

The Archetype of the Feminine Principle in Sherko Bekas' Poetry

Saghar Salmaninejad mehrabadi (Corresponding Author)

Assistant Professor, K. N. Toosi University Technology, Tehran, Iran

Jihad Rashid

Associate Professor of Persian Language and Literature, Salahaddin University, Erbil, Iraq

Abstract

The archetype of the motherland, related to the unconscious and defined by Swiss psychiatrist, Carl Gustav Jung, includes positive and negative interpretations and is observed in Arian culture. The motherland archetype carries a broad meaning, and it is the first example to be transferred from the senses to the interior, depending on the geographical, historical, and cultural conditions, before extinction. According to Kurdish feminist culture and based on the presence of different female deities like Anahita and Nahid, Sherko Bekas, as a renowned Kurdish poet, is under the direct impact of the Aryan culture and employs the examples of the motherland in his poems. In the present study, the researchers, while using an analytical descriptive, attempt to argue that Sherko Behas manages to demonstrate both the positive and negative aspects of this archetype in his works. The way in which Sherko employs the poetic images expresses the positive meanings; on the other hand, he also points to the negative connotations including disgust and impurity. The result of the present analysis shows that Bekas' poems represent a clear and beautiful picture of the archetype of the motherland, which, although carrying senses of torment and pain, rather deserves praise. This treatment demonstrates the broad view of the Kurdish poet of Kurdish culture, represented in an unconscious way in his poetry.

Keywords: Sherko Bekas; Female Principle; Poetry; goddesses; Motherland.