

**The Connection Between Mysticism and Social themes  
in the Poetry of Abdul Wahab Al-Bayati and  
Mohammad Reza Shafi'i Kadkani**

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**Introduction**

Comparative literature is one of the nascent and effective sciences that examines the literature of all nations as a connected collection - despite the apparent and linguistic differences - and while introducing local literature, it shows its relations and relationships with world literature. "Yves Chevrel" emphasizes this feature and writes in a definition of comparative literature: "Comparative literature means the comparative

study and review of works that arise from different cultural contexts" (2016: 25). Mystical and Sufi themes are one of the topics that exist in classical and contemporary Arabic and Persian literature, and many poets have paid special attention to this in their poems, and even some of them, such as Sana'i, Maolavi, and Ibn Arabi, have written a large part of their poetry. dedicated to mysticism and mysticism. Abdul Wahab Al-Bayati and Mohammad Reza Shafiei-Kedkani are among the poets who used mystical and Sufi themes in their poems in order to explain the political and social situation of their time. Examining their poetry shows that interaction with the social environment and familiarity with people's suffering has made both poets committed and affected by the problems of the times (see Al-Bayati, 1993: 35; Abbasi, 2007: 96).

### **Research method, background and purpose**

As one of the most prominent Iraqi poets, al-Bayati has always been the focus of Arab and non-Arab writers, therefore, many works have been written about his poems. Among them, the book "Abd al-Wahhab al-Bayati and al-Sha'ar Al-Iraqi al-Hadith" written by Dr. Ehsan Abbas, the book "Al-Rawiya fi Sha'ar al-Bayati" by Mohi-eddin Sobhi, the book "Abd al-Wahab al-Bayati fi Mirayah al-Sharq" by Zaher Al-Jizani. Many works have been published about the works of Shafii-Kadkani, including: Habibullah Abbasi in "Safranama Baran" and Kamiar Abedi in the book "Dar Roshni Baranaha" have criticized his poems. Nahede Foozi et al. (2013) have tried to prove the hypothesis based on the theory of intertextuality and by examining the evidence that the similarities in the poems of these two writers are not accidental

and indicate the influence of contemporary Persian poets from powerful Arab writers. Because they paid attention to the similarity of the symbols and the similarity of the poetic titles and only in a general part and a passing reference (one page) they pointed to common mystical foundations. Using the descriptive-analytical method and relying on the French school of comparative literature, this research has tried to examine the connection between mystical themes, symbols, as well as mystical and Sufi characters with the situation of the society of Iran and Iraq in the poems of al-Bayati and Kodkani.

### **Discuss**

Abdul Wahab Al-Bayati and Shafii-Kadkani have many points of commonality in poetic themes, which may be due to Shafii-Kadkani being influenced by the translation of Al-Bayati's poems and his familiarity with the Iraqi poet. A Sufi who has a wide reflection in the poetry of al-Bayati and Kodkani is Hasan bin Mansour Hallaj; Both poets give the title of their poem as Hallaj and in these poems, they examine Hallaj's life as a rebel mystic against oppression.

In the existence of al-Bayati, there is a state of deep feeling of alienation, existential and internal alienation, which indicates the feeling of spiritual alienation in this world, but in all existence. In his poem, Kodkani admits his loneliness and alienation from his environment or time and uses the night to reflect the suffocation of his time. However, although the poet feels alienated and alienated, this loneliness does not lead him to despair, but he also expects the morning

and victory. On the other hand, this sense of alienation did not cause isolation, pessimism and seclusion of these two poets.

Al-Bayati and Kodkani in their works express their mystical and Sufi tendencies with plenty of specific Sufi terms such as Attihad, Annihilation and Survival, Wajd, Khurshid, Aho, Ishrak, Lahut, Nai, Masti, Sahba, Sabuh, Saghar, Shur and Makhan and ... have brought up words that they have expanded and developed with amazing ability in the form of parables and poetic expressions.

Both poets have seen survival in perishing and cutting themselves off; Al-Bayati turns into light by going beyond the desires of his soul, and Kodkani is a distant wave from the sea that reaches its origin (God) by passing through itself.

Al-Bayati introduces his beloved as Ishtar, who is a symbol of the revolution and is waiting for her manifestation so that her wishes will be fulfilled and the country will be filled with prosperity. But Kodkani talks about the manifestation of the true beloved who is God and does not consider any human to be able to see this. Manifestation in al-Bayati's poetry has a political and social concept, and in Kodkani's poetry, it has a mystical concept.

When al-Bayati talks about submission and satisfaction in his poems, it is due to his disillusionment with the chaotic social situation in Iraq, which he calls its correction, and he despairingly submits to the relief and openness that awaits him, a submission that smells of It has algebra. Even though Kadkeni is disappointed, he also talks about the peace that comes from surrendering to God's will.

## Result

The analysis of Al-Bayati and Kodkani's poems shows that both poets have given new dimensions to Hallaj's character and aligned it with contemporary experience. This mystical character in the poem is both a symbol of rebellion and rebellion against tyranny and tyranny, as well as a symbol of martyrdom and free thinking. Both poets cried out against the oppression of their country and condemned the oppressive rulers of the time, but al-Bayati openly and recklessly and codified in the form of using symbols. In Al-Bayati's words, love is linked with the concept of homeland, which the usurpers have filled with cruelty, but Kodkani's love has flowed between the devotee and the deity. Surrender and annihilation in Al-Bayati's poems is due to his disillusionment with the chaotic situation of society, which he has no hope of correcting, but from Kodkani's point of view, surrender is due to his surrender to God's will. In general, it can be said that although both poets used mystical themes in order to explain the political and social situation of their time, this is more evident in al-Bayati's poetry.

**Key words:** Abdul Wahab Al-Bayati, Mohammad Reza Shafiei-Kadkani, mysticism, social themes.

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