

The connection between poetry and politics in the romantic similes of Hazhâr, Hemen, and Hafez Mahabadi's ghazals

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Abstract

Kurdish love poetry has experienced diverse poetic imagery in accordance with social conditions. The blending of literature and politics, which began during the Constitutional Revolution, in addition to giving rise to Iranian political poetry, led to the creation of novel imagery in Kurdish love poetry during the second Pahlavi era by some Kurdish poets, unprecedented in the history of Iranian literature. These new images manifested in similes where the beloved is positioned as the subject (*mushabbah*) on one side, and political concepts are positioned as the object (*mushabbah bih*) on the other. The aim of this research is to answer the question of why such similes formed and how they are used in Kurdish poetry. The research method is descriptive-analytical. The statistical population consists of the poetry collections of Abdolrahman Sharafkandi (1921-1990), pen-named Hazhâr; Mullah Ghafour Dabbaghi (1927-1990), pen-named Hafez Mahabadi; and Mohammad Amin Sheikh al-Islami Mokri (1921-1986), pen-named Hemen. The data were collected through library research and document analysis and analyzed using content analysis techniques. The results of the research indicate that the frequency of this type of simile is higher in the two Kurdish poets, Hazhâr and Hafez Mahabadi. Furthermore, the composers of this type of ghazal, by using this literary device and creating such original images, and by capitalizing on the youth's inclination towards romantic poems, have been able to fulfill their mission of raising awareness and exposing the crimes of the Pahlavi regime. Moreover, with this norm-breaking, they have been able to help renew similes in Kurdish poetry and avoid using stereotypical images.

Keywords: Contemporary Kurdish Ghazal, Simile, Love, Politics, Hafez Mahabadi, Hazhâr, Hemen.

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