

Examining The Common Themes In The Poems Of Ahmed Shamlou And Mohammedali Yaseen Taha

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Abstract

The vision and attitude of each poet to the existing elements and dealing with their details show the thoughts that have involved the poet's mind. Sometimes it happens that poets follow each other and mention common themes, and even though these poets are from two different cultures with two different languages, their common view of the same topics will show the closeness of their thinking. Mohammedali Yaseen Taha is one of the Kurdish language poets who expressed the themes that are prominently present in Shamlou's poems. The discussed poets first express their thoughts about death and each of them describe death according to their own point of view, then they have created remarkable poems about freedom and its value of humans, which invites the audience to a deeper thinking. Also, they express sadness and unhappiness that the mankind is surrounded with, according to the close thoughts of the two poets, innumerable things about love and naturalism can be seen in their poems, which each of them describe their love and interest in nature in a special beauty with pure imagery. It should be noted that these cases show the poet's common attitude towards issues that direct their minds to one side. This research has been done with the method of analyzing and describing verses from Divan of poets, in which, while extracting common themes from Divan of mentioned poets, they have been interpreted and analyzed.

Keywords: Comparative Literature, Common Themes, Ahmad Shamlou, Mohammedali Yaseen Taha.

Introduction

It is a natural and common phenomenon for humans to resist change due to their habitual tendencies. However, the emergence of evolution and related concepts in human society can be attributed to art and literature. It is essential to acknowledge that "the philosophy of art and the science of aesthetics, like any other field of study, are subject to the passage of time, leading to specific changes influenced by the needs of each era" (Korouche, 2008: 229). During this period, contemporary poetry also evolved to encompass new themes, and it can be said that "In contemporary poetry, a successful poem is one that sheds light on social consciousness." New topics such as freedom, nationalism, homeland, social justice, modern education, free education, equality, and the elimination of class discrimination, among others, found their way into poetry, departing from the traditional themes of classical poetry (Zarghani, 2011: 70-71). Consequently, "in the contemporary era, poetry was more driven by evolving social demands, focusing on content transformation rather than artistic or literary aspects" (A'ali, 2013: 58).

Notably, poets such as Ahmad Shamlou, a Persian-language poet from Iran, and Mohammedali Yaseen Taha, a Kurdish-language poet from Iraq, were significantly influenced by these evolving themes. It is worth mentioning that "contemporary poetry in both countries can be divided into two periods: the first period aligns with the constitutional era until September 1941, and the second period covers the years following that, coinciding with the rise of Nimai's poetry in Persian literature" (Shafi'i Kadkani, 2001: 39-62). In the contemporary poetry of these two poets, "one can observe the richness and depth of emotional expressions intertwined with various objects and phenomena, resulting in novel poetic creations" (Ruzbeh, 2002: 77). Given the above context, it can be asserted that Mohammedali Yaseen Taha began his poetic journey in 1999, seeking to learn and gain experience in new and free poetry during his time in Europe. He was profoundly influenced by poets such as Ahmed Shamlou, Nima, Forough, Sohrab, and Akhawan in shaping his poetic language, with Ahmed Shamlou having the most significant impact on him. Consequently, this research aims to explore the common themes in the poems of these two poets.

Research Question

In the context of Mohammedali Yaseen Taha, a Kurdish poet from Iraq who is a reader of Ahmed Shamlou's poetry and has broad awareness on the Iranian modern poetry, the central question that arises is to

what extent Ahmed Shamlou's influence is evident in his poetry and where their poems overlap thematically?

Research Background

There has been no independent comparative research on the subject discussed so far, and no precedents were found in this regard, although there have been many researches on the subject, as the following examples show:

- Mehdi Goharian in his research entitled "Representation of Iran's social issues in the poems of Ahmad Shamlou, Mehdi Akhawan Thaleth and Forough Farrokhzad in the years (1976-1956)" has investigated the social issues in the poems of the poets in question in a comparative manner and their common intellectual themes. has been analyzed.
- Jamshid Erfani has investigated the social thoughts of four contemporary poets (Nima Youshij, Akhawan Al-Talihi, Ahmad Shamlou, Sohrab Sepehri) in a research titled "Study of the Social Thoughts of the mentioned poets".
- Mahboobe Rahizadeh in a comprehensive research on "Utopia study in Shamlou's poetry." and has examined and explained the desired utopia of Shamlou according to the example evidence.
- Mohammad Zare', in a general research titled "Militism in Shamlou's Poems", examined the poems in which Shamlou used to be belligerent.

Therefore, according to the stated research, it can be said that this research has innovation.

Discussion and Analysis

Human Nature and Abstract Elements

Another recurring theme in the poems of both Shamlou and Mohammedali Yaseen Taha is their focus on humanity and its abstract aspects. It is important to note that the existence of humans plays a central role in shaping the world's identity, as human existence is at the core of creation. Therefore, the exploration and study of humanity have consistently remained among the most significant themes in literature and philosophy. Human beings possess unique characteristics and qualities that have led to their examination from various perspectives. Different philosophical and intellectual schools have prioritized the study of human nature, emphasizing certain abstract elements inherent in human beings, which we will delve into.

Love

One of the primary elements considered integral to human nature, and a theme that prominently features in the poetry of both Shamlou and Mohammedali Yaseen Taha, is love. The frequency and extensive

exploration of this theme in their poems underscore its profound importance and value in their artistic perspectives. Love occupies a significant portion of their poetic works. It is worth noting that "love for humanity blossoms from love for an individual, expanding from one person to encompass all of humanity" (Boskalia, 2005: 163). Love, in their poetry, also serves as a source of solace and support for those who are lost and disheartened. As Pournamdarian suggests, "in times of confusion and despair, the poet extends a hand of hope and comfort, providing refuge in love when one is at the zenith of hopelessness" (Poornamdarian, 2011: 98).

Furthermore, it is essential to acknowledge that "love is a comprehensive concept that the poets perceive in various forms and stages of life. Shamlou, in particular, can be regarded as a prominent romantic poet, viewing love not as a celestial force but as a tangible and realistic aspect of life. Shamlou sees love as a path to humanity's salvation, believing it to be a remedy for transforming one's existence" (Varzande and Vafai, 2014: 18).

In the poetry of Shamlou and Mohammedali Yaseen Taha, their expressions of love and romantic sentiments are evident. For instance, we can reference the following excerpt from Shamlou's work (Shamlo, 2009: 230) :

آنسوي ستاره،
من انساني مي خواهم
انساني که مرا بگزیند،
انساني که من او را بگزینم

In the other side of the planet,
I seek a human,
A human that chooses me,
A human that I choose him.

In the poem mentioned above, Shamlou seeks a lover who will wholeheartedly choose him and love him, and, in reciprocation, he too will select the poet and love him. Such themes in Shamlou's poetry underscore the presence of love as a prominent motif in his poems. In another poem, Shamlou portrays his beloved as a star in his final sky, providing solace during his lonely days (Shamlou, 2009: 492):

آسمان آخرین که ستاره تنهایی آن تویی

Translation:

The ultimate sky that you are its lonely star.

In the following example, the poet draws a comparison between love and a village that never sleeps, remaining perpetually illuminated and vigilant. This metaphor emphasizes that love, at the core of a poet's essence, will never diminish but remains perpetually aflame with passion and vitality (Shamlou, 2009: 493):

عشق ما دهکده-ای است که هرگز به خواب نمی-رود

نه به شبان، ونه به روز، و جنبش و شور حیات
یکدم در آن فرونمی-نشیند

Translation:

Our love is a village that never falls asleep,
Neither in the nights, nor in the daytime,
And liveliness and passion,
Never sets from its lights.

In another instance, the poet presents love as the very reason for the existence of heaven and views it as an escape from the depths of hell. He describes the experience of being immersed in his emotions, where he awakens at dawn, enveloped in the memories of love (Shamlou, 2009: 498).

حضورت بهشتی است که گریز از جهنم را توجیه می-کند
در پایی که مرا در خود غرق می-کند
و سپیده-دم با دستهایت بیدار می-شود

Translation:

Your presence is a paradise,
That justifies my scape from the hell
A sea that drowns me within
And the dawn wakes up with your hands.

It's important to acknowledge that at times, "love in Shamlou's poetry transcends the conventional dynamics of a lover and a beloved." In these instances, the lover and the beloved become so entwined with each other that a profound union is forged, ultimately leading to the perfection of an individual. In this union, there is no longer a sense of one dominating the other (Zarkani, 2008: 520). The following poem exemplifies this union between the lover and the beloved in Shamlou's poetry (Shamlou, 2009: 458):

من و تو یک دهانیم ،
که با همه آوازش به زیباترین سرودی خواناست
من و تو یک دیدگانیم،
. که دنیا را هر دم در منظر خویش تازه-تر می-سازد

Translation:

You and I are one mouth,
singing the most beautiful song
You and I are one vision,
making the world fresher every time in its perspective.

In the poetry of Mohammedali Yaseen Taha, the theme of love also finds its expression, and one particular poem serves as a notable example of this theme (Yaseen Taha, 2016:1):

بیریا وان روژان دکهم،
ئهوان روژین ئیکهم هه ناسه یین شعرئ

ژ سینگی ته بازدهم دبوون،
 نهوان روژین تهف سورگولان بی بشکفین
 ل پشت شعرین مه، دناف دهستین لهرزاین مه،
 خو دغه شارتن، بیړیا وان روژان دکهم .

Translation:

I yearn for those days,
 When the first breaths of poetry emanated from your heart,
 When the roses, yet to bloom,
 Concealed themselves behind our verses, within our trembling hands.
 I long for those days.

In the verses of Mohammedali Yaseen Taha, love assumes a diverse range of hues and dimensions, mirroring the multifaceted nature of love in Shamlou's poetry. Love emerges as a compelling force that propels the poet's emotions and experiences into the realms of fervor and unwavering devotion. Notably, in Taha's literary compositions, love transcends the confines of conventional romantic connections between individuals, instead embarking on a more expansive and profound exploration of the complex tapestry of human emotions.

Taha's treatment of love delves into its complexities and multifaceted nature. In his poems, love isn't merely a transient feeling but a deeply ingrained part of the human experience. It can be a source of solace and resilience, offering a sense of purpose and hope amidst life's challenges and tribulations.

Furthermore, much like Shamlou, Taha's portrayal of love often transcends conventional boundaries. It reaches a level where the boundaries between lover and beloved blur, giving rise to a profound union. In this union, individuals become intertwined in a way that goes beyond the ordinary, resulting in a transformation and elevation of the self.

Taha's exploration of love in his poetry is a testament to the enduring power of this universal emotion. Through his verses, he delves into the depths of the human heart, uncovering the profound impact that love can have on our lives and the enduring themes it weaves into the fabric of our existence.

As evident from the preceding poem, the poet closely associates the genesis of his poetry with the love he encountered during his formative years. In this context, he perceives his initial verses as being birthed from the heart of his beloved, following the flow of his thoughts. This profound connection with his early experiences of love leads to his nostalgia for those days.

Mohammedali Yaseen Taha's immersion in love is so deep that he yearns to kiss his lover's fingers ceaselessly, and every natural phenomenon serves as a trigger, evoking memories of his beloved's visage. However, over time, these recollections tend to fade to some

extent. It's noteworthy that he finds no obligatory reason to tender kisses to his lover's fingers (Yaseen Taha, 2016:1).

ل فیره چیی دی نینه،
ژ بلی ئاسمانه کی بی داوی،
و که شتییه کا دووگیان،
کول سهر پتله سهرمه ستان،
سه مایا دوورپی ب مه دژهن،
ل فیره ، نه ئاوازا باخچه ی و نه سروودا سورگوله کی،
تیرا به هانه یه کی ناکهن، بو هه مبیژا وان تلین ته.

Translation:

Here, all that exists is an infinite sky,
And a gravid vessel navigating the turbulent waves,
They perform a distant dance for our delight.
In this place, neither the melodies of the garden nor the ballads of
crimson blooms,
They serve as a pretext for caressing your fingers.

When the poet yearns for his beloved, he articulates his longing by invoking elements from the natural world. In doing so, he likens the magnitude of his longing to the vast expanse of the oceans:

ل فیره و د جهرگی ئاتلاننیک دا،
ئوقیانوسه کی بیریا ته دکهم.

Translation:

In the midst of the Atlantic, within my heart,
An ocean, I long for you.

Even when the world is enveloped in the deepest, darkest night, and fear lingers in his heart, he still recalls his beloved, feeling an insatiable longing to caress their hair (Yaseen Taha, 2016:1):

شه ف ب دهرده و تاری!
له شی ره شی شه فی و، تلین من بیریا فه مالینا پرچا ته دکهن.

Translation:

The night is painful and dark!
In this black figure of the night, my fingers are in longing to caress.

When Shamlou contemplates love, he doesn't merely perceive it as a sonnet but envisions it as an epic capable of upending the status quo. This perspective highlights the poet's portrayal of love as a dynamic phenomenon. Shamlou acknowledges that every passing moment has the potential to usher in transformative shifts (Shamlou, 2009:99):

آن جا که عشق غزل نیست
حماسه ای است که همه چیز را
صورت حال باژگونه خواهد بود.

Where love is not a lyric
It is an epic that has everything
The current situation will be a disaster.

It's essential to highlight that in Shamlou's poetry, love isn't characterized by romantic sorrows and fervor. Rather, it reflects a reverence for love. According to him, love's essence intertwines turbidity and darkness with elements of purity and lightness. Love, in his poetry, embodies a fusion of melancholy and joy. This love flows within a narrative of darkness and societal hardship. Perhaps these circumstances compelled Shamlou to compose romantic poems as a response to the urgency and helplessness of the times (Poornamdarian, 2010: 131).

In the upcoming poem, Shamlou's perspective and stance towards love warrant significant attention. He portrays love as a force that enables individuals to bear the burdens of life. He symbolically likens the hardships of the world to a turbulent sea surrounded by stormy clouds. In this context, it is only love, akin to a sturdy vessel, that guides its passengers safely to the shores of tranquility and security (Shamlou, 2009:595):

آن گاه به درياي جوشان در آمديم
با گردابهاي هول و خرسنگهاي تفته
اينک درياي ابرهاست، اگر عشق نيست
هرگز هيچ آدميزاده را تاب سفري اين چنين نيست

Then we turned into the boiling sea
With whirlwinds of horror and tuff stones
Now it is a sea of clouds, if it isn't love
No human being can ever endure such a journey.

Mohammedali Yaseen Taha, like Shamlou, points to the importance and value of love and considers all the elements of nature to be caused by love, which are watching and lamenting the distance from the beloved and wanting to be connected, in fact, the poet with this imagery It depicts love in front of the eyes of the audience (Yaseen Taha, 2016:1):

د فئي وهغري دا؛

ته ف شيعرين من ژ دلي بانندهيه كي دهر دكه فن:
كو شه ف ه كي دخواست د ناسماني چافين ته دا بفریت،
وژ كانيكين زه لالين دلي ته تير ثاف ببیت.
هه فوه غهر، ل فیره و ل ژير دهستين خوداي، ناسمانه كي پیريا ته دکه م .

Translation:

On this journey,
All my verses originate from the heart of a bird,
Which one night aspired to soar through the skies of your eyes,
And bathe in the waters of a crystal-clear spring your heart.
My co-traveller, here, beneath the watchful gaze of God, I miss you as much as the vast sky.

Shamlou portrays love as a sudden occurrence, erupting like a brilliant sun, revealing its countenance and illuminating everything, rousing people from their slumber. It imparts to them the knowledge of life's affairs (Shamlou, 2009: 1004):

ناگهان عشق

آفتاب وار نقاب برافکند

و بام و در، به صوت تجلی در آکند

شعشعه آذرخش وار فروکاست، و انسان برخاست.

Suddenly love

Sunny-ish will throw off the mask

And the roof and the door will burst with the sound of manifestation

The thunderbolt beam fell, and the man stood up.

In a beautiful poem, he regards love as the source of joy and vitality for his once desolate heart. Love has ignited a fiery passion within him, breathing life into his heart, even if it's a perilous one. He regards this existence of love within him as invaluable and expresses his optimism about its presence. Moreover, he views love as the catalyst for the flourishing of the forest of hope and tranquility within his heart, bringing him happiness and contentment (Shamlou, 2009: 337):

من فکر می‌کنم هرگز نبوده قلب من این گونه، گرم و سرخ
احساس می‌کنم در بدترین دقایق این شام مرگزای
چندین هزار چشمه خورشید در دلم می‌جوشد از یقین
احساس می‌کنم، در هر کنار و گوشه این شوره‌زار یأس
چندین هزار جنگل شاداب ناگهان می‌روید از زمین.

I think my heart has never been like this, warm and red

I feel in the worst moments of this deadly dinner

Several thousand fountains of the sun are boiling in my heart with certainty

I feel despair in every corner of this salt marsh

Several thousands of lush forests suddenly disappear from the earth.

Freedom

The second prevalent theme that runs through the poems of both Shamlou and Mohammedali Yaseen Taha, and which stands as one of the most coveted elements of human aspiration, is freedom. It is crucial to recall that "the discourse on freedom should be closely associated with the constitutional movement. Before the constitution, the concept of freedom had not manifested in any significant manner, and it emerged concurrently with the constitutional movement, taking on the connotations of Western democracy" (Shafi'i-Kadkani, 2010: 35). In light of this, it can be asserted that "freedom in the realm of Persian language and literature assumes various meanings contingent upon the era, location, time, and societal circumstances. It is important to note that the concept of freedom has experienced fluctuations, each era imbuing it with a distinct essence, the most fundamental of which is that freedom entails liberation from all constraints that confine an individual within a specific sphere" (Toghiani, 2009: 134).

Consequently, freedom in any given society is molded by the prevailing conditions of that society. In this context, freedom is frequently synonymous with the pursuit of emancipation from government restrictions. A free individual should possess the capacity to critically assess and express opinions on all matters within an unrestricted sphere, guided by their own reasoning and logic, without facing governmental impediments. Notably, this concept of freedom should not be confined to a particular individual or group but should extend inclusively to encompass all members of society.

Shamlou himself provides a personal definition of freedom, asserting that "in our hearts, we all yearn for something called freedom. To me, freedom signifies humanity's liberation from superstitions. Therefore, freedom is not a mere concept that can be dismissed; rather, it is a lofty objective for which we strive and ultimately attain" (Dianush, 2015: 25). It's important to underscore that Shamlou is a committed poet with a deep dedication to this concept, evident throughout his poems. He perceives poetry as a tool for articulating resistance, and as such, his references to "freedom" can be both explicit and symbolic, serving various purposes (Falihat Khah, 2015: 63).

In light of these definitions, we will examine the concept of freedom in the poems of Shamlou and Mohammedali Yaseen Taha. It's worth noting that Shamlou holds freedom in such high regard that he occasionally elevates it to a divine status, as exemplified in the following verse (Shamlou, 2009: 746):

سکوت آب می تواند خشکی باشد و فریاد عطش سکوت،
گندم می تواند گرسنگی باشد و غریو پیروزمند قحط
همچنان که سکوت آفتاب ظلمات است،
اما سکوت آدمی فقدان جهان و خداست،
غریو را تصویر کن! عصر مرا

The silence of water can be dryness and the cry of silence thirst.

Wheat can be hunger and the victorious cry of famine

As the silence of the sun is darkness,

But human silence is the absence of the world and God.

Picture the roar! my era

As evident from the aforementioned poem, Shamlou initially reflects upon the themes of silence and stillness, using eloquent imagery to connect various natural phenomena with both silence and vocal expression. Subsequently, he delves into his perception of humanity, interpreting silence as a representation of human oppression and the absence of freedom, almost akin to a world devoid of God's presence. Conversely, he envisions humans as advocates for freedom through their cries and chants, believing that true freedom manifests when they are unburdened.

In the context of this poem, it's essential to note that "Shamlou penned this composition five years prior to the revolution and published it five years before the revolution." It appears as though he anticipates that the emergence of a government aligned with the divine nature will also usher in a newfound era of freedom. In essence, Shamlou consistently equates freedom with the existence of God throughout different periods in history, perceiving the world and hope as intertwined with the divine (Baqaei, 2016: 33).

In another instance, Shamlou expresses hope for the future, acknowledging that life is not simply bleak, but that the soil is fertile and lost companions find their liberation in purity (Poornamdarian, 2010: 90). Consequently, he speaks with optimism about freedom, firmly believing that the somber and oppressive years, along with his tearful days, will pass. He views life not as a snare for humanity but as a beacon of hope, a path toward emancipation and the attainment of freedom (Shamlou, 2009: 209).

سال روزهای دراز و استقامت‌های کم،
سالی که غرور گدائی کرد
زندگی دام نیست،
عشق دام نیست،
حتی مرگ دام نیست
چرا که یاران گمشده آزادند،
آزاد و پاک.

The long years and little endurance.
The year when pride begged
life is not a trap
love is not a trap
Even death is not a trap
Because the lost comrades are free,
free and clean.

Sometimes in Shamlou's poetry, "love and struggle go together, and the victory and the arrival of the days of freedom are the same day that the poet rests next to the beloved in eternal light" (Salehi Moghadam and Asgharanjad, 2012: 86). It must be said that in the witness of the preceding example, the phrase "Never sleepless night" expresses constant and unbreakable oppression that can end with a romantic look and lead to the dawn of freedom. In this poem, Shamlou is of the opinion that love is liberating and freedom will come (Shamlou, 2009: 453):

نگاهات، شکست ستمگری است
نگاهی که عربیانی روح مرا از مهر، جامهای کرد
بدانسان که کنون‌ام،
شب بی‌روزن هرگز،
چنان نمایند که کنایتی طنزآلوده بوده‌است
و چشمانت با من گفتند، که فردا روز دیگری است.

Your glance is the defeat of oppression
 A glance that made my soul naked
 As I am now,
 the lightless night has never acted as if it was a humorous allusion
 And your eyes told me that tomorrow is another day.

Mohammedali Yaseen Taha, like Shamal, has given great importance to freedom, with the difference that he sees freedom as the slavery of the hungry, and he wishes that the necks of responsible and beautiful people be freed from slavery and exploitation until the land is freed. He should see the golden ones that are under wheat cultivation and people are not enslaved and exploited by baking bread from those wheats and using them (Yaseen Taha, 2016: 71):

گهردهنا مروفتایى نازا بیت،
 گهردهنا مراری لسهر نازاتر...
 ژگوپیتکا چیاى دگهل دهشتی دپه یقم،
 خوزین وان زهفین زیری وانا دبیته نان.

Translation:

The sins of humanity be forgiven.
 The pearl-full necks, more forgiven...
 I speak to the plain from the top of the mountains,
 Blessed are the lands whose gold turns into bread.

In another context, Mohammedali Yaseen Taha reiterates a similar theme, elucidating the concept of freedom by correlating it with the eradication of hunger. He posits that the attainment of freedom is contingent upon the elimination of hunger, asserting that the realization of this goal will emancipate humanity. It is noteworthy that Yaseen Taha presents individual and social freedom as interconnected and interdependent facets of human existence. His perspective underscores the intrinsic relationship between these two dimensions, prompting him to initially address the concept of individual freedom.

This nuanced viewpoint underscores the poet's belief that individual freedom, or the autonomy of each person, constitutes the foundational building block upon which broader societal freedom is constructed. In essence, he perceives individual freedom as a prerequisite for the establishment of a just and liberated society. By emphasizing the essential connection between individual and social freedom, Yaseen Taha underscores the symbiotic nature of these two aspects, indicating that the realization of one inevitably fosters the realization of the other:

In another place, he again introduces freedom and freedom depending on the absence of hunger and believes that if the hungry and soldiers are free and achieve freedom, their children will also achieve freedom and solve all the problems of the society. knows poverty and hunger:

گهردهنا برسبان نازا بکهن،

گه رده نا سه ريزان نازاتر،
 گه رده نا زارويي سه ريزه كي زي،
 كو لهر بيته نا كه بابين سه ريزا زكوژه كي،
 د خه يلا نانه كي دا مايي،
 نازا بكن (همان)

Translation:

May the sins of the hungry be washed away.
 The sins of a soldier, more forgiven,
 And the sins on the shoulders of the soldier's son
 who is left in the imagination of a bread,
 with the smell of a barbecue of a soldier-killer
 be forgiven.

Poverty

Another issue that is related to humans and is clearly visible in the poems of the discussed poets is the issue of poverty and lack of wealth. Shamlu has a special view on the issue of poverty, the poor and the poor and mentions this issue in many poems, for example, the following poem can be mentioned (Shamlou, 2009: 349):

ارابه هائي از آن سوي جهان آمده اند
 بي غوغاي آهنها كه گوشه هاي زمان ما را انباشته است
 ارابه هائي از آن سوي زمان آمده است
 گرسنه گان از جاي برنخاستند،
 چرا كه از بار ارابه ها عطر نان گرم برنمي خاست
 برهنگان از جاي برنخاستند،
 چرا كه از بار ارابه ها خش خش جامه هائي برنمي خاست.

Chariots have come from the other side of the world
 Without the noise of irons that have accumulated in the ears of our
 time
 Chariots have come from the other side of time
 The hungry did not get up,
 because the aroma of warm bread did not come from the carts.
 The naked ones did not get up,
 because there was no rustling of clothes from the load of the carts.

As evident from the preceding poem, the poet makes allusion to the construction of a railway line, a significant and labor-intensive endeavor that has engaged the efforts of many. Despite the advent of such modern infrastructural developments, the underlying issue of poverty and hunger persists. The poet, in his verses, laments that despite the presence of these advanced facilities and resources, the simple, yet fundamental, satisfaction of the poor, symbolized by the aroma of warm bread, remains elusive.

Mohammedali Yaseen Taha similarly addresses the pressing concern of poverty, and he does so with a poignant emphasis on the word "bread." This linguistic emphasis underscores his deep-seated

concern for the basic sustenance and well-being of those afflicted by poverty. Through his eloquent expression, he highlights the poignant contrast between the grandeur of societal progress and the enduring struggle for the most elemental of human necessities – nourishment (Yaseen Taha, 2016: 71):

نان هٚجه ته ک بوو، بهٚینه فه مال ،
 نان هٚجه ته ک بوو ژ مال دویره که فین،
 نان دهسٚٚیکه ک بوو بو شه ٚی،
 نان داویا ناشٚٚخوازه کی بوو.

Translation:

نان بهانه ای است که به خانه برگردیم،
 نان بهانه ای است که از خانه دور شویم
 نان آغازی بود برای جنگ،
 نان پایان تلخ صلح جویی بود.

Bread was an excuse to return home.

Bread was an excuse to go away from home

Bread was the beginning of war.

Bread was the bitter end of peacemaker.

As evident from the aforementioned text, the poet adeptly broaches the subject of poverty, characterizing it as the root cause of conflict and violence. He acknowledges that when the inhabitants of nations undertake journeys, their primary motivation is often the quest for sustenance, symbolized by a simple piece of bread. The poet vividly portrays this pursuit, which sometimes necessitates leaving behind one's home and family, as a form of captivity to the dire circumstances of poverty.

Shamlou, too, effectively captures the cyclical nature of seasons and the persistent nature of poverty. He observes that the specter of poverty never truly dissipates, such that with the onset of the autumn season, the pangs of hunger resurface once more. This portrayal underscores the inescapable and unrelenting nature of poverty, which persists despite the changing seasons and ongoing cycles of life (Shamlou, 2009: 627):

صبح پائیزی در رسیده بود
 با بوی گرسنگی در رهگذرها.

Autumn morning had arrived,

With the smell of hunger in passers-by.

In another place, he well mentions the issue of poverty and with a sigh of regret, he considers the poverty of people as a factor that has destroyed their virtue and personality, but he himself admits that in his society, there is no escape from It is not poverty and it should be accepted and satisfied with its existence (Shamlou, 2009: 629):

اي دريغ! اي دريغ! كه فقر
 چه به آساني احتضار فضيلت است
 به هنگامي كه تو را از بودن و ماندن چاره نيست
 بودن و ماندن و رضا و پذيرش.

Mohammedali Yaseen Taha, like Shamlou, expresses the concerns of poverty in his poems and introduces the cause of all his misfortunes as poverty and lack, he well tries to survive and make living. He introduces the negotiation and says that he was thrown into prison because of make living, he even considers poverty and want to be the cause of all the killings and he says the following (Yaseen Taha, 2016: 71):

نان هيجه ته كه بوو بؤ دانوستاندي،
 نان دهليفه يه كه بوو بؤ رشتا خوئي،
 سه را ناني كوشتن دبوو،
 ناني جهين مه ل پشت شفشان دكر.
 پي ناني داويا سه ريزه كي بوو،
 پي ناني دهستپيكا ژيانا زاروكين هه مان سه ريز.

Translation:

Bread was an excuse for negotiation.
 Bread was an opportunity to shed the sweat of the forehead
 They were slaughtered for bread.
 It was this bread that placed us behind the bars
 Poverty was the end of a soldier's life.
 Breadlessness was the beginning of the life of children of the same
 soldier.

Shamlou, much like Mohammedali Yaseen Taha, draws attention to the dire poverty and destitution faced by individuals who lack even the basic necessities of shelter and sustenance. He vividly illustrates the plight of the people in his homeland, highlighting their profound deprivation. In these circumstances, the people are left without a refuge to shield them from the harsh cold of the seasons. Instead of finding respite on soft pillows, they are compelled to rest on the unforgiving pavements of the streets. This stark imagery serves as a poignant portrayal of the extreme hardships faced by those who are marginalized and impoverished, emphasizing their lack of access to even the most fundamental comforts of life (Shamlou, 2009: 135):

شب پاييز مي لرزد به روي بستر خاكستر سيراپ ابر سرد
 سحر با لحظه هاي ديرمانش مي كشاند انتظار صبح را در خويش
 دو كودك بر جلوخان كدامين خانه آيا خواب آتش مي كندشان گرم؟
 سه كودك بر كدامين سنگفرش سرد،
 صد كودك به نمناك كدامين كوي؟

The autumn night trembles on the ash bed watered by the cold cloud
 With its late moments, dawn awaits the morning

Two children on the porch of which house, does sleeping make them warm?

three children on which cold pavement,
hundred children as a dew of which alley?

In another instance, he once more depicts the impoverished members of society, characterizing them as individuals so profoundly afflicted by extreme destitution that they resort to using snow as a substitute for clothing during the bitterly cold winter season. This stark imagery underscores the desperate conditions faced by these marginalized individuals, highlighting the depths of their poverty and the lengths to which they must go to endure the harsh realities of their circumstances (Shamlou, 2009: 247):

برف پاییز پایان ناپذیر بود،
اما مردمی از کوچه‌ها به خیابان می‌ریختند
که برف، پیراهن گرم برهنگیشان بود.

The autumn snow was endless.

But people were pouring from the alleys to the street
that the snow was their warm naked shirt.

Mohammedali Yaseen Taha employs a poignant metaphor to illustrate the pervasive poverty within his society and the precarious situation faced by the city's orphans. He skillfully portrays this dire reality by likening it to a heartfelt act of cooking pieces of bread with his emotions. This metaphor conveys the depth of his compassion and empathy for the less fortunate, as he gradually nurtures and sustains them with the warmth of his emotions.

Through this metaphorical expression, Taha conveys a profound message about the extent of poverty and deprivation in his community, emphasizing the emotional investment required to support those in need. It underscores the idea that, in the absence of material wealth, the power of empathy and compassion can serve as a source of nourishment and solace for the most vulnerable members of society (Yaseen Taha, 2016: 46):

هتیدی هتیدی زکی ستویین باژیری،
ب فیانی تیر دکهم ، و برسیویون پروومه‌ته که.

Translation:

I make a piece of soft bread with my feelings

I slowly fill the breath of the orphaned children of the city with my sentiments.

Hunger is an honor.

Shamlou is tormented by the poverty and deprivation of the people of his land to such an extent that even being alone with his lover makes him think and says that if he does not have bread and thinks about the poor, he can write poems. Sing beauty for your love (Shamlou, 2009: 548):

از دستهای گرم تو،

کودکان توأمان آغوش خویش
سخنهای می توانم گفت،
غم نان اگر بگذارد.

From your warm hands
Children in their arms
I can say words,
Sad if he leaves bread.

Death-Thinking

One of the intellectual commonalities explored in the poems of Shamlou and Mohammedali Yaseen Taha is their approach to the concept of death. It is important to recognize that "death is a multifaceted and intrinsic facet of life that remains enigmatic; as such, it defies clear articulation and remains an unrepeatably experience" (Motamadi, 1988: 23). This inherent complexity of death, coupled with diverse interpretations and definitions, has led each poet and writer to express their unique perspectives on this phenomenon. How individuals perceive death is largely influenced by their intellectual framework and life circumstances. Consequently, different individuals develop distinct mental images of death, despite its singular nature, molding it according to their own beliefs and perceptions.

This diversity of perspectives regarding the nature of death is evident in the poetry of both Shamlou and Mohammedali Yaseen Taha, as exemplified by the following instances in their works.

Shamlou considers death as an element that will come to humans without any trouble, and in this regard, he implicitly and secretly introduces death as a reward and demand (Shamlou, 2009: 756):

انعام را به طلب دامن فراز کرده‌اند،
که مرگ بی دردسر تقدیم می‌کنند
مردگان را به رفها چیده‌اند،
زندگان را به یخدانها
گرد بر سفره سور ما در چهره‌های بی‌خون همکاسگان می‌نگریم.

They have raised the reward to demand,
that provide a hassle-free death
They put the dead on the shelves,
the living to the glaciers
Around the table, we look at the bloodless faces of our colleagues.

In another place, he introduces death as a scary element that can happen at any moment, in fact, Shamlou mentions death as a long and cruel wait whose existence will be certain and painful (Shamlou, 2009: 536-537):

آری، مرگ، انتظاری خوف‌انگیز است؛
انتظاری که بی‌رحمانه به طول می‌انجامد
مسخیست دردناک، که مسیح را شمشیر به کف می‌گذارد

در کوچه‌های شایعه، تا به دفاع از عصمتِ مادر خویش برخیزد.

Yes, death is a terrifying expectation;
A cruelly long wait
Painful metamorphosis, which leaves Christ to the ground with a sword
In the streets of rumor, to defend on his mother's innocence.

Indeed, it is essential to recognize that Shamlou has rendered death a palpable and concrete facet of existence, placing it on equal footing with life. He envisions himself existing within a realm where these two seemingly divergent elements, death and life, coalesce into a singular reality. From his perspective, these two facets form a unified continuum, and the presence of one does not negate the existence of the other. This perception underscores Shamlou's distinctive approach to the profound duality of life and death, positioning them as intertwined components of the human experience (Shamlou, 2009: 276):

گرچه انسانی را در خود کشته‌ام،
گرچه انسانی را در خود زاده‌ام
گرچه در سکوت دردیبار خود مرگ و زندگی را شناخته‌ام
اما میان این هر دو شاخهٔ جدا ماندهٔ من، میان این هر دو
من لنگرِ پر رفت و آمد درد تلاشِ بی توقفِ خویش‌ام.

Although I have killed a human being in me,
Although I gave birth to a human being in myself
Although I have known death and life in my painful silence
But between these two - my separated branch, between these two
I am the constant anchor of the pain of my non-stop effort.

Mohammedali Yaseen Taha is another poet whose works prominently feature the theme of death within his literary work. An illustrative example of this theme can be found in the following poem (Yaseen Taha, 2016: 1):

دهما مان د من دا مری،
وه‌غهر دسینگی من دا فه‌ژیا.
د ئیشاره‌کا سئبهره‌را چناری،
دایک و باب و وه‌لات،
سواری پتیلین وه‌غهری بوون.
و من و جیران و چهند وه‌لاتیان،
ل سه‌ری کولانی، ل نیفا فلکه‌ی،
له سه‌ر دیواری مه‌دره‌سی،
ب پاته‌بی ره‌ش خو ژیرفه‌کر.

Translation:

When staying in my arms died
Travel flourished in Sinam
sunset,
under the shade of a plane tree,
Mother, father and homeland

They rode the waves of travel,
 Me, my neighbor and some compatriots
 At the end of the street, in the middle of the road, on the school wall,
 In a few words on black letters,
 We build with ourselves.

In the aforementioned poem, the poet subtly perceives death as a commencement that initiates from his own arms and culminates in the shrouds of mourning, accompanied by tears streaming from his eyes. The poet's perspective on the theme of death, as conveyed in this poem, is indicative of his belief that death does not represent the ultimate termination of life; rather, it marks the onset of an extensive and enduring journey.

Similar to Shamlou, Mohammedali Yaseen Taha regards death as an inevitable and imminent phenomenon. However, he keenly observes the pervasive fear and trepidation surrounding death within a hypocritical society. In his poem, he addresses this phenomenon in the following manner (Yaseen Taha, 2016: 47):

مه ب ههفرا دستری:
 نهوژ مرئی د پرن!
 و د ژینی دا ب نهیئی،
 بو هه مبیژا عه شقی دفرن،
 و د مائی دا بو مرئی،
 هیژ نه هاتی ژترسا دمرن!
 و ژترسادا بو حسایی،
 هزار جه ج و عومران دکرن.

Translation:

We sang together:
 They are full of death!
 And they secretly fly into the arms of love
 and in their existing for death,
 They die of fear before its arrival!
 And out of fear for the day of reckoning,
 They buy a thousand Hajj and Umrah.

As it can be seen from the above poem, the poet sees death as an element that fills the entire volume of human beings and may reach its end at any moment, on this basis, he observes hypocritical and sinful human beings, which They believe and feel its presence around them because they have fully realized that there is a reckoning ahead of them, for this reason, they take a step towards Hajj in order to atone for their sins. Doomsday be safe.

Sadness

The pervasive theme of sorrow and melancholy is another notable commonality present in the poems of both Shamlou and

Mohammedali Yaseen Taha. Concerning Shamlou, it is crucial to recognize that "anxiety is the central domain of Shamlou's poetry, encompassing his entire life. His sorrows, therefore, can be attributed to both personal and societal sources, originating from his keen observations of hardship, oppression, and injustice" (Sahib Eftekhari, 1999: 122).

It's also worth noting that Shamlou reflects on the environment and atmosphere of the cities where he was compelled to reside during his childhood. He expresses discontent with the surroundings in which he grew up, recalling his experiences in the small town of Khash. In this context, he paints a vivid picture of a disheartening landscape marked by aridness and a dearth of trees and water. These early life experiences, he asserts, have significantly shaped his perceptions and acted as a reflective mirror, capturing everything that shines upon him from the external world (Pashaei, 2002: 614).

Consequently, Shamlou's poetry is profoundly influenced by life's vicissitudes, including personal struggles and the broader social issues he has witnessed and encountered throughout his lifetime.

In a poignant poem, Shamlou envisions himself as a semblance of a living being, slumbering within the confines of an imaginative coffin, immersed in a profound melancholy. The weight of this sorrow weighs heavily upon the poet's heart, rendering him outwardly silent. However, within the depths of his inner self, a resounding cry echoes as vast as his breath. This internal turmoil is a constant presence throughout his life, persisting despite the poet's perception of existence as a seemingly ephemeral and insubstantial essence, akin to the transient nature of the wind (Shamlou, 2009: 94):

زنده این گونه به غم، خفته‌ام در تابوت، حرف‌ها دارم در دل می‌گزم لب به سکوت
دست بردار که اگر خاموشم، با لبم هر نفسی فریاد است
به نظر هر شب و روزم سالیست، گرچه خود عمر به چشمم باد است

Alive like this to sadness, I am sleeping in a coffin, I have words in my heart, I bite my lips to silence.

Stop because if I am silent, every breath is a scream with my lips
It seems to me that every night and day is a year, although life itself is a wind in my eyes.

Shamlou's heart is laden with profound sorrow that envelops his entire being, at times pushing him to the brink where he envisions even the celestial gods descending from the heavens to the earthly realm. Yet, despite the overwhelming weight of the sorrows that envelop him, he eventually ceases his lamentation, expressing a sense of regret in his tone (Shamlou, 2009: 227):

دیگر جا نیست، قلبت پر از اندوه است
خدایان همه آسمان‌هایت برخاک افتاده‌اند
چون کودکی بی پناه و تنها مانده‌ای از وحشت می‌خندی

او غروری کردن از گریستن پرهیزت می دهد.

There is no more room, your heart is full of sorrow
 Gods, all your heavens have fallen to the ground
 You are laughing because you are a helpless and lonely child
 Being proud prevents you from crying.

In his poems, Mohammedali Yaseen Taha similarly delves into the pervasive sadness that engulfs his entire being. One of the most tormenting facets of this sorrow for Yaseen Taha is the profound sense of loneliness and abandonment. As he traverses a path that leads toward oblivion and non-existence, he vividly imagines his existence as akin to being left behind by a caravan, isolated in the midst of a desert fraught with fear and confusion. In this desolate landscape, where the paradises of religions wander aimlessly, his overwhelming sense of solitude casts him as a figure marked by profound sadness and desolation (Yaseen Taha, 2023: 1):

دهما ژ نه مانی به رهف نه بوونی دجووم،
 یهک هه بوون ل بیرا من بوو: نه ز پاشماپن کوچهر و به دوین؛
 عه وره کن بارگرتیج بی باران؛ بایهک، پر ژ سترانین بیابان؛
 مه لویلیا چیرۆکن کاروانیان.
 نه ز، هه فزمانی تنیاتیان؛ به رزه بووی دافین ناسمان و ئولان؛
 هه فوه غیری با و باران و ئافان

Translation:

In the passage from non-existence to non-being,
 Only one existence was in my mind:
 I am the remainders of the nomads and bedouin,
 A fluffy rainless cloud,
 A wind, full of desert songs,
 The sadness of caravan stories.
 I, the companion of loneliness;
 Lost in the trap of skies and beliefs,
 Companion of wind, rain and waters.

In another instance, he delves into the profound sadness that shrouds his very existence, leading to outbursts of overwhelming sorrow and anguish. The tears that well up in his eyes become so abundant that they seem capable of cleansing the entire earth. In response to this surge of emotions, Yaseen Taha endeavors to conceal his sorrow by wiping away the tears that have welled in his eyes, as if attempting to regain composure and mask the depth of his inner turmoil (Yaseen Taha, 2023: 1):

ئهردی تیکدا بشوین،
 دهستان ژ مرو فان پر خاک بکهین،
 روئندکان ژ چافان پاک بکهین.

Translation:

Let's wash the floors
 Let's fill our hands with a handful ashes of people

Let's wipe the tears from our eyes and cheeks.

In the above poem, Yaseen Taha hides his sadness, but on the other hand, Shamlou shows his sadness more. Sometimes he likens himself to a gloomy Butimari, who is sitting on the edge of the sea in a state of sadness, and constantly eats the sadness of the times. Sometimes, he compares himself to a pine tree full of sorrow, which has not rained for many years, a rain that is a symbol of joy and happiness, and in the end, he lives in a house full of sadness. He takes it and keeps hitting the hand of regret on his forehead (Shamlou, 2009: 338):

همچون بوتیمار مجروحی نشسته بر لب دریاچه شب، می خورد اندوه شامگاه اندیشناک
 وخسته و مغموم
 من همین و خسته و اندیشناکم چون غروب شوم، همچو بوتیمار بر لب دریاچه شب،
 می خورم اندوه
 آن چنان چون کاج پیری پر غبارم، من که گویی دیرگاهی رفته کز ابری نم نمی باران نباریده
 است
 می کشم بی نقشه در غم خانه خود پای، می کشم بی وقفه بر پیشانی خود دست...

Shamlou is suffering from pain and sadness to such an extent that he considers himself to be one with pain and sees his entire being full of sadness. In the example above, he compares his body to a cylinder. A person who is completely covered by pain and sorrow and sees his body as phosphorescent color from the tortures of grief and sorrow, he sees everything with the color and symbol of grief in his full wakefulness. He says that Shamlou's attitude towards the phenomena of the world has created a sad state in him (Shamlou, 2009: 972):

من درد بوده‌ام، همه من درد بوده‌ام گفتم پوست واره‌پی استوار به دردی،
 و هر اندامم از شکنجه فسفرین درد مشخص بود
 در تمامت بیداری خویش هر نماد و نمود را با احساس عمیق درد دریافتم

It's important to note that Mohammedali Yaseen Taha often addresses the melancholy that stems from the separation of a dear friend or beloved. The anguish and sorrow he experienced due to the physical or emotional distance between himself and his cherished subject infuse his poems with the pervasive hues and fragrances of sadness. This emotional resonance results in the poet's heart yearning for his beloved with a depth that can be likened to the vastness of the oceans, highlighting the profound impact of this separation on his emotional landscape (Yaseen Taha, 2016: 1):

ل فیره و د جه رگن ئاتلانتیکدا،
 ئوقیانوسه کی بیریا ته ده کهم.

Translation:

In the midst of the Atlantic, within my heart,
 An ocean, I long for you.

Like Shamlu, he talks about the symbol of the night and its darkness to show the intensity of his sadness, which has taken over the poet's

heart, but this sadness that covers the poet's existence is still from the separation of his beloved. that the poet wishes to run his hands through his beloved's hair again and reduce his sadness in this way:

شہ ف ب دہردہ و تاری!
 لہ شئی ریشی شہ فئ و
 تلین من بئریا فہمالینا پرچا تہ دکہن. (ہمان)

Translation:

The night is painful and dark!

The black body of the night,
 And my fingers long caressing your hair.

It must be said that the sadness that has affected Shamlou is very extensive, so that he begins to sing laments and laments to himself in a crying state, he goes to his room in his lonely corner. Day and night, he laments and always has the thought that he does not see a share of happiness in his life, for this reason, he describes his forehead as a tablet that Satan does not know. He interfered in it, or God is the cause of his sadness and distress (Shamlou, 2009: 892):

نہ من نمی خواہم باشم، تنها نوحہ خوانی گریان
 می بینی؟ کار من این شدہ است کہ بیام بہ اتاقم
 ما ہر شام و بہ خاموشی خورشیدی دیگر کلماتی دیگر گریہ کنم
 گاہ با خود می گویم: سہم ما پنداری شادی نیست
 لوح پیشانی ما، شہر کہ را خوردہ؟ خدا یا شیطان؟

No, I don't want to be, only a crying lament
 do you see? My job is merely to come to my room
 We cry every evening and to the blackout of the sun, other words
 Sometimes I say to myself: our share is not the idea of happiness
 Our forehead tablet, which city did it eat? God or Satan?

Pournamdarian speaks of the sadness that has affected Shamlou's life, "There was not a single happy day in my life, like a wandering soul, I searched the dungeons of life in search of this illusory happiness. Alas, there is not a drop of oil left in my lamp to continue burning" (Poornamdarian, 2010: 96). For this reason, he sees himself as a hen that mourns in the middle of the night, a hen whose water and food is the blood of his heart and moaning (Shamlou, 2009: 333):

من ہمان مرغم بہ ظلمت باژگون، نغمہ اش وای
 آب خوردنش جوی خون، من ہمان مرغم کہ وای آواز او
 سوز مایوسان ہمہ از ساز او، او ز شب در وای و شب دل شاد از اوست
 شب، خوش از مرغی کہ در فریاد از اوست، گاہ بالی می زند در قعر آن.

I am the same bird in the dark, its song is sorrow
 Its water is from blood streaming, I am the same bird with the same
 song
 Everyone is desperate because of its tone, it is in night sorrows and
 the night is happy from it

At night, like a bird that screams from it, it sometimes flaps his wings in the bottom of it.

With eloquent and poignant words, Yaseen Taha masterfully conveys his deep sadness and grief stemming from the separation from his beloved. In this poignant expression of his emotions, he finds himself in a profoundly unfamiliar and foreign land. Consequently, he beseeches his beloved to extend a comforting touch and embrace, seeking solace in their presence to alleviate some of the anguish that burdens him. In a manner reminiscent of Shamlou, he invokes the imagery of the darkness of night as a powerful symbol that represents the pervasive sorrow shrouding the entire city. This imagery serves to amplify the emotional intensity of his poetry, painting a vivid picture of the somber and melancholic atmosphere that surrounds him in the absence of his beloved (Yaseen Taha, 2016: 11):

كەس ل فارا نينه،
تېھنيبوونا من ب جه ريينه،
ليق ژمن،
ماچ ژته،
باران ژ خۆدای،
بيابان ژ باژيري.
Translation:

No one is here,
try my thirst
lips from me
kiss from you
Rain from God
Desert from city people.

Similar to Shamlou, Mohammedali Yaseen Taha employs natural symbols to convey the emotion of sadness in his poetry. In his earlier works, he utilizes the night as a poignant symbol of sorrow. However, in the particular example you provided, he shifts his focus to the autumn season, using it as a symbol of melancholy. Yaseen Taha regards the arrival of autumn as a source of inspiration for his writing and anticipates its impending arrival.

For him, the autumn season serves as tangible evidence and a testimony to his inner sadness. He perceives the falling of the golden leaves from trees as the commencement of pain and suffering, and he articulates his sorrow in this manner (Yaseen Taha, 2023: 39):

پایز هه ئه سته كه، بئى نقيسين.
پایز كه زيه كه، بئى فه هاندن.
پایز به لگه ك، پایز نه ز.
پایز به لگه كا وه رپایى ،
پایز نه ز. پایز به لگه كا زرينا وه رپایى ،
پایز نه ز، پایز به لگه كا زرينا وه رپایى ل ژر پينان،
پایز نه ز ، ل پایزان نه ز داره كى دنيا سم كو،

رؤیایان ژ باوه‌شا تافرؤژی دگریت.

Translation:

Autumn is a poetry, without writing.
 Autumn is a curl, without weaving.
 Autumn is a leave, autumn is me.
 Autumn is a fallen leaf, autumn is me.
 Autumn is a golden fallen leaf, autumn is me.
 Autumn, is a golden fallen leaf under my feet, autumn is me.
 In the autumns, I know a tree,
 which fasts from the rays of the sun.

Naturalism

Among the shared themes explored in the poems of Shamlou and Mohammedali Yaseen Taha is their deep connection to and attention to nature and its various elements. It's important to recognize that "every facet of human life is intricately linked to some aspect of nature, and these connections serve to awaken the poet's consciousness, aligning it with the universe. This underscores the poet's understanding of the interplay between humanity and the natural world" (Shāfi'i Kadkani, 2016: 3).

In this context, nature plays a significant role in both Shamlou's and Mohammedali Yaseen Taha's poetry, reflecting their perspectives on existence. Their views on existence are imbued with natural elements, which find expression in their poetic works. To elucidate further, Shamlou's poetry is imbued with the ambiance of nature, replete with its fragrance, beauty, and tenderness. The grandeur and vastness of the natural world in Shamlou's poetry serve as powerful catalysts for evoking vivid poetic imagery, a trait similarly evident in Mohammedali Yaseen Taha's poetry.

It's noteworthy that both poets frequently employ nature as a symbolic element in their works, an aspect we will delve into in this section. Shamlou, for instance, utilizes imaginative and vivid natural imagery in his poems. To illustrate, he compares the sea to a person possessing a natural inclination towards jealousy, a sentiment he portrays through personification (Shamlou, 2009: 706):

دریا به جرعه‌ای که تواز چاه خورده‌ای
 حسادت می‌کند

The sea for a sip you took from a well
 Is jealous

In another poem, the poet talks to the elements of nature in the form of a dialogue and calls the tree his brother and says (Shamlou, 2009: 371):

درخت! برادر من!
 اینک تبردار، از کوره راه پرسنگ به زیر می‌آید

Tree! My Brother!

Now the ax bearer is coming down from the stony road.

In another instance, Shamlou employs the elements of nature to showcase the boundless power of his imagination. For instance, consider the following example, where the poet envisions the break of dawn as a figure resembling a person astride a spirited horse. In another vivid image, he likens the horizon to a gateway, inviting the viewer to witness the world beyond. As the poetic narrative unfolds, he personifies "Sepideh-Daman," attributing human qualities to this entity, suggesting that it is the source of women's sighs, rendering it speechless in its presence (Shamlou, 2009: 383):

سپیده دمان را دیدم
 که برگردۀ اسبی سرکش بر دروازهٔ افق به انتظار ایستاده بود
 و آنگاه سپیده دمان را دیدم که نالان و نفس گرفته، از مردمی
 که دیگر هوای سخن گفتن به سر نداشتند
 دیاری نا آشنا را راه می پرسید
 و در آن هنگام با خشمی پرخروش به جانب شهر آشنا نگریست
 و سرزمین آنان را به پستی و تاریکی جاودانه دشنام گفت

I saw the dawn,
 waiting on the back of a rebellious horse at the gate of the horizon,
 and then I saw the dawn and gasping for breath from people who no
 longer felt like talking.
 He was asking the way to the unfamiliar land,
 and at that time he looked towards the familiar city with a raging
 anger and cursed their land to eternal darkness and ignominy.

If we pay attention to Shamlou's poems, we will understand that the accuracy and precision of his vision caused no phenomenon to be hidden from his view because "he sees everything in a different way and sees every phenomenon as a source and it introduces inspiration for illustration. Because this common saying about the poets - that the sense of awareness of the surrounding phenomena and the external environment is aroused in them to see the elements in a different way, and their mental awakening has led the sense of the poets to discover the connection between the phenomena in order to As a result, it causes the creation of beauty and artistic discovery - it can be clearly seen in Shamlou's poetry" (Norouzi, 2015: 147).

There are many naturalisms in Mohammedali Yaseen Taha's poetry, which shows that he, like Shamlou, was not oblivious to the elements in nature and always got his inspiration from the surrounding environment. For example, you can pay attention to the witness of the following example (Yaseen Taha, 2023: 1):

ثاف مهره ما بیده نگا خاک و که فرانه،
 رهوانیا هورینا جه رگین دایکانه،
 ل هه ف نه گه هشتنا ملین گه ل و دۆلانه ،
 ثاف، گه هشتنا رهین وی دارا ب تی یه،
 کۆل که لیژانا هافینه کی، سیبه را وی بسهر قوربانیاں دا هه رفی.

Translation:

Water is a silent balm of soil and rocks.
The spirit of the river is passing through the hearts of mothers
The conflict of the shoulders of planes and valleys,
Water is the roots of that lonely tree
that on a hot summer afternoon,
His shadow destroyed a number of victims.

As evident from the above poem, Mohammedali Yaseen Taha references water as a phenomenon employed as a tranquil remedy for the land. He then goes on to discuss the river, demonstrating precision in his portrayal. This poem underscores the poet's adept use of natural elements, expressed through metaphors and similes, reflecting his vivid imagination.

One notable aspect of Mohammedali Yaseen Taha's poetry is his heightened focus on water compared to other natural elements. In the forthcoming example, he personifies water, imbuing it with human characteristics, as he seeks to establish a connection and convey his kinship with this elemental force (Yaseen Taha, 2023: 1):

من ل بهر دگهل ئافئ بيه بقم، خو بجه مينم ،
دهستی ئافئ بگرم، و بهژنا وئ راکه مه سه ماين،
ئه گهر نه هيتلاژي، ئه ز ب خو بيمه ئاف.

Translation:

I want to talk to water
head down
to grab the hand of water
and invite the water to dance
If not allowed,
I myself will melt as water.

The poem you provided illustrates the poet's desire to establish a verbal connection with water, even awaiting its permission to do so. The depth of the poet's reverence for this natural phenomenon is such that he suggests he might dissolve into the water if it does not grant him permission. Mohammedali Yaseen Taha demonstrates a notable fascination with natural phenomena, forging a deep kinship with them. To the extent that when embarking on a journey, he chooses companions from the elements of nature, including wind, rain, and water. This reflects the pinnacle of the poet's affinity for the various elements in nature (Yaseen Taha, 2023: 1):

ژفانا من: وه غره کا يتي داويه،
هه فوه غره يا با و باران و ئافتيه.

Translation:

My assignation is an endless journey
The co-passenger of wind, rain and water.

In another poem, Mohammedali Yaseen Taha employs the elements of nature in a distinctive manner, crafting a vivid portrayal of

the sunrise. In the poem you provided, he draws a striking comparison between the sea and a human figure, wherein a sun emerges akin to a newborn baby. The poet eloquently illustrates this perpetual cycle, culminating in the sunset, which eventually yields to the gentle glow of moonlight (Yaseen Taha, 2023: 1):

ل سحران ل فتره، رۆژ ژ زکئ ئافئ ژ دایک دبیت،
ول ئیفاران ب ئارامی جهی خو ددهته هه یئی.

Translation:

At dawns here:

The sun is born from the womb of the sea
and slowly in the evenings
It gives its position to the moon.

It should be noted that water is one of the sacred symbols in Iranian mythology, and because of its reproductive and creative role, it was believed to be feminine, which Mohammedali Yaseen Taha also points out well, and this is as mentioned in the previous chapters. It was pointed out, it shows the influence of the poet on the Iranian poet, and this thinking is also evident in his poetry. It should be noted that Shamlou also considers such a feature for the element of water and uses water and its derivatives well due to the influence of ancient texts and mythological thoughts. For example, Zira's poem can be said (Shamlou, 2009:403):

دخترای ننه دریا! رو زمین عشق نموند

خیلی وخ پیش بارو بندیل شو بست خونه تکوند...

The daughter of mother sea! The earth surface is out of love

A long time ago, love closed love has departed from this house...

As it can be seen from the above poem, the poet expresses the femininity of water with the word "Mother Sea" and even addressing the raindrops and water vapor, he calls them daughters of the sea, which again shows the femininity of water and It shows its belongings.

Shamlou mentions the elements of nature in the form of living beings and even speaks of the earth's language, and he is unhappy with humans who have shown indolence and ungratefulness in front of all the kindness and goodness of the earth (Shamlou, 2000:69):

پس آن گاه زمین به سخن درآمد

و آدمی، خسته و تنها و اندیشناک بر سر سنگی نشسته بود

پشیمان از کردکار خویش؛ و زمین به سخن در آمده با او چنین می گفت

به تو نان دادم من و علف به گوسفندان و به گاوان تو و برگهای نازک تره که قاتق نان کنی

انسان گفت: می دانم، و تو را من پیغام کردم از پس پیغام به هزار آوا

که دل از آسمان بردار که وحی از خاک می رسد.

So then the earth spoke,

Man was sitting on a stone, tired and alone and thoughtful

Regretting actions; and the earth spoke and said:

I gave you bread and grass for your sheep and cattle and thinner leaves
to make bread. Man said: I know, and I sent you a message. A
thousand voices

Take heart from the sky, because revelation comes from the earth.

In a captivating poem, Mohammedali Yaseen Taha expresses his deep love and affection for the elements of nature. He intricately weaves together his emotions, referencing elements ranging from rain and deserts to the expansive sky, emphasizing the significance and value of these natural components. In his poetic narrative, he passionately desires rainfall to quench the thirst of the parched desert (Yaseen Taha, 2016: 58):

تا دهشتی، تا بارانی، تا ناسمانی، گلهک نه مایه،
دی هیم و ژ ناسمانی. بارانی بو دهشتی خوازم.

Translation:

There is not much left to the desert, to the rain, to the sky
I will arrive and from the sky, wish a rain for the desert.

Indeed, Mohammedali Yaseen Taha demonstrates a remarkable ability to utilize the elements of nature to convey romantic sentiments and explore themes of love and friendship. By skillfully intertwining these natural elements, he creates artistic and evocative imagery that enriches his poetry, lending it a unique and beautiful aesthetic quality (Yaseen Taha, 2016: 58):

ل بیرا ته یه؟ مه دکر هه وار،
ل دهشتی، نه م ل شه فی دگه ریاین.
نه م ل بهر بارانی دل هیزین، گریانین مه باوهش ژ هه فدوو ددزین، و باران لمه هه ر دباری، هه ر
دباری

Translation:

Do you remember, we used to scream
In the desert: We were looking for the night
We danced in the rain, and our cries stole each other's hugs
And the rain kept falling on us.

In the mentioned example, Yaseen Taha makes good use of elements in nature such as "beach, desert, night, rain" together and creates a beautiful image in front of the reader's eyes. In the following poem, Shamalu uses the elements found in nature and created the concept of beauty by arranging the words "night, star, earth, sky, etc.", whose beautiful imagery in the audience's mind is like the beads of a rosary. It is interwoven to show the poet's love for naturalism (Shamlou, 2009: 298):

و شب از راه در می رسد، بی ستاره ترین شبها
چرا که در زمین پاکی نیست، زمین از خوبی و راستی بی بهره است
و آسمان زمین، بی ستاره ترین آسمانهاست.

And the night arrives,
the most starless nights because there is no purity in the earth,
the earth is devoid of goodness and truth,

and the sky of the earth is the most starless sky.

Conclusion

Mohammedali Yaseen Taha, a Kurdish-language poet residing in Iraq, openly acknowledges his well awareness of Ahmad Shamlou and Persian modern poetry, and a careful examination of their works reveals striking common themes and shared attitudes that highlight the alignment of their thoughts on various issues. These themes reflect a certain affinity in their perspectives.

The first theme that resonates strongly in the poetry of both poets is their contemplation of death. Shamlou approaches death with apprehension and fear, as if it casts a shadow over his heart. In contrast, Yaseen Taha adopts a more positive perspective, seemingly welcoming death with open arms. Both poets, however, engage in critical examinations of societal attitudes toward freedom and the confinement of individuals. They use language to condemn the idea of imprisonment and advocate for liberation.

Their poems are imbued with a deep sense of melancholy and sadness, reflecting their keen awareness of the issues surrounding them. Moreover, both poets delve into the realm of inner emotions, infusing their work with themes of love and affection for the opposite sex.

Their reverence for nature and its elements is evident in their poetry, with rich descriptions and references to the natural world. Furthermore, their focus on humanism underscores their commitment to highlighting the importance of humanity and their deep concern for their fellow beings.

In summary, the shared themes in the poetry of Ahmad Shamlou and Mohammedali Yaseen Taha underscore the close alignment of their perspectives. Yaseen Taha's being a deep reader of Shamlou is apparent in his incorporation of similar themes into his own work, reflecting a shared resonance on a range of important issues.

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