

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, 2018, Especial N°

15

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

A comparative study of romantic naturalism in Shafiee Kadkani and Badi Saqour

Parinaz Bagheri¹

¹University of Mazandaran Babolsar Iran
pbagheri@umz.ac.ir

Gholamreza pirouz²

²University of Mazandaran Babolsar Iran
gpirouz@umz.ac.ir

Ali Akbar Bagheri Khalili³

³University of Mazandaran Babolsar Iran
aabkhalili@umz.ac.ir

Hasan goudarzi lamraski⁴

⁴University of Mazandaran Babolsar Iran
glamraski@umz.ac.ir

Abstract

The research aims to criticize the differences and similarities observed in the works of Shafiee Kadkani and Badi Saqouron. The methodology of this paper is a content analysis that is carried out through comparison of two selected Persian and Arabic collections. As a result, the morning and spring in nature are similar in both works and they are taken to refer to hope. As a conclusion, the comparison of the works of well-known and foreign poets creates a new perspective on the culture and art of other countries and also one's own country in addition to recognizing the new works.

Keywords: Comparative, Literature, Naturalism, Kadkani, Saqour.

Un estudio comparativo del naturalismo romántico en Shafiee Kadkani y Badi Saqour

Resumen

El objetivo de la investigación es criticar las diferencias y similitudes observadas en los trabajos de Shafiee Kadkani y Badi Saqouron. La metodología de este documento es un análisis de contenido que se lleva a cabo mediante la comparación de dos colecciones persas y árabes seleccionadas. Como resultado, la mañana y la primavera en la naturaleza son similares en ambas obras y se toman para referirse a la esperanza. Como conclusión, la comparación de las obras de poetas conocidos y extranjeros crea una nueva perspectiva sobre la cultura y el arte de otros países y también del propio país, además de reconocer las nuevas obras.

Palabras clave: comparativo, literatura, naturalismo, kadkani, saqour.

1. INTRODUCTION

1.1. Define the subject

In the field of literary research, nature is one of the subjects that emerge both within the school of naturalism and in the scope of the school of romanticism. In this essay, we try to investigate the subject of naturalism from the angle of Romanticism. Romantic poets and, in the end, the two poets discussed in their naturalism, are not looking for nature, but live in harmony with each part of nature. Sometimes they express themselves in poetry as part of nature, or they are closely

related to nature, talk with it and continue with it. Though in the poem that is written in a romantic way, elements such as death, return to childhood, journey, love, etc., are to be seen, but what should be emphasized is that nature is something beyond those themes and elements. There is nature along with other concepts, and even in the depths of those concepts, there is the flow of poetry. Shafiee Kadkani (1) and Badi Saqour (2) are two contemporary poets of Iran and Syria. Familiarity with both culture and language is a common feature of both.

This research pursues only concepts in the works of two poets. The differences and similarities observed in the works of the two poets from nature are criticized on the basis of comparative literature.

1.2. Necessity and importance of research

Undoubtedly, one of the methods of recognition, comparison and comparative research, In addition to having all the aims of comparative research, this research attempts to identify one of the unknown, but unknown Syrian poets in Iran by comparing the concepts of his poetry with the Iranian poet (Shafie Kadkani), which has many similarities in terms of age, character, and acceptability This has been possible in a number of educated and cultural groups.

1.3. Research questions

How does the nature of nature look like in the works of the two poets? What similarities and differences in the aspect of their naturalism can be found on the American School of Comparative Literature? Questions are being asked to explain their response to this essay.

1.4. Background Research

Although there is a lot of critique and research on the poetry of Shafiee Kadkani, but for Badi Saqour, research in Iran is negligible;

- A scholarly article about his works is “Problems of space between memory and insight in the poem Badiy Saqour” (HamedJaber, 2011: 14), published in the magazine Studies in Arabic language and literature of Semnan University and Teshring of Syria. In this paper, the influence of the place of birth and life of the poet and its nature in the formation of his mind and his imagination and its occurrence in his poems has been examined. In this article, the poet (Badi Saqour) has not been clearly described.

However, studies in which the themes of romanticism are criticized or based on a comparative approach in the poetic script of the codeman is not diminished;

- The article *Common myths in the poetry of Shafii Kadkani and Adonis, 2015*, written by Mehdi Momtahhan and Fatemeh Mirzadeh. In this article, referring to the close proximity of the poets, common myths are found in the poetry of the two poets and it has been referred to the role of the symbol.
- The article *Comparative Study of Nostalgia in the Poems of Mohammad Reza Shafiee Khodakani and Abdolvahab Al-Bayati from the Viewpoint of Comparative Literature, 2014* Written by: Kobra Roshanfark and Sajjad Esmaeili is a research in the field of romanticism;
- The two poets mentioned in this article are presented as the flagship of the Romantic school. Under this school, nostalgia is examined as an issue related to the individual and social conditions of the poet's era. And nostalgic effects such as moving away from land, beloved, childhood, the loss of values and myths have been introduced as the commonplace of the two poets.

Comparative study of nostalgia in the poem of Gobran Khalil and Shafie Kadkani, written by Mohammadian and Rajabi (2014), This article presents the poetic nostalgic effects of two poets on components such as distance from land, childhood and youth, distancing from beloved and destroying value Criticized; The writers conceive of this regret and social nostalgia for the destruction of human values and efforts to eliminate oppression and oppression in poetry.

- The article Comparative Study of Death Thinking in the Poems of Al-Bayati and Shafie Kadkani, written by Shahbazi and Ranjbaran (2014); This article considers Death Thinking as a more painful Iraqi poet in poetry al-Bayati, and has linked this to his living conditions.

The point in these comparative articles is not the same, the same is true of the notion of a better understanding of the culture of the self, which is a requirement of comparative literature (American school). An important point that legitimizes the study of the present is that a study that criticizes the works of the two poets in this article has not been done so far, so in this essay, two works of Shafiee Kadkani and Badi Saqour from a comparative analysis point of view and reviewed.

1.5. Research methodology and theoretical framework

The leading research method is to answer the questions of content analysis. The collection of Arabi (Ayatreb, O Gharib), Badi Saqour and In the Neyshabour Alley by Shafiee Kotkani is a subject of critique in the research. The research method is descriptive-analytic and all poems related to nature are analyzed. By extracting the themes and effects associated with nature, the poet's heart is in nature has been classified and the research process has come to the fore. Comparison of the research works in this article is based on the comparative literature (3) and is among the various types of comparative literature, American

school (4). It is imperative that the comparative researcher who works in the US school system looks at three important issues in his research:

1. The Moral category: All the different rituals and cultures in value should be seen in the same way, and avoiding the supremacy of literature and culture on other literature and culture.
2. The Political category: emphasizes that different customs and cultures are open and open and world culture and literature have been integrated into the course of human history.
3. The Cash category: refers to the unity of the literary appearance at the same time, place, language, and boundary (Shoghi, 1990).

1.5.1. Romantic naturalism

As the article proceeds, it follows the nature that is meant in the heart of the school of romanticism; the romantics actually wanted to see the world from a window other than a car, nature, and make a major difference in their period;

Blanning writes in the book of the Romantic Revolution: "There was a great cultural revolution, and that revolution was romanticism" (Blanning, 2012: 10). Aiza Berlin considers romanticism the greatest

movement of several centuries: "The significance of romanticism is that in the last few centuries it has been the greatest movement that has transformed the life and thought of the Western world" (Berlin, 2015: 20). It is evident that the natural pathway has been promising for the poets of this school; "Nature is the way to escape the reality and the artificial world, and to keep away from habits and traditions" (Harda, 2000: 31). "Romanticism means the permission of free invention, in the other expression of the desire to break the rules inherited from the classics" (Fayz, 2015: 33). "The romantic age is a great era of artistic creation in poetry and music. The literary power of this period, instead of prose, preceded in the direction of poetry, and the poetry itself was ultimately perfect and complete" (Harland, 2014: 109). Therefore, the flow of romanticism is undoubtedly a turning point in the development of literature, especially poetry. "The development of the interest in nature and primitive and non-civilized life is one and perhaps the first feature of the characteristics of romanticism" (Kafafi, 2003, 33). One of the most prominent features of romanticism is the following: 1- Empathy and unity with nature 2. Return to the onset of childhood and intact nature (Fotohi, 2010).

So solidarity with nature and returning to it are the most prominent characteristics to be studied in the poetry. Romantics searched for a return to human dignity with fading in nature. In their view, rationalism and machinisation, and the tendency to technology and progress, divert humanity from true humanity. They were looking for a pure man. Photouhi names the counting of the nature of the romantic image of "the poet's poet in nature and objects" (Fawzi, 2014:

123). That is, the poet writes that he does not distance himself between nature and nature. The relationship of the poet to nature begins at its simplest level, ie, the description of nature, and until the disappearance of the poet in the world of nature and above, the disappearance of nature in the world of poet's mind continues;

The poet intends to express himself more than he wants to describe outside, more explicitly in this description, the poet sees in the mirror of nature something else shadowed in the atmosphere of his mind and his feelings. It seems as if the outside world has been summed up and, in other words, has disappeared (Parsapur, 2012: 85).

This perfection of the poet's naturalism lies in the school of romanticism. In these poems, the poet sometimes fades in the natural world, ie, to express emotions, freely abandoned himself in nature to reach zero in the distance with nature. But the disappearance of nature in the world of the poet's mind, the conscious poet, summons nature and attracts nature in his poem in accordance with his need to express various issues. Shafiee Kadkani and Badi Saqour can be described as a romantic poet of nature. In their poems, there are many themes and effects of nature. He is often the flower of the sky, the rain and the deserts and the sea always accompany his poems, the village is a hometown and sometimes his dreamland, in his naturalism, as well as in the shafiqdkni, the symbol cannot be ignored. Sahur's two collections Return the Flower to the Sky, and Let the Pigeon Sleep, and most of Shafie's works, such as from leaf language and praise for doves, are full of these natural symbols. The use of the symbol of the

poet helps him associates himself with nature whenever he wants to. In this way, the poet easily summons the nature to places that he deserves.

1.5.2. Nature Effects

Looking at the poetry of both poets, naturalism has shown in the following terms:

- The characteristics of the village as the closest human civilization to nature
- The speaker and the messenger nature
- The sanctity and the supremacy of nature
- Sad nature, distracted and roaring
- Nature, with great patience
- The oppressed nature
- Time in nature, seasons and night time

(The above are from the description of the poetry of the two poets criticized in the two sets and not a prescriptive law. Also, the top

headings are the most frequent types of naturalism in the studied collections).

2. ANALYTICAL PROCESSING OF THE SUBJECT

The collection *In the Neyshabour Alley* is considered in the direction of the perfection of the poetic ideas of Shafei Kodakani; in this office, history and culturalism, with an analytical approach, naturalisticism with a ghostly and symbolic approach and finally humanism develops with a cultural approach (Zaraghani, 2015). The collection of Badi Saqour, has a similar situation and is on the path to the development of the poet's ideas, and is dominated by these thoughts, social thoughts, and romanticism.

2.1. The attribute of the village as the closest civilization to nature

Speaking of the village in essence means talking about life in nature and, as it was expressed, expresses the poet's tendency to distance himself from the manifestations of civilization, such as the city. This tendency to live far from fuss and industry is seen in the poetry of both poets, as if the poet wants to be refugees from the city to the countryside. In our small village has a lot of ethics/ Does not raise her voice / Do not oppose anyone/ It sails at sunset/ Firewood collects myths/ At the head of the greenery is the concern of poetry (Muhmel-

Ignorant poet) and distraction/ The moon is shy from its shiny windows, it is love/ Our small village has a lot of ethics/ It does not like cold and graves/ Do not like the oppressors/ Like mountain goats from cities and prisons/ Our small village has a lot of ethics, just like the shadow creatures. In this poem, the village, from the city and prison of Mihraesd, the poet sees human freedom in the village, and the city is adjacent to the prison. As in the poem of Ghasur in the village, it is a poetry that hates the oppressors. In the poem Hallaj, Shafie Kadkani whispers in the Neyshabur alleyways, which is not much of a poem in Ghasur's poetry? In the Neyshabour Gardens/ Mastan for half an hour, to the tram/ Whispered your red / open / beloved songs (ShafieKadkani, 2015). The frequent mention of the village in the poems of Ghasur or Neishabur in Kodakani's poems is a sign of their interest in close, harmonious, and nature-friendly civilization.

2.2. The speaker and the messenger nature

In the poems of both nature poets, there are many abilities, one can listen to it and receive many meanings and messages. Although this spokesperson can also be seen in the form of a symbol, Nature has an allegory for Hafee. He does not deal with the nature of nature, and does not want to present the beauty of nature as past poets. Brings nature to humans and presents a symbolic state.

In the language of nature, he praises the man and hears the call of the seal (Abbasi, 2008). The same holds true for Badi Saqour's poems, in fact, both poets express themselves and all that passes around them by mixing with nature; so they use nature to express their most intentions.

It is the same symbol that enhances the mixing of the poet and nature, and enables the poet to hear the messages of nature. Flower recommendations / the flower said, Take my head, but you will not be bent over / get my neck, but release it! The flower in poems of both poets is an active and impressive creature, a being that is depressed and sad, dies, is alive and speaks; (It is for rain and it is for flowers/ Meet you from the mist of the night and / doubt// Washed) (Shafiekadkani, 2015)

Pray for the win/ and the wind comes/ the main message is with the wind, behind the horizons of the seas/ Delights of the beaches. The elements of the language of the language are a romantic poet, the poet speaks of nature, and thus the sound of the sky and rain, and the flower and the tree, and so on, are heard in poetry.

This is an expression of the poet's transformation in nature; the poet remains silent to say nature.

You did not hear the secret from the dead chicken lip/ that is dead in the cage/ that is, always compose. Singing, Singing: Removing the Rust of Sleep (ShafeiKodkani, 2015). The storyteller's nature as the

front of the poet's poetry in nature is one of the common features of the works of the two poets, seen more than the other elements. Listen to the boundaries of the boundaries/ it smashes that song/ the rain that rained, every flood/ There is so much treasure/ Fills his modest taste/ and with the best song of the water (ShafeiKadodkani, 2015). Or: Come up in the morning, get up/ (Cock tells) / and leave this sleep and fatigue at the height of the night. (ShafeiKadkani, 2015). The secret of the dead chicken and the cock crow is the sounds of nature.

2.3. The supremacy of nature

Nature goes some way in some romantic poetry that is spiritually placed at the highest level, sometimes sacred and admired; the clean and elegant nature of the poetry of Shafiy Kotkani is more than the original poetry of Saqur:

The Shaghayegh body builds the heart of the city/ the flower of the snake is opposed to Atra. The Flower of Almighty, as a source of nature, is able to grow the city that represents the abnormal and industrial civilization; the flower's supremacy to the city is the supremacy of nature to industry and modernity. But in Shafei Kadkani's poetry, nature is sacred and miraculous: Sing in the name of rose, at the peak of the night / that the gardens were all awakened and reborn (ShafeiKadkani, 2015). In this poem, saying The Name of the Rose is causing the fertility of the gardens. Are you a martyr or not/ the spirit of the dumbbell/ Manifested itself/ from the mirror of awakening

and meeting (Gharabaghi, 2004). The tulip is the supreme spirit that manifested in the martyr's man's body.

2.4. Sad, distracted and roaring nature

Nature sometimes shows a calm and kind character, and sometimes it appears sad, roaring, disturbed and worried in romantic works:

The cloud falls pain

It is afraid that the earth's response is soil...

Say! Why are you scared! / At dawn, here, / A shaggy spit in the breeze, / Terrified, / There is a lot of grief (ShafiiKadkani, 2015).

The clouds that are sore and shaggy are spoiled by the nature of this effect.

The characteristics of the romantic poet in nature are sometimes a reflection of the poet's attitude and emotion, and are sometimes a romantic statement of the outside world of the poet and community. For example, the following poem is completed:

It is afraid that the earth's response is dirt... / it is scary to blast
the bullets with Zero

Earth's response here is dust, not mud, if the gentle and beautiful
face of nature has changed, war is the main factor of this change to
violence; the actual day of the poet's community is war, and this is the
essence of romantic poetry that nature is consistent with the vibrations
of time and society around he varies in various forms and with various
features.

Nature, patient stone

Sometimes the poet sees nature as worthy of pain in the hearts
of a romantic man; a man fleeing war, a human being away from the
industrial world.

In the following poem, a whiff of wind that indicates the
suffering of humans, such as a pain, a pain in nature, a listener who
patiently and calmly listens to it, but does not do anything but relieves
it, maybe Could send the message of the nation's suffering to the
world:

Staring at the sky, whispering to the wind: / enough bullets for
the heart / enough bullet / wound is enough / only a scar ... enough to
die.

Shafiei Kadkani also recommends leave your nap in the wilderness and, as a result, it is a good nature to listen to, not only by listening patiently, but by taking the song itself and repeating that this repetition may also play the role of messaging (That is, in both cases, in addition to hearing the message with patience, the transmitting nature of the message is also):

You sing in your desert / abandon; / Ears from the boundary to
the boundaries / It hits the song: / the rain that rained, the swirling / -
which is full-filled / / Fills the tune of his troupe / and with the good
song of the water (Shafieikadkani, 2015).

The nature of the screams and suffering sometimes brings human waves to the point of the world and reaches the world, as if it is in the poet's ignorant belief that nature will act as a patience stone.

2.5. The oppressed nature

Most of the time when nature is oppressed in poetry, poetry is somewhat social, and this poem is likely to fall into the category of social romanticism

In these poems, the poet usually has a message to everyone and goes beyond the self and sees others and speaks for them, but in the form of naturalism, they put elements of nature in place of (for example) oppressed people, and in this way Sends your voice to others:

When the battlefield stumbles? / How does the earth return to its green / after the flower's smile has faded?!

I said: / "What about the victims of the war, / those red flowers? ... / said: Yes .../ suddenly, he cried calmly; Wants to cry, Seven sea of the world/ One rain drop" (Shafieikadkani, 2015: 306)

Dead flowers and red flowers in the above lyrics are both sacrificed with similarity, so they are very similar in concept and message.

The flower represents the nature, and everything attributed to the flower as a part of nature is related to all nature.

The flower, which is in the human symbolic position of the poet's hand to exploit the open nature, depicts in other respects the nature of oppressive elements.

How to dream slowly in the glow of bullets? You are shooting and I will score / so how will we meet?!

The side of the poet is the side of the calm and gentle nature, a part of no hostility and war, but on the contrary, the enemy, the lead and the weapon. The tool of war is to oppose nature, the industry of killing man and nature.

The poet seems to be slipping into nature to escape the violence, but he knows that the subtle flower cannot stand against the gun and will be oppressed.

You storm chickens! Wake up your flight. / relax the head of the lead / in your own blood / Love this way. / So kind. / from other side of the moor, your loud voice (Shafiee Kadkani, 2015)

In the poem of Shafiee Kadkani, nature goes straight to the enemy, the nature of self-defense and slowly adopts the lead bullets in their lives.

Here is a kind of consciousness in Kadkani's poetry; nature is fully embraced with the full understanding of the instruments of war, and the poet has exhorted such behavior;

Birds that have captured lead bullets in their blood and have been sentenced to death at the height of the oppression are romantic death.

(Also symbolizes the deep link between romantic poet and nature, because the poet wants to replace nature.

By the way, one can never imagine nature without an icon, because otherwise, a small spectrum of poems remain, which today has no audience, because they make nature descriptions as other means.)

2.6. Time in nature, seasons and night time

"The poets, objects and natural times fit into their own imagery and imagination. Iranian romances from the time of night and from season's autumn and winter are more like their imaginative and poetic events" (Anushirvani, 2010: 133). The seasons and times of the day are used in many sacred poetry, autumn and winter is a series of frequent episodes in his poems. In addition, other times and seasons are also appropriate in his poems:

And our mother's first season, How did we divide the chill of
our cabinets with winters (we no longer have anything left to light a
fire) / and lonely days?! / And the first light, Oh mother!

The night is a recurring recurrence, and the barbarians are
coming ... / When the twist is torn, do not be surprised, with the fall of
the tree's wings / this kinship is about to fall / then it will not be winter.

The long and immortal autumn in the poetry of Shafiei Kadkani
is also to be seen: "O Khayyam's Drunken Vines!/ The Old-Day Fall /
the fall of the Immortality of Time" (Shafiei Kadkani, 2015: 279).

Although in the romantic poetry among the seasons, the autumn
is the first letter, but in the lyrics of both poets, you can see the winter
and spring too. In the lyrics of Shafie Khodanki Bahar and Saqour's
poems there is more winter.

From this grave, far away, / in that shore, see: / spring, / from
barbed wire / past.

She had stretched her hands to the branch, her hand and shoots
... / all broke up, the leaves of the dawn were shattered / other spring

The night at night is most frequent in poetry of both poets, but
in the morning it is also seen in the following collections:

Last night / last morning / first Saturday / and the first
separation / singer / and who you are to wander for dinner. The voice
of the phoenix wings is the snobbery desert, which is another winged
death in another dreams of dreams, this dark night, on the other side of
the spring and not far from the fall, just about this is the spring of red
love. This is the green reason (Shafiee Kadkani, 2015). Morning has
come, Rise, (cry the cock) and leave this sleep and fatigue in the night
shadow (Shafiee Kadkani, 2015). It seems Morning, especially in
Shafiee's poetry, is a hope of hope after grief and fatigue and despair.
As if in these poems, although night and sunset, as well as winter and
autumn, are in line with romantic poetry, these poets remind hope by
bringing morning and spring and commemorating the flow of time in
nature reminds nature.

3. CONCLUSION

According to the American School of Adaptive Literature and the basis of the leading research (concepts and meanings), similarities and differences were found in the secular nature of Kadkani and the exquisite cognition; conversation or spoken by nature is a frequent, and a frequent concept in the poems of both poets. As it was said, the speech of nature is the impetus of the evolution of the poet and man in nature, where the poet wants to speak nature in his place instead of himself, or invites the reader to listen to the sound and message of nature, nature is the poet's spokesman and The depth of the poet's poem is well-known and bestows the poet's point of view, sometimes he also searches the people's hearts in the words of nature, and thus hears the cry of nature. The two poets from their village or hometown recall that both are the true civilizations of human beings that are in the nature of nature, and are far away from the industrial and machinist world away from the city. Other examples of nature are poetry, seasons, and times of day. Autumn and sunset are more romantic. In the poetry of both poets, the elements of the time of nature, such as autumn and spring, night and morning, are significant and there is no significant difference in this sense.

The oppressed nature of the poetry of both poets can be seen as an example of the tendency of their poetry to be socially romantic, and the poetry of this poison is more indicative of the ineffectiveness of the ruling space in the region and the wars. Generally, in the novels of

Saqour, nature has a sad nature, but in Shafiee's codename poems, such an attribute cannot be described as a feature of his poems.

REFERENCES

- ABBASI, H. 2008. **In the alignment of critique 1, travel letter of rain, critique and selection of poems by Shafiee Kadkani.** Tehran. Iran.
- ANUSHIRVANI, A. 2010. **The Necessity of Comparative Literature in Iran.** Comparative Literature, pp. 38-6, Tehran, Iran.
- BERLIN, I. 2015. **Roots of Romanticism.** translated: Abdullah Kowsari, Tehran. Iran.
- BLANNING, T. 2012. **The romantic revolution.** modernlibrary, New York. USA.
- FAWZI, N., and Amjad, M., and Amjad, K. 2014. **The Study of the Poetry of Mohammad Reza Shafiee Kadkani and Abdolvahab Al-Bayati from the Viewpoint of Comparative Literature.** Comparative Literature Research Series, pp. 97-79, Tehran. Iran.
- FAYZ, A. 2015. **Al-Ramezieh and El-Romansyat al-Sha'r al-Arabi.** available at: kotobarabia.com. Iran.
- FOTOHI, M. 2010. **Rollover of Image.** Tehran. Iran.
- GHRABAGHI, A. 2004. **Cultural terminology and terminology.** Tehran. Iran.
- HAMEDJABER, Y. 2011. **Qaza'aa al-Mekan between the verses of the verses in the poem (Badi'a Saqour).** Semnan, Arzad Fillad al-Arabi and Adabahs, Phase of the Commandment, pp. 1-20. Iran.
- HARDA, M. 2000. **In the context of the Faithful of Al-Hadith.** Dar Al-Alum Al-Arabiya, Beirut. Lebanon.

- HARLAND, R. 2014. **Historical Income on Literary Theory from Plato to Barth.** Translated by Shiraz, Tehran. Iran.
- KAFABI, M. 2003. **Comparative Literature.** translated by Seyyed Hossein Seyedi, Mashhad. Iran.
- MOHAMMADIAN, A., & RAJABI, M. 2014. **Comparative study of nostalgia in the poem of Gibran Khalil Gibran and Shafiei Kadkani.** Adibiyi Literature, pp. 274-253, Kerman, Iran.
- PARSAPUR, Z. 2012. **Investigating the relationship between man and nature.** Persian Literature, pp. 99-7, Tehran, Iran.
- SHAFIEIKADKANI, M. 2015. **Rites for Voices.** Tehran. Iran.
- SHAHBAZI, M., and RANJBARAN, S. 2014. **Comparative Study of Death Thinking in the Poems of Al-Bayati and Shafie Kadkani.** 8th International Conference on the Promotion of Persian Language and Literature in Iran, Zanjan, Iran.
- SHOGHI, A. 1990. **Al-Durs al-Tabbi al-Mogharan.** Dar al-ulum al-Arabiya, Beirut. Lebanon.
- ZARAGHANI, M. 2015. **Perspective of Contemporary Poetry of Iran, the Story of Iran's Poetry in the Twentieth Century.** Tehran. Iran.



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 15, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve