

AN IMAGIST STUDY OF RICHARD ALDINGTON'S *CHILDHOOD* AND SHERKO BEKAS'S *WHEN I WAS A CHILD*

A COMPARATIVE STUDY

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Received: 12/2025 Accepted: 05/2026 Published: 10/2026 <https://doi.org/10.26436/hjuoz.2026.14.4.1769>

ABSTRACT:

This paper analyzes and applies the principles of Imagism to both Aldington's *Childhood* (1917) and Sherko Bekas's *When I was a Child* (1995). Although Aldington's and Bekas's works have been written and produced in different languages and cultures and they were produced in different time periods, they both use imagery, an economy of language, and an indirect expression of emotion. It is analytically hypothesized that Imagism is not only related to a specific culture or language but is, in fact, a universal poetic technique used to reimagine, instead of childhood imagery. This study adapts a comparative study in which it creates a relationship between Aldington's sense of childhood he experienced along with Bekas's nostalgia to past childhood.

KEYWORDS: Imagism, Childhood, Richard Aldington, Sherko Bekas, Comparative Poetry.

1. INTRODUCTION

Imagism evolved in the early twentieth century as a response to the inflated diction of Victorian poetry and the emotional excess of Romanticism. Its proponents promoted clear imagery, succinct expression, and the use of hard, instant visual images to elicit emotions rather than relying on what is perceived as flowery or fanciful (Pound 1913; Hulme 1915). Richard Aldington, one of the founding members of the group, brought this aesthetics to the rendering of personal memory, frequently blunting the edges of retrospection rather than evoking idealized images of childhood with the kind of emotional excess commonly associated with nostalgia.

Sherko Bekas is a prominent poet of contemporary Kurdish poetry, and he also cultivated his own style of minimalistic poetry, which is heavily image-based. Although it is not related to the Imagist school, it shows surprising similarity to it. His poetry is often characterized by natural imagery, sensual experience, and implicit expressions of emotion.

This paper examines *Childhood* (1917) by Richard Aldington and *When I Was a Child* (1995) by Sherko Bekas to show that both poets utilize Imagistic methods to recapture a complex and reflective sense of childhood. This research demonstrates the universal reach of Imagistic methods using a fusion of classical Imagistic theory with current thought. Furthermore, the paper fuses an explanation of classical Imagist theory, mainly in its emphasis on clarity, immediacy, and the 'thing itself,' with the most current critical thought on memory and identity to demonstrate the universal reach of Imagistic

methods. Such an expanded Imagistic framework situates both poems and supports the claim of the paper that Imagism remains a vital poetic strategy for articulating psychological depth and temporal distance, especially in representations of childhood experience through the intense use of lyric poetic technique such as the pronoun 'I' to reflect their personal experiences of childhood.

Based on Jonathan Culler's characterization of lyric as an event of speech rather than its transparent representation of personal experience, these poems place "perception itself at the location of production of the lyric 'I'" (Culler, 2015, p. 35). Childhood is therefore no longer accessible in its original form but in its mediated form through time, which is realized through imagery, fragmentation, and control. At this point, Imagism is no longer an aesthetic method in constructing consciousness but rather its principle.

Moreover, echoing Jonathan Ellis's argument, it can be observed that contemporary lyric poetry frequently realizes its subjectivity in "moments of detachment," which enable "the speaking voice to assert a double movement of proximity and distance in a single moment" (Ellis, 2005, p. 12). Similarly, Aldington's and Bekas's poetry engages in Imagistic clarity in order to eschew confessional expansiveness in favor of a problematic lyric subject, which embodies a moment of reflection on its own tentativeness. Through a fusion of classical Imagistic thinking on "the direct treatment of things," (Ellis, 2005, p. 13), on one hand, and contemporary notions on the formation of the lyric subject, on the other, I intend to show how Imagism allows for a complex critical translation between memory, perception, and self

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in these poems. In so doing, these poems show that childhood experience, as stated by Ellis (2005, p. 14) that "is not an identity but a recurring lyrical moment in which a subject repeatedly restitutes itself." In this sense, Imagism functions less as a descriptive technique than as a structural principle shaping the speaker's consciousness.

2. Literature Review

2.1 Imagism: Classical Foundations and Contemporary Views

The principles of Imagism were described by its earliest adherents. Pound (1913) states that "poetry that is direct, simple, and free from ornament, and that presents its subjects as directly as possible" quoted in (Greenblatt, 2012, p. 1204). Hulme emphasized "the substitution of the image for the epithet or the abstract words of emotion-and letting the thing done tell its own effect of emotion." (1915, p. 54)

Recent works on the subject have highlighted the significance of Imagism in changing the nature of poetic expression in the modernist movement and Hulme is credited with the philosophy of Imagism as Hynes makes it clear that "Through Pound particularly, tireless evangelist for the new art that he was, Hulme's theories became current, and changed the face of English Poetry" (Hynes, 1955, p.xix). Kenner (1971) asserts that Imagism represented the end of the nineteenth-century poet's indulgent approach by promoting discipline, subtlety, and intellectual mastery. Another example is Pratt (2001), in which the author recognizes the major role that Imagism played in influencing the development of subsequent poetic movements, including Objectivism and free verse in Europe and America. Imagism is still relevant nowadays because it is altering the craft of poetic composition rather than merely being a trend in literature.

Imagism is now used as a flexible poetic device rather than being severely understood as a historical phenomenon in more recent work. The Imagist ideology of proximity is in line with Culler's (2015, p. 45) assertion that "the lyric is characterized by moments of heightened perception." Consequently, by using images to express emotion rather than confession, imagism can facilitate the development of lyric subjectivity. This idea paves the way for imagist techniques to be applied to texts that are not part of their historical context.

Modern criticism pursues the idea that the strategies of Imagism have a special quality for capturing memories and psychological experiences. Ellis (2005) illustrates how a conservative approach to image can express subtle psychological experiences and preserve a lyrical perspective, which was integral to modernist and postmodern poetic texts. Such observations inform the deployment of Imagist tenets on poetry about childhood, memories, and cultural identity. Contemporary criticism also holds that instead of being a literary movement in a strict sense, Imagism in fact has an application in terms of poetic technique that proves flexible across languages and cultures (Imagism Criticism, 2025). Such an understanding also takes into account applying principles of Imagism even in non-Western literary works of poets

such as Sherko Bekas, who was clear and concise and focused his poems in terms of images despite its distinct cultural context. By placing Sherko Bekas within an even broader context of Imagism, this research also addresses arguments currently ongoing debates regarding transnationalism and modernism.

3. Critical Perspectives

3.1 Richard Aldington

Aldington's contribution to Imagism is recognized as being technically skilled and ironic. Kenner (1971) points out the ability to distill emotion into reduced images and shows that such works typify the Imagist ideal of emotional economy with visual subtlety. By the same token, Bergonzi (1990) refers to Aldington's perpetual dismissal of mawkish emotion and the romanticization of memory in his descriptions of the domestic scene and his portrayal of childhood. Pratt (2001) describes the Imagism present in Aldington's style as being characterized by a carefully managed lyric tone that tends to hint rather than explain away the underlying psychological tension.

Aldington is situated within the broader modernist debates regarding subjectivity and memory through the use of other contemporary approaches. For example, Culler (2015) helps to explain the non-linear structure that Aldington used in his own memory through imagery thus: "The meaning of a modern lyric poem is less a story unravelling linearly through time than a burst of perception, a recognition of its present state" (p. 35). In a similar manner, Ellis (2005) argues that "the use of limited imagery could be a way of preserving lyric intensity while still maintaining a sense of emotional distance" (p. 12). The struggle that Aldington presented through his poetry against the sentimental celebration of childhood as the poem analyzed in this study.

3.2 Sherko Bekas

Bekas has been regarded widely as a modernizer of Kurdish poetry, bringing it beyond the limits of the classical tradition to the use of robust imagery. According to Hassanpour (1992), Bekas's innovative use of free verse and image-centered language allowed him to articulate experiences, whether personal or collective, which had hitherto been inhibited by formal tradition. Very recent scholarship underlines Bekas's humanistic vision, with special attention to his ability to blend sensory detail with reflection upon cultural and historical memory. Studies since 2015 have increasingly situated Bekas in a global literary context by situating his work within comparative frameworks of modernism and highlighting the resonance of his techniques across national borders. Milan and Suliman (2025, p. 250) state that "Bekas's poetics resonates with Imagism, Symbolism, and modernist minimalism active in international movements".

More often than not, Bekas has juxtaposed childhood innocence with the upstart awareness of social, political, or personal constraint in his poetry, reflecting an interplay of individual and collective memory. His style, given to clear and immediate images, is conventionally minimalist and hence dramatically opens up to an Imagist

reading since the emotional weight within Bekas's work is carried through with the precision of visual and kinetic imagery, rather than explicit explanation. Further, Bekas often uses natural landscapes, bodily movement, and the imagery of touch to evoke a sense of freedom and continuity in childhood experience while hinting at the intrusion of historical and political realities (Taha & Kareem, 2023). This duality-between the immediacy of experience and the reflective awareness of memory-positions Bekas's work can be located in the broader debates on the topic of lyric subjectivity, where imagery acts as the catalyst for the negotiations of identity, memory, and consciousness. This tension between the proximity of experience and the self-reflexive superiority of memory reveals the instability of perception, where immediate reality is continually reshaped and reinterpreted through the distorting lens of recollection.

Framing Bekas's work in relation to Imagist techniques allows the scholar to value his poetics for transcending regional or national boundaries and offering a model for understanding the global circulation of image-centered modernist practices. Such a comparison also draws out the universality of some poetic strategies, such as compression, sensory precision, and restraint of emotion in devising complex, layered experiences of childhood across two distinct cultural contexts.

4. Research Gap

Although a great deal of scholarship has been conducted on Imagism and increasing attention has been given to Bekas, comparative studies on Western poets of Imagism and Kurdish modernists remain scarce. Aldington, for instance, is typically examined in terms of Euro-American modernism, while Bekas in terms of national or regional frameworks. The paper addresses this gap to fill that void.

5. Historical and Cultural Context

5.1 Aldington's England and the Edwardian Childhood

Aldington (1892-1962) came of age in the Edwardian era, an age of increasing gentility and decorum, of rapidly increasing cultural changes, and of social polarization. The literature of the time frequently romanticized childhood, depicting it as a time of purity and moral development, but Aldington's own experience was characterized by intellectual discipline, social and cultural tensions, and domestic restraint (Kenner, 1971). His early education and literary influences bred in him an analytical observation habit, which directly affected the precision and conciseness of his Imagist poetry.

Aldington's involvement in the First World War further made him question romanticized or idealized portrayals of the past, thus influencing his view on memory, trauma, and the insufficiency of sentimentality. His poetry, therefore, often evidences a tension between Edwardian cultural ideals of childhood and the tortuous, sometimes disturbing facts of personal experience.

Critics argue that Aldington's involvement with childhood memory is often mediated by irony and moderation, and this results in Aldington's lyric mode

being characterized by a balance between aesthetic control and depth (Pratt, 2001; Culler, 2015). Aldington's involvement with history and subject matter brings his poetry under the larger ambit of modernism and its concerns with memory, identity, and the role of the poet in conveying subjective memory.

5.2 Bekas's Kurdistan and Cultural Memory

The poetic imagination of Sherko Bekas (1940–2013) was largely shaped by his childhood in Iraqi Kurdistan amidst political turmoil, suppressions, and fighting. Bekas was exposed to diverse cultural memories and images in his childhood, such as storytelling, folk practices, natural settings, and communal living practices (Taha & Kareem, 2023). Bekas's poems, in which his personal experience is interwoven with larger social and cultural histories, are both personal and collective. Thus, they symbolize the conflict of his childhood amidst colonial and post-colonial circumstances. Bekas's detailed imagery, simple words, and formal choices allow him to capture a range of complex emotional scenarios, ranging from awe and innocence to loss and resilience, without relying on direct statements and explanations. Bekas's poetry also symbolizes freedom, culture, and memory.

Moreover, Bekas makes use of his lyrical voice that combines elements of memory, imagination, and cultural awareness through the placement of his own experiences within the frame of broader social and political concerns. Regarding Bekas, Murad suggests that "the Kurdish poet Sherko Bekas is one of the prominent Kurdish figures of letters who played a crucial part in the progress of the Kurdish poetry movement from the classical and romantic periods to the modern form" (Murad, 2018, p. 386). This immediacy, reflection, and cultural complexity make his poetry highly receptive to the principles of the Imagist style since his poems contain layered messages that are expressed through concrete objects and details (Culler, 2015; Ellis, 2005). Bekas's socio-political background is compared to Aldington's Edwardian context so as to reflect the value of good memories during wartime.

6. Methodology and Theoretical Framework

The research uses a comparative analysis of literature based on imagistic theory. A detailed analysis is conducted of the chosen poetic lines in each poem in terms of language, tone, as well as imagery. By using a comparative analysis, there is an ability to both find and compare divergences and similarities in techniques using a focus on how different principles may manifest themselves in varied language and culture settings. The research is based on modern critical theories surrounding cross-cultural modernism that give consideration to the cultural and historical backgrounds. All in all, it employs a close reading approach to highlight the theme of childhood in both poems.

7. Textual Analysis

7.1 Imagist Techniques in Aldington's Childhood

Aldington frequently employs the theme of domestic or natural imagery adequately to convey the visual

representation of childhood to convey psychological and emotional resonance. For instance, "The bitterness. the misery, the wretchedness of childhood / Put me out of love with God" (Aldington, 1917/2005, l. 1-2) presents the notion of enclosure or revulsion at the same time as it presents the specific location. A negative start for childhood has been conveyed to the readers already in the initial two lines of the poem. Aldington has used the Imagist attitude of relying on suggestion for the conveyance of the emotional resonance inherent in the visual representation offered to the readers with apt support from the concrete placement provided to the readers .

Sensory details further enrich childhood experience in the construction of the childhood environment. Through the creation of stagnation and a certain ambience of alienation, the smell imagery of "And a salt dirty smell from the little harbor" (III. 47) and "To that cold, grey, damp, smelling church" (IV. 20) illustrates the certain level of mental imprisonment which was experienced through his childhood domestic life. The use of sound imagery further enhances this reflective atmosphere, as presented in "Whose horses made a strange loud hollow sound" (III. 37), where the loud sound of the horses further adds to the stillness experienced in the poem. The combination of visual, smell, and sound images - a "description that engages the sense of smell" (Constantakis, 2010, p. 35)-illustrates the systematic construction of the Imagist poetic style, through the combination of all these senses.

Another key tactic in the representation of youth through Aldington's work would be irony. The idealization of youth through a sentimental stance is subverted because the poet includes the line "Cruel local gods / Who scared my childhood." (Aldington, 1917/2005, ll. 8-9), which reflects a more measured and thoughtful stance rather than a nostalgic one. However, the poet's own thoughtful commentary on youth through the use of the ironic insight he brings to bear on the conflicts existing between the realities of experience and cultural ideals of youth is embodied in the reflection of a thoughtful commentary which takes into account the act of memory as well as the social imperatives associated with the representation of youth. This thoughtful commentary would also, as Culler (2015) suggests, this approach is in line with a modernist interpretation of lyric subjectivity in which the self would be placed through an act of observation rather than through a direct statement.

In addition, the imagery found in Aldington's work occurs as a means of mediating memory irrespective of external circumstances or context. Regarding the poems of Aldington, the attention to objects, touch, and sound enables the external manifestation of internal experience in such a way that memory can be suggestive rather than telling or expository. As Ellis (2005) indicates with regard to the modern lyric, these methods make possible the establishment of a reflective distancing that can sustain emotional resonance and formal equipoise at

once. In Aldington's *Childhood*, for example, lines such as "I hate that town; / I hate the town I lived in when I was little; / I hate to think of it" (III. 1-3), along with the image of the "smelling church," function as key markers of memory. They merge the child's subjective consciousness with the poet's reflective adult perspective, collectively conveying a childhood shaped by intensely negative impressions.

Lastly, Aldington's usage of domestic and natural imagery portrays the complex dynamic between environment and psychology. The house, rain, and other natural as well as designed aspects of real life become more than just background; instead, they also help to fashion the perception of the child. Thus, imagism enables him to project childhood with complexity as it is both physically rooted and psychologically difficult for him to even think about it, ultimately revealing memory not as a refuge of innocence but as a site where place and consciousness converge to expose the enduring weight of emotional dislocation.

7.2 Imagist Techniques in Bekas's *When I Was a Child*

Bekas's *When I Was a Child* uses bright, and kinetic imagery in order to convey childhood as immediate and emotionally resonant. The opening lines "قاپی تمختی دو" , "Two-port flat bowl" (Bekas, 1990, I. 2)¹ foreground tactile experience, tending to underscore the sensual involvement of the child with the physical world, starting with his own house. In contrast with Aldington's contained domestic imagery, Bekas places the child within open, natural areas, emphasizing all the while freedom and mobility. The simplicity of diction, directness of visual and tactile imagery reflects an Imagist approach, where meaning is attained by way of concrete perception rather than abstraction or overt commentary. Bekas recalls tiny details even those on the wall of his house "نالیکی زل داکوتراوه" "A large nail is cut" (Bekas, 1990, I. 8). It is worth mentioning that he describes things once in his poem with precise words to create an image in readers' minds as Imagist founder Ezra Pound states that one of the main objectives of poetry is "to present an image" (Milne, 2008, p. 415) .

Central to Bekas's portrayal of childhood are movement and interaction with the environment. The kinetic imagery in the line "مبوی سهر حموزی بن فینک" "Fruit on the cool bottom pool" (Bekas, 1990, I. 4) makes immediate the exhilaration and spontaneity of youth. Again, "The colored glass window" ((Bekas, 1990, I. 13) joining physical action to personification, generates a complex image through which the child's subjective experience is intertwined with the natural world of colors as in "سهماوری زهره" "The yellow boiling-tea urn" (I. 33) and "سهموزو سور رنگ" "green and red color" (I. 36). The dynamic use of imagery situates emotion within the personal perspective of the poet, creating the possibility for the reader to be directly immersed within the child's perspective and see, through Bekas's words, the colors he

¹ This is the Kurdish version of the collection of poems written by Sherko Bekas. The book contains 651 pages and the pages used for this paper are from 143 till 153 for the selected poem.

sees, rather than being placed within Aldington's reflective and enclosed lyric space.

Bekas directly points to the appearance of consciousness and awareness about joyful days (I. 57-59) :

روژی شایی هەر بهیانی

The day of the wedding in the morning

بهردم ده‌رگا ناو کولانی

In front of the door in the alley

سەر سەربانی

On the roof

These lines express the contrast between innocence and the awareness about childhood. Through this expression of contrast with simple language, Bekas preserves the element of immediate childlike awareness while suggesting the awareness present in maturity, creating a nostalgic image of the past innocence and happiness:

تا ببینین..

To see it

تا پێکەنین..

To laugh at it

(I. 91-92)

There is here a similarity to Modernist literary practices with regard to the expression of subjective meaning in poetry. Memory, or awareness, is here presented in through images rather than narrative (Culler, 2015; Ellis, 2005).

Natural imagery in Bekas's poem has both aesthetic and symbolic purposes. The village, trees, pool, weather, and wind are more than just background settings. Rather, they are agents of change in their own right, influencing the child's realization of freedom. As Taha and Kareem (2023) explain, Bekas's use of natural imagery captures "the relationship between individual memory, cultural memory, and lived cultural identity." The landscapes of Kurdish childhood are thus transformed into sites of sensory experience, imagination, and cultural realization, representing the adaptability of Imagist methods beyond Western dimensions.

The reader experiences a sort of poetic pleasure as a result of the poet's use of several beautiful phrases and words that, in terms of form, have made the text aesthetically pleasing. Consequently, Sherko is a poet who, in order to produce an aesthetically pleasing poetic text that is connected to the image of his surroundings and nature, relies and delves deeply into the depths of his feelings, visions, and thoughts of his past experiences.

So, Bekas's minimalistic manner of writing, where immediacy meets subtle reflections of horizons of understanding, creates a vivid and reflexive image of childhood, as "knowledge by sense was called perceived knowledge, then by perception, specific to the sense of beauty, as we see in nature and artistic examples" (Hussein, 2008, p. 17). The concrete imagery of childhood emotions sidesteps didacticism, and the contrasts between freedom and dawning understanding betray the complexities of remembering and identity. In doing so, Bekas's work demonstrates how an Imagistic way of writing might transcend cultural and linguistic

particularity, such as the wedding day in Kurdish culture, in order to represent universality with childhood experience combined with attention to a particular cultural and social context (Culler, 2015).

8. Comparative Discussion

Although they both use Imagist methods to depict childhood, Aldington and Bekas differ in their emphasis on space and emotion. Aldington's emphasis on enclosure, stillness, and ironic detachment reflects cultural context and psychological restraint. Bekas reflects, by contrast, the freedom of rural Kurdish childhood and cultural memory by emphasizing movement, natural imagery, and tactile engagement. Despite these variations, both poets rely on suggestion rather than overt emotional expression when evoking memories through concrete imagery. The comparison shows how Imagist techniques can be used to investigate universal themes like memory, loss, and emotional development in a cross-cultural context.

The various cultural beliefs held regarding childhood are also presented in these poems. While Bekas' artwork expresses the Kurdish philosophy of community, nature, and stories, the artwork of Aldington expresses the Edwardian propriety of the time as well as modernist decorum. The malleability of imagery as a technique of both personal and cultural memory is thus depicted in these two instances.

Although both Aldington and Bekas employ the Imagist approach to depict childhood, they vary with regard to the spatial, affectual, and cultural practices. Aldington's childhood is presented in domestic interiors and inside spaces, where visual, auditory, and olfactory images of childhood signify control, calm, and mental enclosure (Aldington, 1917/2005). Irony, also found in "*Childhood* is a kingdom / Where nobody dies" (lines 6-7), deflates romantic notions of childhood, embedding memories in mediation rather than immersion. Aldington's images condense emotions into specific detail, consistent with modernist practices of lyrical subjectivity, wherein experience is distilled through observation and aesthetic regulation (Culler, 2015; Ellis, 2005).

On the other hand, Bekas situates the experience of childhood within the open and natural world and foregrounds the motifs of movement and touch, and vivid images that appear throughout the poem through the images of details of his house, village pool, trees, and wedding day. This expresses a sense of playfulness and joy that is simultaneously accompanied by a growing awareness of potential loss, as well as an emerging realization that the world is limited and that something within the child's environment is fundamentally wrong (Taha & Kareem, 2023). Bekas's style and Imagistic technique link directly with the memory and cultural sensitivity that is suffused throughout his poem.

Nonetheless, in spite of all these differences, in both Aldington and Bekas, imagery is used to invoke ideas of memory and emotions in an objective rather than expository or sentimental manner. In Aldington's poem, domestic and natural details as in the lines "I think I never saw the sun until I was nine/ --

And then it was too late; / Everything's too late after the first seven years." (III. 7-9) serve to establish a grounding for negative reflective memories. While in Bekas's poem, imagery of nature and kinetic detail forces a positive and nostalgic experience. Such comparison highlights that whatever be their use in different contexts, Imagist methods of writing remain extremely adaptable to depict ideas of psychological tensions, cultural perspectives, and even subjectivity in a lyrical form in different times and spaces (Culler, 2015; Ellis, 2005). That's to say Bekas positive view of his childhood is one of major points that differs him from Aldington, as it is shown in the concluding lines of his poem :

ورده ورده گه رمه ی ناهه نگ

Gradually the heat of the party

له گه ل تاریکایی هاتندا

With the darkness coming

سارد نه بووه بو کوتایی

Was getting cold to the end

له گه ل ده رگا داخستندا

With the door closed

شه وی خاموش، مال ناوایی

Silent night, goodbye

نه کرد له گه ره ک و شایی

I used to party in the neighborhood.

(I. 187 -192)

On the contrary, the concluding lines of Aldington's poem clearly depict the clear pessimistic image of his childhood :

That's why I'll never have a child,

Never shut up a chrysalis in a match-box

For the moth to spoil and crush its bright colours,

Beating its wings against the dingy prison-wall.

(V5-8)

Moreover, the comparative reading identifies the different cultural understandings of childhood. Whereas Aldington is restraining and mocking due to Imagist aesthetics against Edwardian thinking and tenets of Modernism that put the emphasis on self-control and reflection. On the other hand, the fluid and open imagery of Bekas's work expresses the values of the Kurdish culture and a love for nature and natural environment of his village emphasized in oral traditions. The varied applications of the Imagist ideals in the two different contexts demonstrate their versatility in the investigation of universal ideas like memory and identity.

9. Conclusion

Aldington's *Childhood* and Bekas's *When I Was a Child* show both similarities and differences in how childhood is portrayed when viewed through an Imagist lens. While Bekas's kinetic and natural imagery maintains a sense of freedom and innocence while acknowledging growing awareness of loss, especially when it shows the cultural sense of nostalgia, Aldington's restrained, ironic imagery challenges sentimental ideas of youth. So, it is concluded that Bekas a positive and cheerful view of his childhood

and his memories act like an incentive and energy for his personality whenever he thinks about them. On the other hand, Aldington's *childhood* is pictured in a fully negative aspect and he regrets his childhood memories. Overall, this study demonstrates that Imagism is a transnational way of representing memory, emotions, and identity by combining traditional and cultural Imagistic notions and views with modern research. Another important factor that proves the cultural adaptability of Imagistic methodology is that it is applicable to other cultures too. ultimately confirming its status not merely as a historically bounded aesthetic, but as a transnational poetic methodology capable of rearticulating subjective experience through culturally specific yet universally resonant images. This study, through Pound's Imagist notions, will universalize the poetic words written by both Aldington and Bekas.

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فەكۆلێنهكا بنهماينين نيماجيزم بۆ هەردوو ھۆزانين "مندالی" يا ئەلدينگتون و "دەمى ئەز زاروك بووم" يا شيركو بيكەس فەكۆلێنه بەراوردکاری

پوختە:

ئەف فەكۆلێنه بنهماينين نيماجيزم بۆ هەردوو ھۆزانين "مندالی" يا ئەلدينگتون (١٩١٧) و "دەمى ئەز زاروك بووم" (١٩٩٥) ی شيركو بيكەس شلوفە دكەت. هەرچەندە بەر هەمەين ئالدينگتون و بيكەس ب زمان و كولتورى جياواز هاتينه نقيسين و بەر هەم ھينان ل قوناغ و دەمین جياوازا ، بەلێ هەردوو ھۆزان ل وینەسازی و ئابووریا زمانى و دەربەریا ناراستەوخو يا هەست و سوزان دەينه بکارنينان. گریمان دەيته کرن کو ئيماجيزم ب تئى پەيوەندى ب كولتور و زمانى تايبەت فە نيبە بەلکو ل راستيندا تەکنیکەکا شيعرى يا گشتگیرە کو بۆ دووبارە خەيالکردنى، ل شينا ئايدياليزمکرنى، زارووکينى دەيته بکاتنينان. ئەف فەكۆلێنه فەكۆلێنهکا بەراوردکاریه کو تیدا بەراوردی دكەت ل ناڤهرا هەستى زارووکينى يا ئەلدينگتونى لگەل نۆستالژيايا بيكەس بۆ زارووکينيا بورى. پەيفين سەرەكى: ئيماجيزم، زارووکينى، ريجارد ئالدينگتون، شيركو بيكەس، ھۆزانا بەراورد.

دراسة تصويرية لقصيدة ريتشارد ألدينغتون "الطفولة" وقصيدة شيركو بيكاس "عندما كنت طفلاً" دراسة مقارنة

المخلص:

يحلل هذا البحث بحثية مبادئ المدرسة التصويرية وتطبيقها على كل من قصيدة ألدينغتون "الطفولة" (١٩١٧) وقصيدة شيركو بيكاس "عندما كنت طفلاً" (١٩٩٥). على الرغم من أن أعمال ألدينغتون وبيكاس كُتبت وأنتجت بلغات وثقافات مختلفة، وفي فترات زمنية متباعدة، إلا أنها تستخدم الصور البلاغية، واقتصاد اللغة، والتعبير غير المباشر عن المشاعر. نفترض الورقة أن المدرسة التصويرية لا تقتصر على ثقافات ولغات معينة، بل هي في الواقع أسلوب شعري عالمي يُستخدم لإعادة تصور الطفولة، بدلاً من تمجيدها. تُعد هذه الدراسة دراسة مقارنة، حيث تُقارن بين إحساس ألدينغتون بالطفولة وحنين بيكاس إلى طفولته الماضية.

الكلمات الدالة: التصويرية، الطفولة، ريتشارد ألدينغتون، شيركو بيكاس، الشعر المقارن.