris. She says: "Hide me nightly in a charnel-house-o'er cover'd quite with dead men's rattling bones and hide me with a dead man in his shroud" [4.1.81-85]. At the end, she hides in a chancel house and the "dead man in his shroud" turns to be Taybalt.

When Lady Capulet and the Nurse leave Juliet before the morning when Juliet is supposed to marry Paris, Juliet says to herself: "Farewell! God knows when we shall meet again" [4.3.14].

When Capulet delivers the news of Juliet's (apparent) death to the would-be groom, Paris, he speaks of her as "the bride of death". He says: "O, son! The night before thy wedding day-hath death lain with the wife" [4.5.35-37]. 'To lie" with a woman is to make love to her. Capulet's metaphor may seem inappropriate to his character, but it foreshadows the fate of Juliet who dies embracing her dead husband.

Thus, we find that Shakespeare gets great benefit from this device (foreshadowing) to give hints to the audience about what

may happen later which helps to enhance the adherence of the audience to what goes on the stage.

Khani, too, in his poem, tries to give hints about the events that follow. The following are some examples of the foreshadowing used by Khani:

In the introducing chapter number six, Khani refers to *Mam and Zin* and he takes the two lovers as an excuse to express his concerns. He hopes to revive Mam and Zin anew by a tune that he takes out from the melody [LL.320-32].

At the end, this hope comes true when he writes his poem about Mam and Zin and makes them known all over Kurdistan and even abroad through the translations of the poem.

At presenting the sisters of the prince, Siti and Zin, Khani says: these two were like two night torches. When they went out to orchards and gardens, they would make lament, the animate and the inanimate; and plunder plants and men[LL.417-418]. This is a hint to what happens in the following chapter when all the inhabitants of Jezira leave the town and go for a picnic where Siti and Zin disguise themselves as boys and rob all youths of their wits especially Tajidin and Mam who fall unconscious when they see them.

When Tajdin and Mam, looking at the seal-rings on their fingers, know that the two (boys) they saw were Siti and Zin disguised in boys' clothes, Tajdin is less affected by the sudden love (love at first sight) than Mam. Khani says: "Tajdin had still a sense on him; the love has left him a bit of wit, but Mam was completely burnt by love" [LL627-230]. At the end, it turns out that Tajdin marries Siti and they live happily while Mam is burnt with love and passes away without marrying Zin.

The old woman (Haizabun) goes to the fortune-teller to find out who were the (ladies) whom Siti and Zin had fallen in love with at first sight: the fortune-teller sees Tajdin and Siti together. He sees the sadness with grief that is, Zin with Mam[LL.744-74].

This foreshadows that Tajdin and Siti would get married and live together, while Mam and Zin would die of love-sickness.

When Haizabun asks Tajdin and Mam to give back Siti's and Zin's seal-rings so that they may not be disgraced, "Tajdin takes the ring off his finger and hands it to the old woman of the time. While Mam thinks that he cannot live without the ring [LL.814-815]. This hints at the fact that later on Tajdin gives back Siti's ring easily while Mam can not be separated from the ring (the beloved) and says: it is the soul of my body. At the end it turns out that Mam cannot do without Zin and passes away suffering from pain and passion.

When Khani presents Mam as one of his main personalities, he, at the very beginning, shows him as sad and sorrowful. "He was the companion of grief, bewildered from sorrow, named Mam"[L.461]. This foreshadows Mam's later state of grief and pain during his whole life.

on the seventh day of the wedding ceremony, before Tajdin enters the bridal chamber, Khani describes the world in the early morning using words related to groom, bride-groom, love, flower-like (red), the hem… he says: "The clean hem of the universe bride, the groom made it flower-like (red) withlove"[LL.1028-1030]. After this hint, and later on, the groom Tajdin enters the bridal chamber to make the bride-groom's hem red by making love with her.

In a critical situation and a famous scene of the poem, when the lovers enjoy their meeting at diwan, the prince and notables come over and Zin inserts herself under Mam's cloak. Khani addresses the cup-bearer asking for a cup of wine, saying: To disperse my last night's drunkenness and awake from the sleep of drinking, so that I may not be absent-minded like Mam and the death prince come over me soon. The sun of my life is about to set, I'm still unaware of what I do. And Zin, the joy of my heart, inserts

herself under the cloak [1588-1591]. After about 20 lines the prince arrives and Zin hides herself under Mam's cloak.

In the introduction to the chess scene, Khani describes the sun (the king of the fourth heaven), the moon, the stars, the earth (the green mattress), and the light. Khani compares all these to the terms used in chess. He compares chess to the moon, the pawns to the stars and the board to the green mattress (the earth). Then, he comes to the core of his subject. The prince asks Mam to play chess with him so that he may beat him and make him confess that he is in love with Zin to punish him.

Describing Mam's condition in the dark dungeon, Khani complains against the heavens how they turn in the opposite direction of the lovers. He says: This evil universe throws us, the lovers, like Mam into prison and finally puts as into a grave[L.1782]. This is a foreshadowing to Mam's death in despair.

In chapter forty six, Khani wants to make Tajdin and his brothers take to their arms and ride their steeds to go and take out Mam from the prison by force. In his introduction to this scene, Khani describes the sun rise of the day when they are supposed to defy the prince and ask him set free Mam after being in prison for a year; Khani uses terms related to the chivalry and types of steeds, in addition to the arms that were familiar at the time. He compares the light of dawn with a white horse, the night with the black horse, the morning with the red horse. Then he describes the cub as fierce and the sword as gold striking, and shows how the light of the true morning rendered yellow the world and rent a sunder the belt of the mountains [LL.1910-1914]. As we notice Khani takes the reader into an atmosphere of the battle-field, through presenting types of steeds, arms as a general red background. Thus, Khani, too, embarks on this device to give hints to the reader about what will happen later, attracting the reader to continue with the story.

Shakespeare's foreshadowing are scattered here and there through the play, but most of Khani's foreshadowing are skillfully presented in the introduction to the events and scenes.

3. Apostrophe

The term "Apostrophe has a Greek origin. It means (Turning away). It is "A figure of speech in which a thing, a place, an abstract quality, an idea or absent person, is addressed as if present and capable of understanding" [44:53].

Both Shakespeare and Khani use this device to activate the course of the story through expressing the innermost thoughts and feelings of the characters and personalities.

Shakespeare uses apostrophe very briefly and rapidly in some situations where characters try to express their sorrow through sharing inanimate things. Here are some of his apostrophes:

After passing a happy wedding night with Romeo and when the morning draws near, Juliet addresses the window: "Then, window, let day in, and let life out" [3.5.42] because she reluctantly wants her life (Romeo) to leave so that he may not be seen and captured by her relatives.

The night when Juliet is supposed to take the potion, when she is left alone after Lady Capulet and the Nurse leave her chamber, she turns to the bottle of the potion (vial), addressing it as if it was a human and might share her sorrows. “come vial, what if this mixture didn’t work at all" [4.3.20-21].

When they find Juliet (dead) the following morning and all go to her room, Paris, her betrothed, addresses death, blaming it for cheating and overthrowing Juliet. He says: "Beguiled, divorced, wronged, spited, slain! Most detestable death, by thee beguiled, by cruel thee quite over thrown"[4.4. 51-53].

Then he addresses (love) and (life). He is sorrowful to say that he likes to join "Love in death" [4.4.54]. Immediately after that, Capulet takes the dialogue and addresses (time), blaming it why it has come now to murder Juliet: "Despised, distressed, hated, martyred, killed, uncomfortable time! Why comest thou now to murder, murder our solemnity" [4.4.57]?

In Mantua, when Romeo receives the news of Juliet's (death) from Balthazar, he flies into rage. He addresses the stars with defy saying:

"Is it even so? Then I defy you, stars!" [5.1.24]. He means to defy his fate.

In the same scene, when Romeo decides to kill himself on Juliet's grave and buys poison, he addresses it saying: "Come, cordial and not poison, go with me. To Juliet's grave, for there, must I use thee"[5.1.86-87].

When Romeo arrives at Verona and goes to the churchyard where Juliet is buried, taking the pick-axe and the crow-bar from his man Balthazar and giving him a letter to deliver it to his father in the morning, he advances Juliet's grave, addressing it and saying: "Thou, detestable maw, thou, womb of death, Gorged with the dearest morsel of the earth. Thus I enforce thy rotten jaws to open,- And, in despite, I'll cram thee with more food" [5.3.45-48].

Romeo, arriving in the vault, finds Paris there. Paris wants to arrest Romeo because he thinks that he has come to do some villainous shame to the dead bodies of Capulet's. Romeo kills him. Before he breathes his last, Paris asks Romeo to open Juliet's tomb and lay him with her, but Romeo slaughters him, and addresses his dead body which is also inanimate now, saying: "Death, lie then there, by a dead man interred" [5.3.87]. By death, he means dead Paris which is now regarded inanimate.

Once again Shakespeare makes Romeo address another dead body, Tybalt, who lies in the bloody shroud, saying: "Tybalt, lest

thou there in thy bloody sheet?- O what more favour can I do to thee, than with that hand that cut thy youth in twain-to sunder his that was thine enemy" [5.3.97-100].

Before committing suicide by sipping the poison, Romeo addresses his eyes asking them to look their last on Juliet and his arms to take their last embrace and his lips to "seal with a righteous kiss a dateless bargain to engrossing death" [5.3.114-115]. Then at last he draws the flask of poison, addressing it: "come, bitter conduct, come unsavory guide. Though desperate pilot, now at once run on the dashing rocks thy sea-sick weary bark" [5.3.116-119]!

When Juliet wakes up after forty-two hours of a deep-sleep, she finds herself among the dead bodies: one of which was Romeo's. When she learns Romeo has committed suicide by drinking poison, she blames him for drinking all the poison, leaving no friendly drop to help her to follow after him. She stamps a kiss on Romeo's lips hoping to die with the remaining poison on his lips. Then she snatches a dagger to stab herself with, but before stabbing herself, she addresses the dagger in this way: "O happy dagger! –This is thy sheath, there rust and let me die". Then she falls on Romeo's body and emits the last breath [5.3.167-168].

Thus, we find apostrophes used by Shakespeare are short. They are addressed to the inanimate: dagger, stars, to the abstract things: death, to parts of human body: eyes, arms, lips, and to dead bodies that are dealt with like living human beings: the body of Tybalt, that of Romeo.

The addressers are: Romeo, Juliet, and Capulet.

In *Mam and Zin*, Khani, too, uses apostrophe even more widely and more deliberately than Shakespeare does. the two lovers, knowing that it is almost impossible to meet, become sorrowful; and turn pale and thin of love sickness. So, each of them tries to entertain the other's heavy spirit. They retreat into isolation an each of them spoke out the sorrow suffering from, through

addressing some inanimate things in the form of what is called apostrophe.

Zin embodies the grief in the form of a person in her imagination and addresses it so as to show her partnership with it, comparing it with a helpless, fellow-suffering, saying:

O, the companion of the helpless,
The defenders of the severely oppressed!
O the fellow-sufferers of the afflicted!
The secret cognizant of the wretched[LL.1254-5]!

Then Zin, while in isolation, embodies her sister Siti in her imagination and addresses her image:

O the soul, the spirit and the heart of Zin,
O the light of the eyen of the country and land[1267]!

Then Zin thinks of the candle that burns and fades away silently without uttering a word of complain. She puts the burning candle in front of her and addresses her, saying:

"True, you suffer from burning like me!
But you cannot speak out like me" [1278].

Finding the moth burning itself in love to the candle, Zin compares herself to it, addressing it:

(You give away cheaply your soul like a man. What pity! You shiver when you are driven to death)[1293]!

Mam, too, feeling alone with his heart full of sorrow and pain, embodies some surrounding objects, making them his companions and expressing his loneliness and suffering through them. He addresses the river (Tigris), saying:

"Are you impatient, restless and unquiet?
O are you, too crazy like me ?
You never have a rest,
Mostly you have a beloved in your heart"[LL.1323-4].

Then, he compares Tigris, winding round Jezira, to a lover putting his arms around his beloved's neck. So, it is always with its beloved. In the contrary of him who is far away from his beloved and is never able to see or embrace her.

Mam takes the breeze which is delicate and worthy to carry the message he wants to send to his beloved. Mam addresses the breeze, asking it to go carefully to his beloved and deliver to her his letter of regards written with the heart-blood and to fetch some dust from her threshold because it is as Al- Chemy to cure all diseases and pains:

"This letter which has the heart blood for ink,
This paper which has the eye-pupil for blackness. [L.1134].

Then, Khani makes Mam complain to, and blame, his heart. He would address his heart and engage in fighting with it now and then .

Thus, Khani gets benefit from the apostrophe to make the personalities express their grieves and sorrow. Zin addresses the grief, the image of her sister, the candle and the moth, while Mam addresses the river, the breeze, and the heart. Khani personifies inanimate objects such as: the candle, the moth, the river, and the breeze or images of things and persons such as the image of Zin's sister and that of her heart.

Comparing apostrophes of Shakespeare and Khani, we find that:

Shakespeare's apostrophes are scattered all over the play, from the first scene of (Act one) till the last scene of the play. While those of Khani are concentrated in seven small chapters when Mam and Zin's sorrow emerges after Tajdin and Siti get married.

Shakespeare's apostrophes are short. Each is one or two sentences expressing one fit of sorrow and emotion, while those of Khani are long, mixed with philosophical and mystic ideas.

Each is a small chapter ranging from eleven to twenty- eight couplets. Both of them address not only inanimate objects, but abstract things as well.

Shakespeare addresses dead bodies (of Juliet and Romeo), dealing with them as inanimate objects. While Khani, not creating such apostrophes, embarks on another type of addressee. That is, the image of absent personalities. Both Shakespeare and Khani deal with parts of their bodies as the addressee. Shakespeare addresses his eyes, his arms and his lips; and Khani addresses his heart.

4. Dream vision

Dream vision is "a form of literature extremely popular in the Middle Ages... very often, the vision expressed as an allegory" [44:204], like Ciceron's *Somnium Scipionis*, probably the best known example of all is the *Roman de la Rose* (13th C.) which had a wide influence in this period. [44:204]. In Kurdish Literature, It was used by poets during 19th and 20th centuries, but the most outstanding example of this device is Jamil Saib's long story *In My Dream* where he strongly criticizes the corruption prevailed throughout Kurdistan during Sheikh Mahmud's reign. It was written at the beginning of the twenties of the last century, but it was published only in the seventies[162]. In poetry, too, there are bright examples of using dream vision as a literary technique to express ideas, thoughts, and feelings that may not be possible to put forward in other ways for fear of political, social or psychological reasons. Such as Nali (Mala Khidir) in his poem *Mastoora*, (Adab Misbah AL- Diwan) in *Tonight, the Saturday Night* and Qani' in his poem , *In My Dream*[156]. Khani, maybe, the first Kurdish writer to think of using dream vision to deliver

ideas that cannot be shown otherwise. Shakespeare and Khani got, successfully, benefit from this technique in their works:

In *Romeo and Juliet*, when Romeo, Mercutio, Benvolio with some maskers, torch bearers, and others are debating about going into Capulet's house to take part secretly in the feast, Romeo feels hesitant, he says "And we mean well in going to this mask, but it is not wit to go." [1.4.48], because he had a dream the preceding night. Mercutio says that he, too, had a dream. His dream, as he says, was that dreamers were often mistaken. Then he embarks on talking about Queen Mab (of fairy land). Describing her in a strongest way and showing the influence she had on different kinds of people [1.4.55-91]. After a long detail of the dream of the Queen Mab, he explains that dreams are the children of our idle brain, begot of nothing but vain fantasy" [1.4.95-99].

This long speech of Mercutio who is witty and amusing is significant for at least three major reasons:

"It gives insight into Shakespeare's own time. It is Shakespeare's adaptation or parody of all kinds of superstitious folk-tales, myths. Then it functions dramatically to intensify the love theme of the play and heighten the impression of Romeo's isolation and (finally) it reveals much about Mercutio and gives actors dazzling opportunities to create their own version of the character"[99:11]. It is worth remembering that Romeo's dream seems to be a sort of warning because as a result of the dream, Romeo declares "it is not wit to go" [1.4.47]. Consequently the dream acts as foreshadowing to the bad events that follow their participation in the ball.

Shakespeare has got benefit from dream vision, as a play device, in two other points: (Act V) opens with Romeo talking of a dream he has had, in a type of soliloquy. He has dreamt that his lady, Juliet, had come, found him dead and breathed such life with kisses in his lips that he revived and was an emperor[5.1.6-8]. Romeo considers his banishment as death and worse "Ha,

banishment! Be merciful, say "death", for exile hath more terror in his look, much more that death" [3.3. 12-14].

Thus, this dream is an unconscious fulfillment of his desire to meet Juliet to save him from his deathlike banishment. It is also a foreshadow to his coming death beside Juliet's body. Immediately, Balthazar, Romeo's man, comes in to declare Juliet's (death) to him (Her body sleeps in Capulet's monument and her immortal part with angels lives)[1.1. 18-19]. The other dream vision is that of Balthazar. Friar Laurence comes to the vault to help Juliet after she recovers her sense, he meets Balthazar and inquiries from him about the torch in the vault and asks him to accompany him therein, but Balthazar dares not to escort him and tells him about a dream he has had, when he was sleeping under the yew-tree. "As I did sleep under this yew-tree here, I dreamt my master and another fought, and that my master slew him" [5.3. 46-48]. Some, assuming that Balthazar may have watched Romeo kill Paris, suspects prevarication. He may have had a dream, or perhaps a dreamlike impression of what occurred [233.6-7]. Any way this dream is considered a precaution to Friar Laurence before stepping on blood stained floor and bodies.

In *Mam and Zin*, Khani, as a mystic, believing in the other world, wants to inform the readers of the fate of the lovers in the world Hereafter. He finds dream vision the best technique to get the news of Mam, Zin, and Bakir in the other world.

He says: a loving kind saint, whose word was like true dawn, whether through dream or inspiration, declared the truth in such away saying: I went to the garden of paradise, I saw two thousands of houris and boys. All of them serving in a castle which was completely of pearls. A man like Bakir with a crown and a plume was standing majestically in front of the door. When I inquired about him, he said that he was Bakir, the partner of Mam and Zin. Adding that the ground floor of the castle which had eight floors, was allotted to him and the other seven belonged

to Mam and Zin [LL.2410-25]. This dream of the saint, created by the author does not exist in any folk version of the story. It serves to show the fate of the two lovers who ended in paradise as recompensation for their pain and suffering. It functions, too, as a device to show Bakir's fate. The reader expects him to be thrown into Hell for the wicked role he played in destroying the lover's plans to meet. But Khani interprets this wicked role as a good deed, for had he not stopped the lovers to meet in this world, they might have not gone to paradise in the other world. So it was Bakir's notorious behaviour towards them that let them have an eight stored-castle in paradise.

CHAPTER SIX
LANGUAGE AND RHYTHM

The language of the writer is characterized by his diction which is "the choice of words in a work of Literature." [41:104]. Although "word-choice is central to whatever is distinctive about a particular literary text" [204:162], good style, as swift says, is to put "the right words in the right places." [41:104], as well .This is emphasized by Coleridge, too, who talks about prose as "words in their best order" and poetry as "the best words in the best order" [2o4.162].

The more the writer masters the language dictionary as reflected in native culture and word effects and nuances, the more he does use words precisely and in more influential way. Great poetry cannot be made with words loosely applied to the scenes, rather, it arouses in the reader an overwhelming sense that "the words chosen are the right ones for the work in hand and no other could possibly be used in that context without altering for the worse" [31:77] Preserving and developing language is one of the heaviest burdens shouldered by writers who "feel that they must use language in a different way from that which they would use in ordinary conversation." [48:11]. Not the same style is used in all literary genres, circumstances and situations or by all characters and personalities. "Different circumstances impel different people; and sometimes the same people, to use language in different ways in different circumstances" [48:12].

The playwright and epic narrator insist on "suiting of language to character" [122:98]. We may compare the formality of the prince Escalus's speech with Mercutio's sense of humour and wit; and both of these with the Nurse's colloquial and wondering sentences. Or the hoarse and threatening voice of Tajdin when he demands Mam to be released, with Mam's profound mystic and

philosophical arguments when he is released and refuses to go to the presence of the prince Zendin. Similarly "Variety in the language expresses the different moods of a character." [122:96]. When Romeo describes time as slow, this expresses his deep melancholy. Or when Zin, waiting impatiently for Haizabun to return, says "Or you have brought them (the lovers) in a flask." [L.831]. This indicates her great fondness and longing to have her yet-unknown lover.

Shakespeare and Khani master the language and literary devices they use: meter, rhyme, rhythm, imagery, figures of speech, each according to his literary genre. They use language techniques to intensify dramatic effect, create mood and character.

1- Meter

In Shakespeare's time, the audience expected the tragedy to be in verse which is more emotional than prose. It was thought that verse was more suitable for tragic themes and situations and for intensifying emotions. While in Khani's time, the listeners and readers expected love stories to be in verse which was easier to be memorized and sung by the minstrels in general assemblies. Shakespeare wrote his tragedy in prose and verse studded with few sonnets. He has written his verse in iambic pentameter. The term iambic "derives from a Greek word of unknown etymology and denotes a metrical foot consisting of an unstressed syllable followed by a stressed syllable, thus x/" [44:318] and the term pentameter" (GK-five measures-) the five foot line and the basic line in much English verse; especially in blank verse and the heroic couplets" [44-497]. That is, Shakespeare wrote in "the ten-syllabled line, the odd numbered syllables are unaccented, while each second syllable, even numbers, are accented." [180-xiii], such as: return x / as in this example:

x / x / x / x / x /

But soft what light through yonder window breaks? [2.2.33]

Five-beat rhythm is sometimes obvious, but at other times, it is less prominent, as "in the balcony scene" [99-82]. "Shakespeare, certainly used the convention of iambic pentameter, but he did not adhere to it slavishly" [99-82]. He knew the rules, but he was not afraid to break them to suit his dramatic purpose.

Shakespeare used both verse and prose because he "knew that a drama all in a blank verse would be unlike natural dialogue, whereas one all in prose would lack poetic beauty and elevation." [186.xxii]. Most of the play is in verse "About 88 percent of the play is in verse, only 12 percent is in prose [89:82].

Shakespeare tried to avoid artificial diction by using irregular blank verse and prose so as "to make the dialogue less like formal poetry and more like the natural talk of daily life" [131861: xxii]. Writing in verse or prose is decided upon by theatrical convention. Prose is traditionally used by comic characters while characters of high status spoke verse. The mood and context, too, have their influence in this respect.

Romeo and Benvolio speak together in verse, for they are of a high-status, while the servants, Gregory and Sampson begin the play in prose because they are of low-status. Thus "The noble and more important characters speak in more expressive and dignified verse" [122:95], but, when speaking to, or about lower persons or things, they use prose.

Prose also was used to show changes of feelings and mood. "The Nurse moves in and out of prose according to the tone of her speech. When she finally gets to the important matter of Romeo's message, she settles on verse" [122-45].

But in some cases, this rule is not strictly applied, ex. "The Nurse (of low-status) speaks good verse. May be because of the context when she is with the high-status, Lady Capulet and Juliet.

Further, Romeo, Mercutio and Benvolio (all of high-status) use prose, may be because their talk is comic."

Khani's poem is in Couplets. All (2657) are in the same meter. Although some Kurdish researchers try to prove the meter he used to be pure syllabic (numerical) [80-123], objective insight into the meter used by Khani shows that it is written in a variation of the Hazaj meter. Original Hazaj, as settled in Khalil Ferahid's circles [76-23] goes like this (mafa:'i:lun X6), distributed over two hemistiches. Kurdish poets, being influence by Arabic prosody, have developed many variations of Hazaj which do not exist in Arabic. The variation Khani used, too, does not exist in Arabic, Ex:

Kirmaji/ ne pir dibe/ kemalin: (10 syllables: 3/4/3)
(The Kurds are not so imperfect)

(maf'ui:Lu/ Mafa:'lun/ fa'u:lun)

Emma di/ yetimu be/ me calin: (10 syllables: 3/4/3) [245]
(But they are orphans having no opportunities.)

(maf'u:Lu/ Ma:fa'ilun/ fa'u:lun)

This variation of Hazaj permits to pause in the middle (Caesura), after the third and the seventh syllables. The couplets fit long verses. They "lend themselves to being added to indefinite: AA BB CC and so on as long as the poet wishes. Many long poems are written in couplets" [167:45]. In Kurdish almost all love stories are written in couplets, such as: *Yousif and Zuleikha* [115], *Layla and Majnun* [23], *Las and Khazal* [125], but Khani's poem remains at the lead.

To compare the two masterpieces, the play and the poem, concerning meter, we find that:

Shakespeare writes his play in traditional as well as blank verse, in iambic pentameter, in addition to three sonnets: while Khani uses only couplets all over his poem.

The meter in Romeo and Juliet is iambic pentameter, but Khani uses a variation of the meter called Hazaj, borrowed with adaptation from Arabic prosody.

Both the play and the poem have (10) syllables in a line (the play) and in a hemistich (the poem), with the poem having two caesuras in each hemistich and the play none. The number of stressed and unstressed syllables and their sequences are not the same in both works. In the play, the successive of accented and unaccented syllables runs like this:

(x/ x/ x/ x/ x/), while the sequence of long and short syllables in the poem runs in this: (//x x1x1 xII).

The metrical basis of the play differs from that of the poem. English meter is based on the intensity of syllables which results in accented and unaccented syllables. Hence the type of the meter is qualitative, while Kurdish classical meter including Khani's poem, has duration of the syllables for its basis which produces long and short syllables. Hence the type of the meter is quantitative. In the play, The number of stressed and unstressed syllables in a line is equal (5+5) and they appear alternatively one by one, while in the poem the number of long and short syllables is not the same in hemistich, (6+4) and they do not follow alternatively.

2- Rhyme

There is a good deal of rhyme in *Romeo and Juliet*, though much of the work is in blank verse. In Shakespeare's plays, in general, especially in his early ones, there is frequent occurrence of rhyme and "in *Romeo and Juliet* there is much

rhyme and most of this, is in the form of alternative rhyme" [170.2] which runs like this (AB AB). In addition to alternative rhymes in his early plays which include Romeo and Juliet, too, "there is a good amount of rhyming couplets." [180: xiv] for it is quite clear that "in the beginning, Shakespeare used the rhyme couplet to some extent" [180: xv].
"Even when he (Shakespeare) did not use rhyme, a great many of his blank verse lines were (end-stop)." [183: viii]. It is worth recalling "the end-stop line means that the sense of the line is completed at the end and none of the meanings is carried on into the following line." [183: viii]. Besides (end-stop) lines, there are many (run- on) lines, especially in his later plays. In the run-on line there is no need for the pause at the end of the line.

Khani, in his collection of poems, (Diwan), which contains only eighteen poems, use unified rhyme. One and the same rhyme is adhered to at the end of all lines of the poem, but in his poem, *Mam and Zin*, he confines himself to only rhymed couplets, two hemistiches in each line. Some of the lines are (end-stop), nevertheless; a large number of couplets, although rhymed at the end; are considered (run-on) because the meaning of the line doesn't end with the rhyme but it carries on to the following line. Another characteristic of rhyme in Khani's poem is that, a great number of tail rhyme is used. A tail rhyme is a word, a phrase or a sentence, repeated as it is without any change of meaning after the rhymed words[86:75], for example;

Tajdin ku di gel biran bi mash <u>hat</u>
Ke'bein zhi bo meme' du shesh <u>hat</u> [l.1725]

The verb (hat) at the end of the two hemistiches is a tail rhyme,

As for internal rhyme which "occurs when two or more words rhyme within a single line of the verse" [44:332]. Khani uses it to enrich the rhythm of his verse, for example:

Texte' wi jiziru bexte' mes'ood
Tali' qewi u meqame' mahmood [L.366].

Here, in addition to rhyming the final words: (mes'ood) and (mehmood), Khani has rhymed the two words: (texte') and (bexte') within the same hemistich.
There is another type of rhyme used frequently by Khani in his couplets called inlaying rhyme. In this type of rhyme, parallel words in the two hemistiches of one line are rhymed. Khani is fond of using this type of rhyme to give echoing sound full of tone and music to his verse. Ex.

Ev renge Felek hemi Mu'edhem
Ev çende melek hemi Mukurrem (L.26].

The rhymed words in the two hemistiches are distributed in parallelism:(ev/ev; renge/cende; felek/melek; hemi/hemi; and in the end (mu'dhem/mukerrem). This type of rhyme is frequently used in *Mam and Zin*. The pair (ev/ev ; hemi/ hemi) are symmetrical repetition, while each of the other pairs has two different words but rhymed together.

3- The Sonnet

It is widely used in poetry in Europe and rarely in the eastern languages [86-235]. "The term derives from the Italian "*sonetto*", little sound or song. The ordinary sonnet consists of fourteen lines usually in iambic pentameter with considerable variations in rhyme scheme" [44:642].

Romeo and Juliet opens with a sonnet, (the prologue) and the chorus ends the first scene or starts the second scene (according to different editions) with a sonnet. The passionate conversation between Romeo and Juliet, when they meet for the first time in

the ball, is in a sonnet, too. In tackling sonnets, Shakespeare is in influenced by Petrarch, the Italian famous sonnet writer, but his sonnets differ from those of Petrarch in rhyme scheme which later came to be known after his name, Shakespeare sonnets. Shakespeare's sonnets are rhymed: (abab cdcd efef gg) which consist of three quatrains with alternative rhymes and a closing couplet [173]. Neither Khani nor any other Kurdish classical poet has used a precise sonnet because it was unknown to them.

From the above analysis, we conclude that Shakespeare has developed rhymed and blank verse as well as couplets, quatrains and sonnets. He has neither any tail rhyme nor internal or inlaying rhymes. While all couplets of Khani are unexceptionally rhymed. The lines are either (end-stop) or (run-on). He has experienced neither a blank verse nor a sonnet or a quatrain in his poem. Khani, as opposite to Shakespeare, frequently uses symmetrical and enlaying rhymes to leave greater poetic effect on the reader.

4- Repetition

It is "an essential unifying element in all early poetry and much prose" [44: 564]. Repetition ranges from one or two sounds to a stanza in various positions of a line or a verse to produce certain "melody" and "rhythm" which is pleasing to the ear and supports the meaning. "Shakespeare's skill in using repetition to heighten theatrical effect and deepen emotional and imaginative significance, is most evident in particular speeches" [99:77]. For example, as the Nurse discovers that Juliet is dead, she cries out, howling and lamenting her and describing the day as hateful: O day! O day! O day! O hateful day [4.5.48]!

When the Nurse carries the news of Tybalt's death to Juliet, she repeats (he's dead) three times: "Ah, well-a-day! He's dead, he's dead, he's dead! [3.2.28].

Then after a line, she repeats the same meaning but in other words (the repetition of the content): "Alack! The day! He's gone, he's killed, he's dead" [3.2.30]!

Khani, too, often uses different kinds of repetition in certain occasions. For example: as Zin feels loneliness after her sister, Siti, gets married, she retreats and shuts herself up, addressing the image of her sister about her grief and sorrow. Here she repeats the word (xem-sadness) three times in a couplet:

Xem çun ku bi sürete Memine
Lew xem ji mira liser xemene [L.1276].

Sound repetition

The writer may work on sounds and repeat them in certain intervals to intensify the rhythm and enhance the meaning. The repeated sound may be a constant or a vowel; accordingly the following kinds of sound repetition have been sorted out:

Alliteration

(La. repeating and playing upon the same letter. "is the repetition of a constant sound at the beginning of words or syllables" [167:67], especially in successive or nearby words. It is a very old device. It is common in verse generally, but it is occasionally used in prose as well.

Paris, addressing Juliet's tomb and describing her as a (sweet flower), "sweet flower, with flowers thy bridal bed I strew", [5:3:12] plays on the word flower (the first is a metaphor means Juliet, and the second is an ordinary flower, and repeats the consonant sound (b) at the beginning of the two successive words: (bridal bed)" .

Khani, too, plays on sounds. In the following verse, he repeats the sibilant (Ş) at the beginning of three words:

Wan girti bi Şi:r Şehri Şuhret
Tesxi:r kirin biladi himmet [L.218]

Assonance

(vocalic rhyme) "It consists of the repetition of similar vowel sounds, usually close together to achieve a particular effect of euphony" [44:60]. When it occurs at the last syllable of a line, it is called a rhyme. Shakespeare repeats four (a) sounds in one line: "Than with that hand that cut thy youth in twain" (5.3.99).

Khani, too, repeats the vowel sound /a / five times in the first hemistich and four times in the second hemistich of this line:

Idbara mewa geha kemale
Aya buye qabile zewale (L.192].

It is worth mentioning, too much repetition of short vowels speeds up the rhythm of the line while too much occurrence of long vowels slows it down.

Consonance

It is also the repetition of consonant sounds but in a certain way. "It is the close repetition of identical consonant sounds before and after different vowels" [44:153].

Shakespeare, in the following example, brings look/like together to show the repetition of (/L/ and /K/) sounds, then he repeats the same words.

"I'd look to like, if looking liking move" [1.4.76].

In another example, he plays on (tell) and (tale) where the sounds (/t/ and /l/) are the same in both words, while the vowel sound between the two sounds differs from one word to the other.

In *Mam and Zin*, we meet many example of this kind, like:

"Saqi bike Jami Asmani
Raha weku ruhi Jawidani" [L.286].

The words (rah , ruh) differ in the middle vowel sound only. This is an example of consonance.

Parallelism

(Gk "along one another) .It is an "exact verbal repetition in equivalent positions" [129:79]. It is a very common device in poetry. Such repetition may occur at any place, but the commonest place is the beginning. Shakespeare repeats (farewell) at the beginning of the following two lines:

Farewell, be trusty and I'll quite thy pains
Farewell, commend me to thy mistress [2.4.159-160].

Parallelism is one of the very remarkable devices used by Khani. In many places, he repeats the same word or phrase more than ten times at the beginning of successive hemistiches and lines. For example, he repeats (hindi) twelve times (L. 2125-2130], (ya rab) fourteen times, all successively. In another chapter, Khani (throughout 6 lines-12 hemistiches) begins odd hemistiches with (perwaneye go) and even hemistiches with (Şe'me wehe go). In another place he repeats (ev) ten times at the beginning of hemistiches and successive lines. Example:

Herçi ku Şirine 'eini daye
Herçi weku tehle ew dewaye [L1399].

As far as the amount and intensity of repetition is considered, it is notable that Shakespeare is more fond of working on successive repetition of lexical and syntactic items than Khani. His repetition is highly connected with emotional situations. There is a rich repetition, in the mourn scene, by Paris, the Nurse and Capulet over (dead) Juliet [4. 5.40-60].

Although, by modern standard, the lamentations are often considered "as contrived and false, around the time that Shakespeare wrote the play, this highly patterned formal language was considered appropriate to such scenes[99:78]. Another emotional situation where repetition is outstandingly performed is Juliet's eagerness to know news that the Nurse has brought from Romeo concerning their marriage and the Nurse purposely busies herself with side subjects to play on Juliet's feelings.

The words may be repeated twice, thrice or four times. The more the actor's emotion is agitated and evoked, the more is the number of the repetition of the item. "The two lexical words most frequently repeated in Romeo and Juliet are love (used over 130 times) and death (around 70 times) [99:77]. The repetition of these words is a clear indication to the principle themes of the play (the love of the young lovers leads to their death and the death of some others as well.) in addition, the recurrence of words to do with time in the play creates and enhances the impression and sense of the rush of events.

This type of repetition is seldom seen in Khani's poem. On the contrary, he emphasizes on another device, parallelism in situations such petition and supplication. When Zin beseeches her brother, the prince, to arrange a funeral procession as splendid as that of Siti'swedding [LL.2106-7], or when, Khani, after Zin's death, addresses Allah and expresses his thoughts and points of view about love, he repeats the phrase (Ya rab-O Lord!) sixteen times at the beginning of the successive hemistiches. If the most repeated item in *Romeo and Juliet* is love and death, in *Mam and Zin*, the most repeated word is (Ishq-passion). Khani has repeated this word more than (90) times. For Khani's major topic in the poem is to show the power of divine love as opposite to terrestrial love. To him, as mystic thinker, divine love (Love of the Truth) is embodied and reflected in terrestrial love (love of the lovers). According to his mystic doctrine, the lovers undergo intensive

pain and suffer deeply from separation to be purified and worthy of witnessing the Truth and resting in the Devine kingdom, paradise, forever.

5- Lists

It is a "number of names or persons, items, things etc. written or printed" [212:503] or spoken. Lists is a device frequently used by the two poets to intensify the dramatic effect and urgent feelings. "One of Shakespeare's favourite language methods is to accumulate words or phrases rather like a list" [99:79].

Khani, too, embarks on this device in a high notable way and even far more than Shakespeare. It is a distinguishing characteristic of Khani's style. Almost in all pages of the poem, you come across lots of lists of items.

Through piling up item on item, and incident on incident, both Shakespeare and Khani intensify and vary descriptions, atmospheres, feelings and arguments. The listed items may be single words .

in *Mam and Zin*, like:

"Ilmu huner ü kemal ü ith'an
Şir ü xezel ü kitab ü diwan" [L.248].

Khani lists eight items in one line (two hemistiches). This number of items in one list is not found in *Romeo and Juliet* .In another verse, Khani lists six items [L.226]. The listed items my be phrases.

Khani lists two phrases when he says:

"Ev Qulzume Rom ü Bahre Tajik" [L.224],

As the most famous lists in Romeo and Juliet, Queen Mabs' dream related by Mercution and the list containing the names of the invitee to Capulet's party, may be referred to, [LL1.1.55-91] ,[LL 1.1, 64-9] respectively; and in Mam u Zin, among hundreds of lists, the following may be referred to: the list of neighbouring powerful nations [L.231], major elements of nature and man's intentions [L.346-7], the gifts and authorities (here 14 items are listed in two lines) [LL.376-7], topics and subjects (twelve items in two lines) [LL.346-7].

6- Oxymoron

"(Gk-pointedly foolish) it is a figure of speech which combines incongruous and apparently contradictory words and meanings for a special effect"[44:471]. Oxymoron is a very common device especially in poetry, "in which words are put together in phrases so that they contradict each other.[95:199] It is closely related to two other poetical devices, antithesis and paradox. It was particularly popular in Europe in late 16th C, and during the 17th C. That is, at the time of Shakespeare. "Shakespeare's rhetorical skill is also apparent in his use of oxymoron" [95-199]. One famous example occurs when Romeo jests about love:

"Here is much to do with hate, but more with love
Why then, O brawling love! O loving hate!" [1.1.162-163].

The oxymoron brings together hate and love; and brawling love and loving hate. Shakespeare puts this device to highly affective and appropriate use, as when Romeo defines love as:

"O Heavy lightness! Serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health" [1.1.164-166]!

Khani, too, uses oxymoron especially when he introduces Bakir, the deceiver:

The dust and the air; the fire and the water,
The night and the day, the shadow and the sunshine [L.1122].

The contradict is clear between fire/water; night/day; shadow/ray.

Shakespeare occasionally combines oxymoron with other devices to deepen the effect of contradiction: "More light and light and More dark and dark our woes" [3.5.36]! Here, Shakespeare combines repetition with oxymoron.

Sometimes, opposite words "are placed next to each other to make a striking expression as in 'cold fire' " [99:74].

At the end of the balcony seen, Juliet uses a prominent oxymoron to describe her feeling: "Parting is such sweet sorrow" [2. 3. 85].

Capulet, in a speech full of oxymoron, grieves for Juliet. He contrasts the happy arrangements for the supposed wedding with mourning rituals marking her (death):

"Our weeding cheers to a sad burial feast
Our stern hymns to sullen dirges change" [4.5.85-86].

Among other examples of this type of oxymoron by Shakespeare, the most striking may be: (heavy lightness, serious vanity, feather of lead, bright smoke, cold fire, sick health, still waiting sleep) [1.1.167-172].

Khani opens chapter number twenty-five, with an introduction absorbed in contradictory items. He presents good and bad things side by side to show that love, as any other themes of this world, may be accompanied by strong hatred (of Bakir). Because it is contradiction that helps manifest the reality of good and bad, beauty and ugliness. He lists a great amount of contradictories such as: (steadfast/moving, light/dark, blasphemy/death,

paradise/hell, cold/hot, wet/dry, prince/beggar, rich/poor, fire/water, day/night, life/death, wedding/funeral) [L. 1118-1123].

There is also a striking contradiction between the splendid wedding ceremony of Siti which is described with great exaggeration, and the effecting and soul-stirring funeral procession of Zin which is arranged as a contrast to Siti's wedding ceremony.

Both the play and the poem have a great deal of oxymoron, but the oxymoron which consists of an expression like (cold fire) (determiner and determined) is found frequently in Romeo and Juliet, while it is rare in *Mam and Zin*.

7- Imagery

"(La. making of likeness), the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience" [44:322]. Fundamentally, the image is an appeal to the reader's sense of perception. "Imagery is a topic which belongs both to psychology and to literary study'[215:186]. The poet usually uses words that awaken in reader's memory a couplet or one of the senses: sight (visual images of colour or shape), hearing (audible things), smell (olfactory images), taste (gustatory images) and touch (thermal or tactile images) in addition to movement (kinesthetic) [32:43].

Thus, images can be classified according to the sense of which they are directed. They can also be classified to descriptive and symbolic images. A memorable example of Shakespeare's use of images is introduced when Juliet learns that Romeo, her husband, has killed her cousin, Tybalt. She struggles to express her contradictory feelings for Romeo. How could such a beloved fine person commit so vile a deed! Her mind is fully occupied by Romeo. So she describes him in a series of images. Her long list

of anti-thesis reveals that she has fertile imagination at work to provide more than a dozen of images: serpent heart, flowering face, dragon in a cave, beautiful tyrant, fiend angelical, dove-feathered raven, wolvish-ravening lamb, etc.[3.2.64-76].

"Shakespeare's use of imagery in *Romeo and Juliet* has received considerable attention, especially since Caroline Spurgen's pioneer study." [165-19] who studied Shakespeare's imagery and counted over two hundred images in Romeo and Juliet[99:75].

Romeo compares Juliet with torches and concludes that she is the source of brightness for torches "O she doeth teach the torches to burn bright." [1.5.43]. In another image, Romeo compares her with a gem in an Ethiop's ear:

"It seems she hangs upon the cheek of night
As a rich gem in an Ethiop's ear" [1.5.44-5].

Still, in another place, Romeo says that stars with their beauty and brightness feel shame as compared to Juliet.

Juliet, on the other hand, makes stars from Romeo's pieces of body:

"Take him and cut him out in little stars
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun" [3.2.13-16].

Here is indication to some memorable images in *Romeo and Juliet*:

The imagery of: light[3.5.12-16]; explosion[2.6.9-13]; gun powder[5.1.61-65]; nature[2.2.34-35]; feminine beauty[1.5.95-97]; grief[4.5.24],etc.

Khani, too, produces a great number of striking imagery sprung from different sources with different effects.

In description of Siti and Zin, Khani compares them to the Fairies of paradise:

His Harem with tender ladies
Was a paradise full of black-eyed houris (L.383].

Then he compares them to stars and the moon:

Although Siti was like a star
Zin was a bright moon in cheeks (L.415]

When Mam passes away, Zin sits on his grave, addressing him in such a way:

"O the owner of the property of the body and thesoul
I am a garden and you are a gardener (L.2332]

Then he describes the two lovers as two gems:

"The two gems were in one casket.
The sun (Mam) and the moon(Zin) were in one tower" [L.2365].

Among the striking and memorable types of imagery in Mam and Zin, the following ones can be referred to: The imagery of: feminine beauty [LL. 390-425]; [LL. 486-490]; grief [LL. 1289-1304]; light [1277-1288]; nature[620-623] etc.

Imagery may use simile, metaphor, personification, etc

8- Simile

(La. simile: like). "It is a comparison of one thing to another in such a way to clarify and enhance an image recognizable by the use of the words: like or as". [44:629].In simile, the comparison is explicit. "Middleto Murry who thinks of "simile" and "metaphor" as associated with the formal classification of rhetoric, advises the use of "image" as a term to include both"[215-185].

When Tybalt recognizes Romeo in the party and threatens to kill him, Capulet asks him to let Romeo alone, saying:

"He bears himself like a portly gentleman" [1.5.65].

Khani, too, uses a lot of memorable similes:

"Ev her du weki: du Şebçiraxan
Gava di maşi:n di bax u raxan" [L.417].

(These two, like two carbuncles,
When going to the gardens and plains…)

9- Metaphor

(Gk. carrying from place to another). "It is a figure of speech in which one thing is described in terms of another" [44:341].

Metaphor is usually implicit. It suggests that two dissimilar things are the same. Or it borrows one word or phrase to express another. There's no words such as: like or as. In the famous balcony scene, when Juliet praises Romeo in a soliloquy and Romeo listens to her, He suddenly bursts out: "O speak again, bright angel" [2.2.26]! This implies that Juliet is an angel.

Paris goes to the vault, where Juliet's body lies, to put a bunch of flowers on her grave as a symbol of his loyalty to her. He addresses her:

"Sweet flower! With flowers thy bridal bed strew" [5.3.12]. That is, Juliet her self is a flower.

Metaphor is used richly in Mam and Zin. Khani describes Tajdin and Siti, after they get married, saying:

"Şeker ji lebe di yek revandin" (1083]
"They snatched sugar from one another's lips".

By sugar he means sweet words or kissing lips of each other. The metaphor, as seen by western critics may be seen in this verse:

"Ev bulbule can di Mehbesa Ten" L.1375].

(This nightingale of the soul in the prison of the body). Here are two metaphors (nightingale of the soul) and (prison of the body).

In eastern rhetorical point of view, this type of figure of speech is classified under "simile", not metaphor as western critics do; because the two main elements of comparison are mentioned. The metaphor is obtained when only one of the two main elements is mentioned. [54.186] Metaphor is of many kinds. Khani uses nearly all its kinds in abundance.

CONCLUSION

Both Shakespeare and Khani worked on popular tales to write their literary works with the difference that *Romeo and Juliet* is of Italian, not English origin while *Mam and Zin* is of Kurdish origin, which means that Khani's poem is more nationalistic than Shakespeare's play. Shakespeare had at least two versions of the folk tale (Arthur Brooke's poem and William Painter's novel) at his disposal, but he mostly depended on Brooke's poem, whereas Khani had no printed or manuscript copy of the folk tale within reach. So, he fully depended on the verbal narration of the tale by the minstrels.

Each of the poets wrote his love story in a certain literary genre. The former used drama and the latter preferred Mathnawi because Shakespeare had a long and rich history of writing and performing drama behind him, from ancient Greeks till his time; moreover, he himself was an actor and a playwright while Khani had a bulk of oriental classical Mathnawis represented by the works of Firdawsi, Jami, Ganjawi, Mawlana, at hand .

Shakespeare and Khani have their own purposes behind re-writing the folk tales in the form of a play and a poem. Shakespeare's play is rather social. He wants to condemn and put an end to the long standing feud between the two leading families of Verona, the Montagues and the Capulets, but Khani's poem is mystic where he wants to show the weight and immortality of spiritual love vis-à-vis earthy love in addition to presenting the Kurdish political state as a divided nation between the two great empires of that time; namely, Ottoman and Safawid empires.

Romeo and Juliet consists of twenty-one, twenty-two or twenty-four scenes (according to different editions) distributed over five acts whereas *Mam and Zin* has (2657) couplets distributed over a prologue and fifty-nine chapters.

Shakespeare opens his play with a prologue written in the form of a sonnet (fourteen lines with a certain meter and rhyme scheme) in which he focuses on the main theme of the play and shows how the lovers ended up (with their death they bury their parent's strife). On the contrary, Khani writes a very long introduction to his poem. It is in (361) couplets distributed over seven small chapters:(the praise of Allah, supplication, the praise of the prophet, asking for intercession, the sufferings of Kurds, choosing Kurdish as a writing language and asking for the divine wine.) In his long introduction, Khani never hints to the lovers and the love story he is about to write.

In both works, the lovers, Romeo and Mam, fell in love at first sight, with the beloved, Juliet and Zin. their love is hindered by so great obstacles that they finally pass away disappointedly.

The number of the characters is not the same in both works. *Romeo and Juliet* has twenty-four characters, in addition to the chorus and five different groups: Thirteen characters are associated with the Capulets, eight characters with the Montagues and three characters with the entire play while *Mam and Zin* has only fourteen personalities, in addition to five different groups. Ten of them are mentioned by their names and four of them are referred to by their social stature.

The events of *Romeo and Juliet* cover only five days, from Sunday morning (before nine am.) till Thursday (early morning). This is why the characters are always in a great hurry and the events take place very fast and change rapidly. While the events in *Mam and Zin* move too slowly and continue for far more than one year.

In the play, all the events occur inside the city of Verona: only Romeo is banished to Mantua and stays there for short time. In the poem, everything happens within the city of Jezira. Only the people of the town go out for a picnic on the day of Nawroz and the prince goes out for hunting with his attendants.

In both works, the lovers meet for the first time in a ceremony. Romeo and Juliet meet in a party held by the Capulets, Juliet's father, in his own house to the friends and relatives, while Mam and Zin meet in a public ceremony, the day of Nawroz, outside the town. Romeo and Juliet meet for the second time, that same evening, at the Capulet's garden in the famous balcony scene where they promise to get married. Mam and Zin, too, meet for the second time at the prince's garden, but after a period of time and without thinking or talking of marriage where they faced a critical situation and saved only by Tajdin's great sacrifice.

Romeo and Juliet are more active and more courageous than Mam and Zin. They do everything they can and run the most dangerous risk to meet and get married, but Mam and Zin never exert any effort to meet.

Romeo and Juliet get married officially, but secretly, by the Friar Laurence and spent one night as a wife and a husband at Juliet's chamber, but Mam and Zin do not marry at all.

Eventually, Romeo and Juliet commit suicide in the vault of the Capulets and three other characters are killed during the play, namely Mercutio, Paris and Tybalt, the first two being the prince's relatives and the third Juliet's cousin and Romeo's mother dies of sorrow upon his son's banishment. Mam and Zin pass away at the end as a result of suffering from pain and sorrow and only one other personality is killed, namely Bakir, the scoundrel.

As Shakespeare is deeply concerned with the reconciliation of the two rival enemies, at the final bloody scene, he concentrates on this point only, not paying any attention to the dead bodies that are left on the stage or to the fate of other characters who has taken part in the tragedy in one way or another: such as Friar Laurence and Romeo's man, Balthazar, for example. But Khani ends his poem properly. The two lovers are buried in one and the same grave as the symbol of their re-unification, representing the

re-unification of man with the Truth (Allah) in the mystic point of view. A drop of Bakir's blood falls on the grave of the lovers where a thorn bush springs; moreover, Khani is concerned to acquaint the reader with the lovers' fate after their death, stating that they have got a splendid castle in paradise, the ground floor of which is given to Bakir.

Neither Romeo nor Juliet has any relationship with prince Escalus who is deeply concerned to keep Verona's peace. He loses two of his relatives during the events of the play, He knows nothing of the love story or the marriage of Romeo and Juliet. But Mam is the prince's scribe and Zin is his younger sister. The prince Zendin is rather like a puppet at Bakir's hand and he directly interferes in the events of the poem and, at Bakir's advice, he throws Mam into the dungeon where he stays for a full year due to which he passes away.

Both writers have got benefit from certain literary techniques such as: soliloquy, foreshadowing, apostrophe and dream vision. They have also used some rhythmic elements such as: meter, rhyme, repetition, lists and oxymoron. Moreover, they used some figures of speech such as: simile and metaphor in different ways and to different extent.

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پوختەی نامەکە

ئەم نامەیە (ڕۆمیۆ و جولێت و مەم و زین – لێکۆڵینەوەیەکی بەراورد) دوو بەرهەمی دیاری دوو شاعیری ئینگلیزو کورد : شەکسپیرو خانی بەراورد دەکات کە هەردوو بەرهەمەکە چیرۆکی دڵداریی میللین و ئەم دوو شاعیرە دایانڕشتوونەتەوە . لەم بەراوردەدا, ڕێبازی بەراوردی ئەمریکی پەیڕەوکراوە کە لایەنی داهێنانی هەردوو بەرهەمەکە دەردەخاو لاناکاتەوە لە پەیوەندی مێژوویی و کاریگەریی نێوانیان.

شەکسپیر (١٥٦٤- ١٦١٦) دەوری (٩٠) ساڵێك پێش خانی (١٦٥٠- ١٧٠٧) ژیاوە.

خانی, لەوە ناکا ئاگاداری بەرهەمەکەی شەکسپیر بووبێ. ئەو زیاتر ئاگاداری مەسنەوییە فارسییەکانی فیردەوسی و عەتتارو مەولانا جامی و گەنجەوی بووەو لەسەر شێوەی مەسنەوییەکانی ئەوان ئەم بەرهەمەی نووسیوە .

هەریەکە لە شەکسپیرو خانی کاری لەسەر چیرۆکێکی میللی کردووە کە لەو سەردەمەدا باوبووە و هەریەکە بۆ مەبەستی تایبەتی خۆی دایڕشتۆتەوە, ئەوەندە هەیە شەکسپیر چیرۆکێکی ئیتاڵی وەرگرتووە, نەك ئینگلیزی, کەچی خانی چیرۆکێکی کوردی وەرگرتووە, واتە کارەکەی خانی لە ڕووی هەڵبژاردنی بابەتەکەوە لەوەی شەکسپیر نەتەوەیی ترە.

شەکسپیر لە کاتی نووسینی شانۆگەرییەکەیدا چەند دەقێکی جیاوازی چاپی ڕۆمیۆ و جولێتی میللی لەبەر دەستدا بووە, وەکوو دەقەکەی (بروك) و ئەوەی (پینتەر) کە هەردووکیان بە ئینگلیزی بوون, کەچی خانی هیچ چاپ یان دەستنووسێکی چیرۆکە میللیەکەی (مەم و زین - مەمی ئالان) ی لەبەر دەستدا نەبووە , تەنیا لە گێڕانەوەی گۆیەندە و گۆرانیبێژەکانەوە ئاگاداری چیرۆکەکە بووە.

شەکسپیر لە داڕشتنەوەی چیرۆکی (ڕۆمیۆ و جولێت) دا, ژانری شانۆگەری هەڵبژاردووە,

چونکە خۆی ئەکتەر و شانۆگەری نووس بووە و پاشخانێکی دوورو درێژی لەبارەی تاقی کردنەوەی شانۆگەری نووسین و شانۆگەری دەرهێنانی لەبەر دەستدابووە, هەر

لە شانۆگەری نووسە ناودارەکانی یۆنانەوە تا سەردەمی خۆی, کەچی خانی ژانری (مەسنەوی) هەڵبژاردووە ئەویش چونکە مەسنەوییەکی زۆری ڕۆژهەڵاتی (فارسی) لەبەر دەستدابووە و بە وردی ئاگاداری هونەرەکە بووە .

ئەم لێکۆڵینەوەیە بەراوردکردنی چەند لایەنێکی دوو بەرهەمەکەی تێدایە وەکوو لە بەشەکانی کارەکەدا دەردەکەوێ کە بەم جۆرەیە:

پێشەکی بۆ ناونیشانی بابەتەکەو هۆی هەڵبژاردنو ڕێبازو چوارچێوەو گیروگرفتەکانی کارەکە تەرخان کراوە.

بەشی یەکەم پاشخانێکی گشتییە لە بارەی ژیان و بەرهەمی هەردوو شاعیرەکە: لە دایك بوون, خوێندن, کاروپیشە, بەرهەم, مردن.

بەشی دووەم: بەراوردێکی خێرای سەرچاوە ئەسلییەکان و کارەکانی شاعیرەکانە. ئایا ئەم دوو شاعیرە مەبەستیان لە داڕشتنەوەی چیرۆکەکان چی بووە؟ چ گۆڕانێکیان لە ئەسڵەکەدا کردووە بۆ ئەوەی مەبەستی خۆیانی پێ بپێکن. ئینجا بەراوردێکی کاری هەردوو شاعیرەکە کراوە لە ڕووی چۆنیەتی و چەندێتی سوود وەرگرتنیان لە چیرۆکە میللیەکانەوە.

بەشی سێیەم: پێکهاتەی دوو بەرهەمەکە: شانۆگەرییەکەی شەکسپیرو پۆیەمەکەی خانی دەردەخات: سەرەتا, هەڵکشانی ڕووداوەکان , ترۆپك , داکشانی ڕووداوەکان, کۆتایی (کردنەوەی گرێ), پاش کۆتایی (ئەپیلۆگ).

بەشی چوارەم: بەراوردێکی هەندێ لە کەسێتی و کەرەکتەرەکانی دوو کارەکەیە: ڕۆمیۆ و مەم/ جولێت و زین / ئیسکالوس و زێندین / پاریس و بەکر / دایەن و حەیزەبوون / میرکوشیۆ و تاژدین / قەشە جۆن و بەنگین.

بەشی پێنجەم: هەندێ تەکنیکی هونەری وەکو: سۆلیلۆکوی (لەبەرخۆ دوان), پێش بینی, خەون, دواندنی شتی بێ گیان!

بەشی شەشەم: زمان و ڕیتم. هەندێ لایەنی شێوازیی دوو بەرهەمەکە وەکوو: کێش, سەروا, سۆنێتە, دووبارەکردنەوە, لیست, دژیەك, لێچواندن, خواستن.

لە کۆتاییشدا گرنگترین ئەنجامەکانی لێکۆڵینەوەکەو پوختەی نامەکە بە کوردی و عەرەبی هاتووە.

ئەمەش هەندێ لە ئەنجامەکان:

- هەردوو شاعیرەکە کاریان لەسەر بەرهەمی میللی کردووەو یەك بابەتیان وەرگرتووە کە دڵداریی ناکامی نێوان دوو دڵدارەو هەریەکە بە ژانرێکی ئەدەبی جیاوازو بۆ مەبەستی تایبەتی خۆی چیرۆکەکەی داڕشتۆتەوە. شەکسپیر شانۆگەری هەڵبژاردووەو خانی پۆیەم. شەکسپیر مەبەستێکی کۆمەڵایەتی لە پشت چیرۆکەکە دەربڕیوە کە ئاشت کردنەوەی دوو بنەماڵەی دوژمن بەیەکی شاری ڤیرۆنایە, کەچی مەبەستی خانی دەربڕینی بیروباوەڕی سۆفیگەرییەو لە پاڵ ئەویشدا بیروباوەڕی ئەتەوایەتی خۆی دەربارەی کورد و مەینەتەکانی دەربڕیوە.

- پێکهاتەی دوو کارەکە: شانۆگەری شەکسپیر نزیکەی (٣٠٠٧) دێرە و بەسەر پێنج بەش و (٢١ , ٢٢ , ٢٤) دیمەن دا دابەش کراوە, ژمارەی دیمەنەکان بە پێی چاپە جیاوازەکان دەگۆڕێ. پۆیەمەکەی خانی ٢٦٥٧ دێرە (هەر دێرێکی دوو لەتە) و بەسەر دیباجەو (٥٩) بەشدا دابەش کراوە.

- شەکسپیر (٢٤) کەسێتیو کۆرسو (5) گرووپی خەڵکی بەکارهێناوە کە زۆر بە وردی بەسەر دوو کۆمەڵەدا دابەش بوونە کە هەر یەکێکیان سەر بە یەکێ لە دوو بنەماڵە دوژمنداریەکەیە, کەچی خانی (١٤) کەسێتی و (5) گرووپی خەڵکی بە کار هێناوە.

- شەکسپیر یەك خۆشەویستی پیشان داوە کە خۆشەویستی ڕۆمیۆ و جولێتە, خۆشەویستیو قوربانییەکەی وا قووڵ کردۆتەوە بووە بە مایەی ئاشت بوونەوەی دوو بنەماڵەکە. کەچی خانی دوو خۆشەویستی هاوتەریبی پێشکەش کردووە: خۆشەویستی (مەم و زین) و خۆشەویستی (تاژدینو ستی). یەکەمیان خۆشەویستی سەرەکیو خوداییە, دووەمیان خۆشەویستی لاوەکیو دنیاییە. خانی دەیەوێ, لە بەراوردکردنی ئەم دوو خۆشەویستییەدا, قووڵایی ئامانجە سۆفیگەرییەکەی دەربخا. خۆشەویستیی (تاژدین و ستی), خۆشەویستییەکی دونیاییە و لەم دونیایەدا پێك دەگەن, کەچی خۆشەویستی (مەم و زین), خۆشەویستییەکی خواییەو لەم دونیایەدا بە ئازار پاك دەبنەوە بۆ ئەوەی لەو دونیا بە یەك بگەن.

- شانۆگەرییەکەی شەکسپیر هەموو ڕووداوەکانی بە (٥) ڕۆژ تەواو دەبێ (سەر لە بەیانی یەك شەممە تا سپێدەی پێنج شەممە) و هەموو ڕووداوەکانیش لە ناو شاری ڤێرۆنای ئیتاڵین, تەنیا ڕۆمیۆ بۆ ماوەی شەو و ڕۆژێك دوور دەخرێتەوە بۆ شاری (مانتوا). کەچی لە پۆیەمی (مەم و زین) ی خانی دا, کاتەکە زۆر لە ساڵێك زیاترە, چونکە هەر تەنیا (مەم) ساڵێکی ڕەبەق لە بەندیخانەدا ماوەتەوە. شوێنی ڕووداوەکانیش هەمووی ناو شاری جزیرەیە تەنیا بۆ ئاهەنگی نەورۆز (سەری ساڵ)و جارێکیش بۆ ڕاو دەچنە دەرو دەشت.

- لە کۆتاییدا, ڕۆمیۆو جولێت خۆیان دەکوژن, کەچی مەم و زین لەبەر ئازارو لە خەفەتان دەمرن.

ڕۆمیۆ و جولێت هەرکەسە لە گۆڕی خۆی دەنێژرێ کەچی مەم و زین لە سەر ڕاسپاردەی زین لە یەك گۆڕ دەنێژرێن, وەکو ڕەمزی یەکگرتنی ئینسانو حەقیقەت لە ڕوانگەی سۆفیگەرییەوە. لە ڕۆمیۆو جولێت دا, باوکی ئەم دوو دڵدارە هەریەکە پەیکەرێکی زێڕ بۆ منداڵی بنەماڵەکەی تر قیت دەکاتەوە. پەیکەری زێڕ چونکە ڤیرۆنا شارێکی بازرگانییە و سامانی تێدا کۆدەبێتەوە و شارستانێتی تێدا گەشە دەکا, کەچی لە مەم و زین دا, دوو درەخت لەسەر گۆڕەکەیان دەڕوێ و بنە دڕکێك لەدڵۆپە خوێنێکی بەکری کوژراو, لە نێو ئەم دوو درەختە دەڕوێ. درەخت نیشانەی کۆمەڵی کشتوکاڵییە کە ئەوسا وڵاتی کوردی پێدا دەڕۆیشت.

ملخص البحث

هذه الرسالة (روميو وجوليت, مم وزين - دراسة مقارنة) تحاول مقارنة أثرين بارزين من آثار الشاعرين شكسبير الانجليزى وخانى الكردى, حيث ان الاثرين شعبيان فى الاصل وقد اعاد صياغتهما كل من الشاعرين فى عملين أدبيين ابداعيين.

تقوم هذه الدراسة المقارنة على اسس المدرسة الامريكية للادب المقارن التى تؤكد على ابراز الجوانب الابداعية للعملين دون الالتفات الى العلاقات التاريخية والتأثير والتأثر المتبادل بينهما, اذ لا تجد هذه المدرسة أى مبرر لبذل الجهود المضنية لدراسة هذه العلاقات التى لا تمت الى الابداع الادبى بصلة.

عاش شكسبير (١٥٦٤-١٦١٦) ما يقارب (٩٠) عاماً قبل خانى (١٦٥٠-١٧٠٧).

يستبعد ان يكون خانى قد اطلع على مسرحية شكسبير (روميو و جوليت), بل انه كان على علم بالمثنويات الفارسية المتمثلة باعمال الفردوسي و العطار ومولانا جلال الدين الرومى و جامى و نظامى گنجوى .... وقد كتب قصته الشعرية هذه على غرار تلك المثنويات.

عمل كل من شكسبير وخانى على قصة شعبية كانت متداولة فى ذلك الزمان وقد صاغ كل منهما قصته لتحقيق الغرض الذى كان ينوى تحقيقه من وراء إعادة كتابة قصة الحب التى اختارها. ولكن مما يلاحظ ان شكسبير اختار قصة ايطالية وليست انجليزية فى حين وقع اختيار خانى واعياً على قصة كردية, مما يدل على ان عمل خانى اكثر قومياً من عمل شكسبير لأن شكسبير لم يكن يعانى هو ولا شعبه من الهموم القومية التى كانت تشغل بال خانى والتى انعكست بشكل جلى فى مقدمته الطويلة التي كتبها لقصته.

كان هناك اكثر من طبعة انجليزية لقصة روميو و جوليت بين يدى شكسبير الذى اعتمد بصورة خاصة على طبعة بروك المتداولة بشكل واسع فى ذلك الوقت, بينما استفاد خاني من النصوص المروية لحكاية مم وزين لعدم توفر اية طبعة او مسودة للقصة الشعبية (مم آلان) فى عهده.

قام شكسبير بصياغة قصة (روميو وجوليت) فى قالب الدراما لانه كان نفسه ممثلاً وكاتباً مسرحياً ويستند الى خلفيه غنية من كتابة وتقديم الدراما على المسرح منذ اليونان والرومان حتى عصره, فى حين صاغ خانى قصته فى قالب النوع الادبى المعروف بالمثنوى لاطلاعه الواسع على المثنويات الفارسية كما سبق القول.

تتناول هذه الدراسة مقارنة بين جوانب مختلفة للعملين المذكورين موزعة على فصول الدراسة التى هى كالآتى:

المقدمة: تم فيها تعريف القارىء بعنوان الرسالة واسباب اختيار الموضوع واطار البحث مع اهم الصعوبات التى واجهت الباحث فى عمله.

الفصل الأول: يقدم هذا الفصل خلفية عامة فيما يتعلق بحياة وآثار الشاعرين: ولادتهما, دراستهما, وظائفهما, آثارهما, موتهما.

الفصل الثانى: عبارة عن مقارنة سريعة بين القصة الشعبية والعمل الادبى لكلا الشاعرين وهدف الشاعرين من إعادة صياغة القصتين ثم مقارنة الشاعرين من حيث الإستفادة من المصدر الاصلى والصياغة الابداعية لعمله.

الفصل الثالث: بناء العملية الادبية (المسرحية والقصة الشعرية): العرض, صعودالاحداث, القمة, هبوط الاحداث, النهاية (فك العقدة), مع الخاتمة.

الفصل الرابع: مقارنة الشخصيات الرئيسية لكلا العملين: روميو ومم/ جوليت وزين/ اسكالوس وزين الدين/ باريس و بكر/ المربية وحيزبون/ ميركوشيو وتاجدين/ القس جون وبنكين ..... الخ

الفصل الخامس: تحليل بعض التقنيات الفنية مثل: مخاطبة الذات, التنبؤ بالمستقبل, الحلم, مخاطبة الاشياء الجامدة كانها احياء.

الفصل السادس: اللغة والايقاع. بعض الجوانب الاسلوبية للعملين مثل: الوزن, القافية, السونيتة, التكرار, التراكمات, التضاد, التشبيه, الاستعارة.

وفى الختام تمت الاشارة الى اهم النتائج التى توصل اليها الباحث مع ملخص البحث باللغتين الكردية والعربية.

فيما يلى بعض النتائج الرئيسية التى توصل اليها الباحث:

- عمل الشاعران على قصة حب شعبية وقد اختار كل منهما قصة حب يائسة بين حبيبين حالت ظروف واسباب قاهرة دون لقائهما, فماتا يائسين تعيسى الحظ.

وقد اختار كل منهما نوعاً ادبياً مغايراً لاعادة صياغة القصة المستقاة من التراث الشعبى: عمل شكسبير على الدراما وكتب خانى قصته الشعرية بما يسمى بالمثنوي.

يهدف شكسبير فى اعادة صياغة قصة روميو وجوليت الى انهاء النزاع الدموى بين عائلتين كبيرتين من عوائل فيرونا, حيث استمر نزاعهما لاجيال ووصل حداً لا يطاق. بينما يهدف خانى الى التعبير عن توجهاته الصوفية من وراء اعادة كتابة قصة الحب بين مم وزين مع معالجة المعاناة القومية للشعب الكوردي المتمثلة بحرمانه من السلطة السياسية الموحدة وتجزئته بين القوتين العظميين في ذلك الوقت (الامبراطوريتان: العثمانية والفارسية).

- اما فيما يتعلق بالبناء الفنى للعملين, فان مسرحية شكسبير تتكون من حوالى (٣٠٠٧) سطرا بين شعر ونثر, تتوزع على خمسة فصول و (٢١,٢٢,٢٤) مشهداً حسب الطبعات المختلفة بينما يبلغ عدد اسطر قصة خانى الشعرية ٢٦٥٧ بيتاً تتوزع على مقدمة و (٥٩) فصلاً.
- استعمل شكسبير (٢٤) ممثلا و كورا واحدا بالاضافة الى (5) مجموعات من اهالي فيرونا ووزع الممثلين بدقة على مجموعتين متكافئتين كل تنتمى الى عائلة من العائلتين المتنازعتين فى فيرونا, في حين استفاد خانى من (١٤) شخصية فقط، مضافاً اليها (5) مجموعات من اهالى جزيرة بوتان.
- أكد شكسبير على حب واحد هو حب روميو وجوليت. وقد تعمق هذا الحب واستفحلت التضحية فى سبيله ومن جرائه الى درجة ادى فى النهاية الى تصالح العائلتين المتحاربتين على جنازة فقيدى الحب روميو وجوليت. ومن جهة اخرى قدم خانى فى قصته, علاقة حب مزدوجة: حب مم وزين الروحى والالهى وحب تاجدين وستى الجسدي والدنيوي. واستطرد خانى فى وصف الحب الدنيوى ولقاء الحبيبين واستمتاعهما بالجنس كمعادلة لتعميق الحب الالهى وتضحية الحبيبين بحياتهما فى سبيله لكى ينعما باللقاء فى الاخرة.
- تستغرق جميع احداث مسرحية شكسبير مدة (٥) ايام فقط (صباح الاحد – فجر الخميس) وتقع جميع الاحداث داخل المدينة فيرونا باستثناء نفى روميو الى مدينة مانتوا لمدة ليلة بنهارها. في حين تستمر احداث قصة مم وزين لمدة اكثر من عام . حيث ان مم وحده يقضي فى زنزانة الامير مدة عام كامل قبل ان يتدخل تاجدين واخواه لاطلاق سراحه, وتدور جميع الاحداث داخل مدينة (جزيرة) باستثناء خروج اهالى المدينة الى الريف لقضاء عطلة نوروز (عيد رأس السنة) مرة، وخروج الامير مع حاشيته للصيد مرة ثانية.
- تنتهى مسرحية شكسبير بانتحار روميو ثم جوليت, فى حين تختتم قصة خانى بموت مم وزين على اثر المعانات والهموم المميته التى يتعرضان لها. ويدفنان فى ضريح واحد بناء على توصية زين نفسها وكرمز لاتحاد العبد مع خالقه.

يقوم والد روميو باقامة نصب تذكاري من الذهب لجوليت ويقوم والد جوليت باقامة نصب مماثل لروميو. النصب الذهبي يدل على الحياة الأقتصادية المزدهرة فى مدينة فيرونا الايطالية التجارية حيث ازدهار التجارة وتراكم الثروة وتطور الحضارة, فى حين تنمو شجرتان باسقتان على ضريح مم وزين بينهما شَوكة نمت من قطرة من دم (بكر) المراق بعد مقتله. الشجرتان ترمزان الى مم وزين والشَوكة ترمز الى بكر الذى حال دون لقاء الحبيبين فى الدنيا. اما سبب اختيار خانى للشجرتين والشَوكة كرمز تذكاري لخلود

الحبيبين وبكر العوان فيعود الى المجتمع الكردى انذاك حيث كان مجتمعاً زراعياً اقطاعياً.

Shakespeare and Khani have their own purposes behind re-writing the folk tales in the form of a play and a poem. Shakespeare's play is rather social. He wants to condemn and put an end to the long standing feud between the two leading families of Verona, the Montagues and the Capulets, but Khani's poem is mystic where he wants to show the weight and immortality of spiritual love vis-à-vis earthy love in addition to presenting the Kurdish political state as a divided nation between the two great empires of that time; namely, Ottoman and Safawid empires.

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