

## Societies in shamloo's poems

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### ABSTRACT

*Poetry and composition express the comprehensive confrontation of the social spirit with the centers of power and domination from the language of committed and popular poets of any type and period and in any society, and its continuance is according with the historical course and passage of poetry from the distant past to the present. Shamloo is a representative of this caravan in the Iranian society. He entered the field of struggle through poetry alone, with a deep understanding of the conditions of the time and the impossibility that is felt in other ways in moving the centers of power and the sphere of oppression on their people. The most important aspects of society's struggle are against the construction of power, government elements and social components. Shamloo chooses the components of societies such as (homeland, freedom, tyranny, human beings, etc.) and expresses his poems in its own style and style, while fighting against the government by a kind of language of communication and emotional, ideological, ideal solidarity, motivation which his poems caused change and influence in the attitude and opinion of the audience towards their current situation and also the arousal of social groups. Therefore, shamloo is one of the most influential poets in the political and social developments of Iran in the contemporary period, whose works and poems have undoubtedly been effective in the political and social interpretations and developments of the relevant society. For this reason, in addition to examining elements and social components, his poem have been studied according to the role and influence of society.*

*Keywords: societies, shamloo, homeland, tyranny, human.*

### Introduction

Ever since poetry came out of the court and addressed the issues and problems of the people, it changed. At this time, poetry is not just illustration and artistic creation. The poet is aware of the mission of his work of art and seeks to express the high human ideals in the spirit of poetry as overtly or covertly. Therefore, what the reader today expects from the poet and his work and the aesthetic aspect of the poem is to pay attention to high human issues.

One can find out whether the poet has reached from "individual self" to "social self" or not? By studying the poetry of each poet and whether the poet is still in the grip of his fame and has forgotten the pain of the people or not? On the other hand, the first factor that can be seen is how the owners of works are influenced by society, by examining the literature of any ethnic group, because no element of human life such as society can affect the mind and soul of any writer or poet and impress him in his work and poetry. Social poetry is a socialist and humanistic poetry based on the philosophy of the evolution of history, which expresses the collective ideals of the people and is rooted in a sense of social and human suffering, and of course, it is an inherent and internal sense with the poet. The poet creates his works on his creative, poetic insight and artistic refinement to awaken and promote everyone's insight and perception, and at this way, he becomes an honest reflector of his time (Hassan Lee, 2004: 371). Social poetry studies social issues and problems, which are mostly based on environmental, cultural and social conditions. Of course, social poetry is intertwined with political poetry; Because many social issues are formed in connection with political issues. But the difference between these two types of poems can be easily recognized. The main issue in political poetry is power and sovereignty, which is explained any kind of issue related to power and government; But issues are not considered from a political point of view in social poetry that is political power isn't consider; Rather, it is explained by its social validity; For example, When the subject of poetry is freedom, the clear aspect of freedom is the acquisition of power and participation in the administration of affairs in political poetry, which is called democracy; But in social poetry (or social sciences), the issue of freedom is freedoms such as freedom of speech, freedom of the press, freedom of choice one's place of residence and occupation, and lack of censorship in the dissemination of opinions and ideas and etc.

One of the outstanding features of contemporary poetry (from the Constitution time onwards) is its explicit and conscious attention to social issues. Objective and social themes put instead of abstract concepts in the constitutional period (Hassan Lee, 2003: 368). Although this attention has not been explicitly, inclusive and extensive into new literature, in the past. (Shamisa, 1374: 169). The socialization of the poetic point of view creates this danger to get away from its nature. Nevertheless, contemporary social poetry is free from rhetoric, especially politicization (Mohammadi, 2011: 217). For example, Dekhoda; the poet of the constitutional era acts scientific in his humorous social poems, despite having critical and mocking themes. His humorous message, "God's rejection of every one Akblai," is a sharp criticism of the unsettled situation of Iran in the Qajar period. Akblai Dekhoda is fearless, which attacks dictatorship and reaction and is not afraid of the, exorcist, dervish, fortune teller, king and minister (Dastgheib, 1387: 43) If a science as sociology or similar to it were not, literature would be looked less from a social perspective or would be dealt with more late in time. Dr. Gholam Hossein Sedighi as the distinguished and prominent scientific figure of Iran, introduced this discussion in Iranian academic circles. The name of societies is associated with the name of Gholam hossein Sedighi in iran who has registered his name in the group of enduring figures of contemporary history by entering the field of knowledge and politics. He also trained under the influence of great sociologists in Europe and considered as the first Iranian sociologist and the father of Iranian sociology from today's point of view. He tried to spread a social and sociological view of literature in Iran on the base of place where studied the knowledge. What we should know about the Iranian people and the course of their thinking and social evolution is reflected in the sense of poetry and literature from the point of view of socialism in literature . Shamloo was born when he lives in majority of ordinary people of society, when they have limited to a worldly life due to the inflammation of intellectual suffocation, petrification and superficiality. When the king and the heads of government considered authoritarianism, ignorance and deprivation of the nation as the cause of their survival. So, they avoided the spread of media and mass media to raise public awareness and increase expectations of their rights. Certainly, this atmosphere strengthened the potential for injustice, murder and oppression. Shamloo is a member of such this society like other members, who is unwittingly bear to severe tolerance and observation of inadequacies. The purpose of this study is to investigate societies in Shamloo's poems. Societies in Persian literature Socialities in literature are mainly related to the first generation of sociologists and writers interested in social issues to understand social elements in Iranian literature, especially poetry and literary texts of the ancients. Professor Sedighi founded the course "socialities in Persian Literature" in the Department of Social Sciences curriculum by the worth of three units. The lesson

of "Social Studies in Persian Literature" was required for undergraduate and graduate courses in social sciences (sociology, anthropology, demography) after establishing the Faculty of Social Sciences in 1350. So, we can say that there is a kind of conscious bias and national glory in the design of social issues in Iran to prove that Iranian literature has sufficient capacity in terms of design and reflection of social contexts and we can look to Iranian literature like as Western scientists from a sociological perspective. It can also be said that the discussion of socialism in Iran wanted to provide a kind of localization of new knowledge of sociology and give the sense and meaning of Iranian to sociology. Because the base, language and theories of this knowledge all had a western aspect. The sociology of literature focuses on quantitative and statistical studies. For example, it examines the consumption of paper per capita in industrialized and developed countries, compared to backward countries, or how many newspaper circulation exists for every few people in this group of countries (rk. Vahida, 2008: 31). Every literary phenomenon requires three facts in terms of Sociology of Literature: writers, books, and readers. The literary phenomenon is an exchange network that connects certain individuals to a more or less anonymous group through a very complex transmission device which is related to art and technology at the same time. In other words, the sociology of literature is the study of the production, distribution, and consumption of literature at the scale of society. (Scarpit, 9:11386). In none of the few books written about socialism in Persian literature, there is no mention of socialism in which atmosphere and context was formed in Iran. Some of the topics covered in these books were not very social. Like the definition of love, the nature of love, monotheism in Attar's *manteghotair*, love of God is the light of hearts (Rk, Sotoudeh, 1381: 188 and 177-159). In such writings are ignored the social conditions of the poet's era, the requirements of the time, and the underlying and influential factors on literary works, and some of these books do not even have a one-page introduction about societies (cf. Sajjadi, 2008).

### **The frequency of societies in shamlou's poetry**

Shamlou was born at a time when the lives of the majority of ordinary members of society were limited to a worldly life due to the inflammation of intellectual suffocation, petrification and superficiality. In a time when the king and the heads of government ultimately considered authoritarianism, ignorance and deprivation of the nation as the cause of their survival. Therefore, it avoided the spread of media and mass media to raise public awareness and increase expectations of their rights. Certainly, such an atmosphere strengthened the potential for injustice, murder and oppression. Shamlou is a member of such this society like other members, who is unwittingly condemned to severe tolerance and observation of inadequacies. Shamlou as a young man (18 years old) arrested due to his political activities before reaching the necessary intellectual maturity in Tehran, and he transferred to the Allied Prison in Rasht. For this reason, the impact of personality failures and the temptation to express oneself in his involvement in socio-political relations and disputes is more than the impact of a public regret and regret. Shamlou gradually changed his path from liberalism (the profession of urban groups, especially intellectuals who did not agree with the constraints of the existing social system) to pseudo-socialism (reform of the deprived sections of society without a scientific credential) after being imprisoned in the political prison. The poet uses poetry as a tool to express the slogans of libertarianism, patriotism, modernism, equality of rights, denial of war and peace, respect of women, altruism, attention to the deprived, and so on, at the beginning of the path (in collections 23 - resolution - irons and feelings and parts of fresh air). Shamlou created a new chapter in contemporary literature as a poet who abandoned the old style. In his *divan*, we get acquainted with two women who have been seen and mentioned abundantly in his works, "Roxana or Roksanak" and sometimes "Gol Ko" and "Aida". That can be divided his poems to "Roksana" and "Aida" periods. It is obvious that shamlou pays special attention to the female face and in particular "Aida", by examining shamlou's life and poetic style. The average presence of a "woman" in his *divan* is very obvious. The love of "woman" in shamlou's poetry is real and pure. The shamlou's descriptions of love allow the audience to recognize a kind of high position of love. "Shamlou's love" means being in love with Saadi like on any beauty and blossom without selfishness and authoritarianism. I love you without wanting to this is the ultimate love that promise of meeting beyond the bodies "(Shamlou, 1380: 38). Shamlou wrote a long poem called

"Roxana" in 1329. "Roxana assumed to be a woman with the concept of light and enlightenment that hidden behind it, whose love is light, liberation and hope," he says. A woman who has to take twelve years to form and find reality in "Aida in the Mirror". A face that is a foggy and vague goal at that time, elusive and late, or when is the head of Simorgh and kimia (Pashaei, 1378: 121)we read in the poem of "fog" :

"I come home hidden in the mist of fog, go I don't know

She suddenly sees me at the door

Tears in her eyes, a smile on her face (Fresh Air, Meh Poem: p. 22)  
The female face in shamloo's poem gradually becomes more prominent from "Roxana" to "Aida", but there are still spots of vagues. Roxana has an ethereal and hypothetical face and she devoid of a true individual identity. In other words, shamloo has not yet abandoned himself in Roxana from the imaginary love of Molavi and Hafiz, he considers her as a symbol that is a sign of general concepts such as love, hope and freedom and instead of that he sees "Woman" in human feelings, thoughts and social rights equal to men. The face of "woman" becomes more prominent in "Aida". Behind the board of "Aida", he sees a human being with body, soul and individual identity. Here love is a distinct experience, not a Sufi fantasy or romantic melancholy. Shamloo draws the woman who has no resemblance to the women of classical poetry, he also accepts the most difficult and impossible tasks to achieve the woman who is the target of his poetry:

"Until I reach to your hand

Which mountain should I cross to cross?

From which desert to which sea should I cross to pass "(Aida in the Mirror, p. 19)  
According to the researcher, this study of shamloo about the woman caused to change the abstract, mental and subjective identity woman in classical Iranian literature into a real and living being. In fact, he destroys the classical female myth and creates the modern and living female myth. Shamloo has two types of approaches to freedom. The first type is freedom in the political sense, that is, liberation from political slavery and the impossibility of communicating with the minds and thoughts of others. He is an epic poet, for political and personal reasons, and due to the epic nature of his poetry, this kind of approach to freedom is also a tool for his heroism, heroes who are considered as preachers of freedom:

"And how much

That poetry book of their lives

They tied a head of blood with a red shroud

How much

Who killed the slaves of their lives

Until a historian is born" (Shamloo, 2001: 67).

The second type of freedom in shamloo's thought is human of humanity. The main purpose of shamloo's freedom plan is remembrance this point. The poet considers it as goal and he knows it as principle of the responsibility of man in the world: freedom within man and the realization of the secret of freedom and life, even if he has been subjected to various limitations in the context of life:

"It is to cut the gloomy world to its core

Freedom is a test of courage and

Enjoy liberation

Even if the prison is a safe haven  
 And the carefree warmth of the mother's breast  
 Even if imprisoned  
 The pillow is warm  
 From the webs of spiders and cocoon leaves "(Ibid: 801).

In conclusion, it can be said that Shamloo in his life and poetry always waits for the day when human beings will live free and miraculously.

Shamloo loves the people of his land. He chooses the heroes of his poems among these people. Shamloo says: "I have never been far from the people, I am an element of this community", in regarding his inseparable connection with the people of his community. (Pashaei, 1378: 254). Hence he sings:

"Think, comrade.  
 I always the weight and the words and the rhymes  
 I am finding in the alley  
 all people are the members of my poetry" (Farrokhzad, 1383: 9).

The poet's desire is not absolute for people, and he does not ignore their mistakes, ignorance and laziness. Hence, he often regretted during a ten-part night in 1343

Is that:

"But man, O alas  
 That with the pain of his centuries  
 Was accustomed "(Aida: Tree, Dagger and Memory, Shamloo, 2008)

Most of the people are considered to include the oppressed from Shamloo's point of view, even those who are possessed, insane and poor. Because in Shamloo's view, these pains and prisons are nestled in their own prison, the prison is poverty, tuberculosis and misery of themselves, and of social indifference prison, tyranny and class distance do not pay any attention to such people. He defended the fighters and sang poems for them, attacked tyranny and spoke of freedom, spoke of the ignorance of the people and called them to awareness:

"Prepare your heart like an ear  
 To sing my song:  
 The song of the orange livers that was choked  
 In the humid weather of the prison ....  
 In the scorching air of torture ...  
 In suffocating weather,  
 And did not vomit bloody names  
 In the painful fever of confession " (Shamloo, 145: 1387)

According to the researcher, it can be said that the struggle against tyranny, ignorance, centralism and authoritarianism is sometimes done from the position of tyranny and authoritarianism and sometimes from the position of freedom. Shamloo considers stability in the struggle as a public scream, which breaks the chains and breaks the shackles and achieves human values, after the stage of freedom and achieve human to liberty. But the initial flame and step of this freedom and liberty was started by the fighters and free men in small and small cells against the torture and persecution of the oppressors and tyrants. Shamloo considered a human and social mission for himself, his poetry and art. He said "The artist has to be deeply committed,". I do not value for non-committal art. Because I think I'm deeply committed. Every morning when I wake up, I think about what I should and should not say " (Qaraguzlu, 2003: 84). He considers poetry and poets as a mission towards his homeland and says:

"Today's poet is no stranger  
He in common people's pains  
He smiles at people's mouths  
The pain and hope of the people  
With his bones  
It connects " (Pashaei, 1999: 729).

In shamloo's view, no familiar voice should sound vague and distant in homeland: "Where is the homeland that your familiar song seems so far away?" (Shamloo, 1387: 892). According to the researcher, the homeland is the most important element of nationalist thought. Shamloo as a nationalist poet used national symbols such as the national flag, myths, freedom fighters, etc. in his poems, he pays homage to the homeland in these mentioned notes.

Shamloo's mental structure forms in the context of socialist demands and social relations and leads to the adoption of ideas based on human and humanism (respect for human virtues and interest in prosperity and comprehensive, rapid evolution and creation of favorable conditions for individual and social human life). The main structure of thought is in the school of humanism. The scholars and experts of this optimism thought school chose the survival of the soul instead of the belief in this world, and replaced the belief in the supernatural with attention to action and daily life:

"Today  
Poetry  
It is the weapon of the people  
Because poets  
They are a branch of the created in forest  
Not Yasmin and the lavender and such a greenhouse  
Poetry pattern of today's poet  
we said:  
It is life ... »(Fresh Air, Shamloo, 1387: 146, 142).

shamloo tries to image good and beautiful government by highlighting violated human rights and representing filth and ugliness. Shamloo considers the world to be short and temporary, and the world of the oppressed considers to be suffering and painful, that even the sun is ashamed and ashamed of the rising

and the night of the coming for them. Man is a multidimensional being in shamloo's works and goes through a changing process in the course of his works, but it seems that the most serious concept of man can be defined in form of "political man" in his poems. As he emphasizes in his poems, he was not aware of the human issues and the value of human solidarity, before entering the field of struggle. But most of all, his poetry has influenced his political activities and observing the death of human beings during political struggles and goals such as freedom and justice, and he has guided the flow of praise of the chosen man. Therefore, his view of human beings started from the origin of human struggle and, focused on the same axis despite several ups and downs. Therefore, the concept of man has remained inseparable from the concept of political struggle in Shamloo's mind (Mokhtari, 1378). Committed poetry is not a purely political poem (in the conventional and vulgar sense of the word), but it is essentially a socio-political poem. It means that this poem tends to the disturbed position of society, in the presence of a dynamic way of looking and attitude and independent and expedient thinking, and the situation of people, and he calls for the realization of an evolving and honorable human habitat and the flourishing of creativity, culture and thought. If we are to study the political and social thought of the poet, and summarize how it is detailed, we must say that shamloo is a democratic and pious of tyranny system follower from a political point of view; and he is a respected human, free and advanced, and free from oppression, inequality, and emptiness from a socialists of society point of view; and culturally he hopes a dynamic and flourishing culture and thinking and public vision, and devoid of narrow-mindedness, monopoly, and reaction and stagnation.

A large part of Shamloo's poems contains prominent political and social themes and themes, and represents his remarkable sensitivity to politics at the social and global levels. However, Shamloo himself refuses to consider such poems "political", and instead considers them as the adjective "social" to be more right and appropriate. Some critics of his poetry (such as Abdul Ali Dastgheib) also believe that his committed poems are not political, but "cultural." (Dastgheib, 1353: 173). But by considering in the poet's critical, authoritarian and liturgical poems, it can be easily understood that the border between being "political" and "social" and even "cultural" in these poems is hard to break and even seems insignificant. (like the border between politics and power and society)

It is better to look at some of his poems' qualitative content to better measure and understand the socio-political characteristics of committed poetry. In the fresh air, the general theme of the committed poems tends to the unhealthy habitat of human beings, and the present language of these poems expresses the poet's connection to the people (and not to the claimants of the deceived people). "Today / poetry / is the weapon of the people / because poets / themselves are a branch of the people of the forest ...." (Shamloo, 1387:

155). It is based on this connection to the people that the poet addresses "the fearful gods of the night of the covenant of the friend of darkness", for example, in the poem "Curse" (Fresh Air, 1336), from the "secret torture chamber" in "Ferdows of oppression" their religion "breathes" and asks them to open their "darkness of filthy paradise" to him (Shamloo, 1387: 1741). Such warning poems in the fresh air are a prelude to other poems that breathe longing for "freedom" and the silence of the "song of freedom", they complain from the "collapsed" walls and "human absence", and from the "great absence" which is the disappearance of the free, pious and free man in a habitat. Shamloo's "Song of the Greatest Wish" (Sticker in Dis, December 1976) is a specific example of his committed and regrettable poems as simultaneously. (Shamloo, 1387: 844).

In shamloo's poetry is formed humor like satire, primarily under the influence of the politically and socially disturbed situation, or the expedient and rebellious tendencies and relations of some "intellectuals" and "writers". (Mojabi, 1380: 152). Shamloo's humor covers three general areas: ancient poem and poetry, some of the beliefs and myths associated with "popular culture", and political and social situations. The humorous poet's emotions to the distant past, often provides an excuse especially in the field of socio-political sarcasm, to extend the scope of tyranny and to expose the inaccuracies, misconceptions, and distortions of the present to a wider temporal dimension, to make contact with the reader's historical

memory, and in conclusion to present them more effectively and prominently. Here are four examples of Shamloo's satirical humor.

The first noteworthy example is the poem "For Blood and Lipstick" (1329, in the book of irons and emotion). Shamloo blames ridicules conservative regulators and their impotent poetry in this humor and opens his mouth to slander. Second; "The last word" (in the fresh air). In this poem, the poet attacks the poet and his poem, with complete aggression, and even cruelty and rudeness. Third; "With eyes ..." (1346, in the mourning of the soil). Shamloo uses this humorous poem, as mentioned above, in protest of the "New Level Party of the Working Class." Fourth: "ziafat" (Spring 1350, in the sticker in Dis). It is a play that describes the turbulent and ridiculous world of dictators and the ridiculous and depraved relations that govern this world. In this poem, shamloo tries to expose oppression and tyranny by presenting "us" and placing "us" in front of others (or dictators).

The humorous and satirical poem "ziafat" is a specific example of the fusion of political and social criticism and philosophical understanding. In this poem, both the extent of tyranny and oppression of the gods of gold and force is depicted, as well as the humiliation of the secretary and their brainlessness and short-sightedness. In fact, the lowly and ridiculous world that has kept them and their guards and ration-eaters and admirers happy and intoxicated, cannot be expressed except in the language of humor, and except with the indirect humorous and scandalous ironies. Human beings means to be united with society as shamloo's view. He considers every human being, including himself, a member of human society - a person who is at the same time the symbol of "us". Shamloo's way of thinking is constantly changing according to people's judgments, and this trend will last until the end of the poet's life. It is one of the most important reasons for the lack of stability and peace of mind of a complete worldview on existence of diversity and instability in the type of benchmark - according to the importance that shamloo considers different and unique human perceptions.

"I prayed and according to massacred That Rafidi knew me.

I prayed and was massacred

That they knew my Qarmati ” (Shamloo, Madayeh Bi Salah, 1387: 882). The shamloo's view of man is always based on his responsibility and social action. In his poetry, the man is alone and move to change and evolve, there is no effect of "becoming". Human beings are in the direction of praise and attention on base of they are involved in the struggle. The fact that some consider destiny to be immutable is due to their ignorance of human nature and social movements. Anyone can form his own destiny, and this depends on individuals' level of awareness and participation in social action.

"This is what i say

Drops should be aware

To work together

Undoubtedly

One can overcome the destiny direction.

Undoubtedly ignorance

What makes Joe easy

That downhill

Name Appreciation

And considers destiny as something

Which does not change "(Shamloo, 1387: 859).



One believes destiny, in addition to dragging man into inaction and laziness, also prolongs the life of the exploiters and the oppressors, and strong their power more to plunder of weak human beings. For this reason, the poet chooses his prominent heroes and human beings from among those who have chosen the condition of being or not being.

"It's so red and lush

On the thorn of the blood plant

Bloom

And such a neck down

On the whip of humiliation

to cross.

And the way to the end of hate

Cut

Oh, what am I talking about

We live for no reason

They are aware of the reason for their death "(Shamloo, 2008: 878)

Shamloo was not a religious poet; However, he has not dealt with the sensibilities of a secular person towards religion. He has looked at religious phenomena as a whole, as eternal phenomena. Three periods can be identified in Shamloo's poetry in terms of dealing with religion  
1- From the beginning of poetry to "moments and always" 2- From "moments and always" to revolution  
3- After revolution

In the first period, religion and religious symbols are not specifically reflected in Shamloo's poetry. There is a reference to "Qibla" in the poem "Baron":

"We have eliminated oppression

We Qibla Freedom "(Shamloo, Baroon, Fresh Air, 2008)

Religious culture finds a significant reflection in Shamloo's poems onwards "moments and always". Shamloo says in an interview regarding the study of religious texts,: "Dealing with a work by DH Lawrence that he wrote in the style of the Torah prompted me to read the Torah, and from there to read the interpretations of the Qur'an. After that, I read everything I could ... "(Brahani, 1986: 43-44) In general, it can be seen that from the 45s (phoenix in the rain) onwards, religious words are included in poetry or become the basis of some of his poetic images:  
"God / Where is my mosque / O my captain? ...  
And I prostrated / I / I put my forehead on the ground (including: Safar, Phoenix in the Rain, 2008: 597) Shamloo, who is always seen in his poetry, presents a clear picture of the dark even in the height of blind despair, with a hint of "Look", in atmosphere full of pessimism and despair of the period after the coup of August 28, 1943.

«Bad year

Wind year

Year of Tears

Year of doubt

Years of long days and low endurance

The year that pride begged ... "(Shamloo, 1387: 20)

The defeat has shattered the poet's idealistic mentality to such an extent that he is even pessimistic about the very action and struggle.

Ahmad Shamloo does not neglect to condemn the machine life of the contemporary world and the discoloration of high human values while attached to modernity :

"The era of the giant grandeur of mansions /

And lies

The age of the great herds of hunger

And the most terrifying silences

When huge herds of humans went into the mouths of the furnaces

An age of shame and right

Its account is separate "(Shamloo, 1387: 517).

Sometimes Shamloo gets so bored of the city and the relationships that govern it that he attacks it like this:

"City

All is alienation and enmity "(Fresh Air, Walls, p. 510).

And sometimes it gives a terrifying picture of the city, which shows the disintegration, materialism and violence of the modern city:

"The walls - clear and solid - that are silent

With the shamelessness of all its lines

With everything from Congress

With its dumb ugliness, its angles are black and sharp

In the corners of the eyes

Proves its innocence ...

Moss-covered walls, its cander

Because the reflection of something from the mirrors

The image of reality is humiliated "(Fresh Air, Walls, p. 157).

In Shamloo's poetry, love has found a more social, epic and objective concept. In general, Love no longer has that sacred and mythical meaning of the past in poems of traditionalist poets like as mohamad hossein shariar(1285\_1367), amir firooz kohi(1363\_1288), and Emad khorasani(1299\_1382). In Shamloo's

poetry, love is not just physical and sexual; rather, he turns to love at some point in his life, sums up his whole worldview in love, incorporates the essence

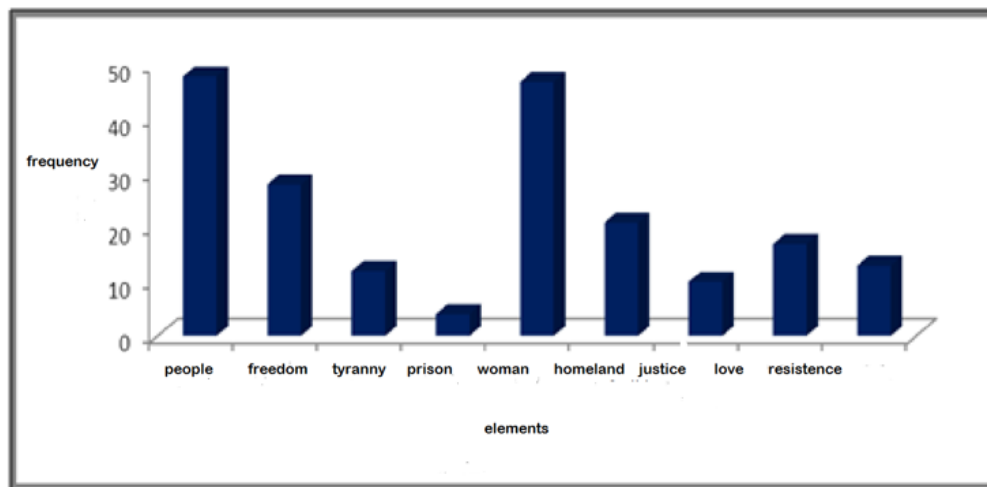
of his philosophy, mysticism, struggle, and ideology, and gains again his lost hope in love. I am the filter of purity, now to the dawn of love / Find me a way through the ponds of the mirror / A naked night came from the door / like the spirit of water / Two fish in its chest in the mirror / Her wet hair smells like moss / Like moss together / I cried from the threshold of despair! / "Oh, I'm sure I do not give up!" (Shamloo, 1387: 335).

Khayami's existentialist philosophy also influences the poet. The poet's philosophical despair stems from their social despair. Both of them tragically depict their existential problems, which are the problems of contemporary and modern man. Issues such as world wars and the coup of 28 August have caused the way for the philosophical despair of these poets. In Shamloo's poetry, this absurdity is very strong; Because the philosophy of nihilism more influences him: the cries of liberation and / from the absurdity of standing to seek / or the awakening of the foolish idiots / the siren in captivity / in the absurdity of seeking refuge in the thirsty word? /Not ! / Here / speech / to work / is not (Shamloo, 1387: 1026).

**Table 1- societies in shamloo's poems**

Elements Works	people	freedom	tyranny	prison	woman	homeland	Justice & ethic	love	resistance	
statements	3	2	1	5	2	4	0	1	5	
Aida in mirror	7	5	3	2	11	3	2	4	2	
Aida,tree,dagger and memory	21	7	5	4	7	3	5	4	5	
Fresh air	18	13	9	6	7	4	3	8	6	
The mirror garden	11	7	15	4	14	3	4	1	19	
Sticker in the dish	3	1	4	1	2	1	0	0	5	
Ibrahim in fire	2	3	3	0	0	0	0	2	4	
Bloom in meh	2	1	0	2	1	1	3	2	2	
Peaceful praises	1	1	0	1	3	1	0	1	1	
total	68	40	40	25	47	20	17	3	50	3
								4		41

The frequency of social elements in Shamloo's poetry include: people 68, stability 50, women 47, freedom 40, tyranny 40, love 34, prison 25, homeland 20, justice and morality 17.



**Fig. 1 , Social Elements in Shamloo's poem**

## **Conclusion**

The content of Shamloo's poem is mixed to fight the aggressors, tyrants and tyrants of the time. The elements and characteristics of societies have been discussed such as people, women, homeland, stability, love, etc. and they are prominent examples of poetic elements in the subject as briefly according to the title of research on societies in Shamloo poems and the study of the subject of societies in the text of the poet's poems. Shamloo is the founder and creator of a new style in the poetry of Persian literature and has a special reputation and popularity that poetry has been used as a weapon to awaken the dormant society. In fact, Shamloo himself is a social critic with a keen eye who correctly recognizes the depth of problems of Iranian society and tries to reflect it in his poetry, sometimes using frank language, sometimes irony, and sometimes humor. In his poems, man is a general concept and is not related to a specific place and time, but is a man who is deprived of the blessings of freedom everywhere on earth, his humanity is ignored and his rights are violated, the homeland of these two poets is all over the world. Wherever there is a suffering human being resides, pain is the common pain of all human beings who have been deprived of inalienable human rights. In fact, more than romantic poems, the secret of their success and luck is the social nature of their poems. His poetry is a poem about the pain of the people and the pain of the people's ignorance. His poetry is the poetry of political issues and tyranny that rule the people and the suffering of their rulers. People who are thirsty for freedom, justice and prosperity. Shamloo is more influenced by Christian and Israeli sources and texts than Islamic sources in the use of Tersaian elements and themes; But sometimes he does not adhere to it and, at his own will, interprets some issues that have no precedent in Christian sources as well. The most important work involved in using the themes and elements of Tersian is to create a connection between the issues of one's life and of man and society in general with some of the events of the life of Christ and his apostles. We always see images as irony in the guise of metaphor, condition of society and show the insight resulting from his emotional reaction to issues as in all the references that Shamloo has to the story of Christ and the details related to it. It is very clear that the elements, indicators, and symbols of societies in Shamloo's poetry are more than that stated in this study. Because, firstly, not all works and poems and all books are included in this research. And they listed only by using computers and downloading the word social in the books available in some of the handful poems of Shamloo and Qabani. And in the present study is interpreted and explained as an example and model.

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