

The manifestation of resistance literature in the poems of Abdul Latif Pedram

تجليات أدب المقاومة في شعر عبد اللطيف بدرام

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ملخص:

إحدى الطرق المعقدة في التفكير والتعبير عن مفهوم ومعنى الشعر هي تقديم الموضوع والغرض الرئيسي للشاعر باللغة والتعبير المناسبين. يلعب هذا النهج دوراً مهماً في إنشاء الأعمال الأدبية والتعبير عن أفكار الشاعر التي لا توصف. يكمن جذر هذا النهج في الوضع السياسي والاجتماعي الحالي، والخبرات الشخصية للشاعر، والاتجاهات الفكرية والفلسفية. عبد اللطيف بدرام شاعر أفغاني معاصر، وشعره يشبه طفل المقاومة في أرض مضطربة مرتبطة مباشرة بالحالة الراهنة. وبسبب الوضع المحيط والقمع السائد، استخدم قصائده الثورية لتصوير معاناة الشعب الأفغاني والتعبير عن أفكاره عن المقاومة. في هذه الدراسة، تم عرض عرض المقاومة في مجموعة الشعر من قصائد العزلة (1987) باستخدام الأساليب الاستقرائية والتحليلية. تم إعطاء عناوينها بشكل وثائقي في خمس فئات مثل التصنيف، والآثار الدلالية، والموضوعات ذات الصلة. تظهر النتائج أن الشاعر غالباً ما يعبر عن ثلاثة مفاهيم عامة من خلال قصائده:

1. هزيمة الروس.

2. الحروب الأهلية.

3. الهجرة.

الكلمات المفتاحية: الشعر المعاصر، شعر المقاومة، أفغانستان، عبد اللطيف بدرام.

Abstract:

One of the complex ways of thinking and expressing the concept and meaning of poetry is to present the main theme and purpose of the poet in the appropriate language and expression. This approach plays an important role in the creation of literary works and the expression of the poet's unspeakable thoughts. The root of such an approach lies in the current political and social situation, the poet's personal experiences, and intellectual and philosophical tendencies. Abdul Latif Pedram is a contemporary Afghan poet, and his poetry is like a child of resistance in a troubled land directly linked to the current state of affairs. Due to the surrounding situation and the prevailing oppression, he used his revolutionary poems to portray the suffering of the Afghan people and to express his ideas of resistance. In the present study, the displaying of resistance in the poetry collection of Isolation Poems (1987) has been investigated using inductive and analytical methods. Its titles have been given documentarily in five categories as classification, semantic implications, and related themes. The findings show that the poet often expresses three general concepts through his poems:

1. The defeat of the Russians.
2. Civil wars.
3. Migration.

Keywords: Contemporary Poetry, Resistance Poetry, Afghanistan, Abdul Latif Pedram.

The manifestation of resistance literature in the poems of Abdul Latif Pedram

Introduction:

Numerous and sometimes contradictory definitions have been proposed for the concept of resistance literature or poetry. Some of these definitions, with a general and comprehensive approach to the subject of resistance literature from the perspective of the philosophy of art, basically consider art and, at the top of it, poetry as a kind of negative resistance to nature and the existing reality¹. At another level, some scholars place any kind of literary stance, criticism, and any contention of moral, social, religious, etc. under the heading of "resistance literature"²

But, to the consensus of scholars, literature resistance has a deep connection to politics in its conventional sense, and it is considered as a kind of political literature³. Some Afghan immigrant researchers consider resistance literature including war and immigration literature, and they believe that jihad and migration should not be separated⁴. On the other hand, some Afghan poets who endured the suffering of living in the

¹) Brodsky, Joseph. "Poetry, a form of resistance to reality, translated by Shahla Shahsavandi, *Poetry Magazine*", Vol, 16, 1994, p.55.

²) Chehreghani Barchloui, Reza. "Az Hanjerehayeh Sharghi (a survey in the poem of Afghanistan's resistance)". Tehran. Hezare Qoqnoos, 2010, p. 15.

³) Ayneh Vand, Sadegh. "Resistance Literature, *Kayhan Farhangi*", Vol. 7, 1991, p. 34.

⁴) Mozaffari, Aboutaleb. "Shaeri Jostejoye Haqiqat Ast". *Al-sher Magazine*, Vol. 13, 1994, p. 87.

occupied territories during the years of war believe that resistance literature must be formed in the realm of enemy domination, and outside this realm, it is pointless to claim resistance¹.

In fact, resistance literature is a form of commitment literature that emerges in the cultural and artistic confrontation with internal tyranny or foreign aggression². The word or word is the most cutting weapon of the poet, defending his existence, ideals, and threatened identity. Resistance poetry is the emergence of anger against the usurpers and rebellion against their oppression. He considers this deep feeling, awareness, accepting the occupiers, and legitimizing them as a sign of humiliation, and resistance, trying to drive out the usurpers, and rule over their destiny as a sign of human and divine mission.

It is natural that such literature does not fit into any particular national or social context and encompasses all human beings³. Enlightenment and guidance of the fighters⁴,

¹) Bakhtari, Vasef. "Yesterday, Today and Tomorrow of Afghan's Poetry". Ashar district, Vol, 1994, p. 74.

²) Shafaq, Ismail and Chehregani, Reza. "Khalilullah Khalili, the poet of awareness and resistance", *Contemporary Persian Literature*, Vol. 2, pp. 31-51, 2012, p. 35.

³) Shokri, Ghali, 1987, *The Literature of Resistance*, translated by Mohammad Hossein Rouhani, Tehran, Nov.

⁴) Mir Qaderi, Seyyed Fazlollah and Hossein Kiani, 2011, "The Dignity of the Soul in the Mirror of Ali Fouda's Poetry; Poet of the Sustainability

The manifestation of resistance literature in the poems of Abdul Latif Pedram

provoking the people and mobilizing them, expressing the courage of children and adolescents, creating ethnic and patriotic awareness, inviting for the expelling of the occupier¹, and the movement and dynamism hidden in the essence of resistance poetry contributes to the effective victory. That is, the power of resistance poetry lies in the belief in emancipation and victory².

This type of literature has a long history of human civilization and occurs in each period according to its conditions and situation, and manifests itself in conditions such as oppression, internal tyranny, lack of individual and social freedoms, lawlessness and illegalism.

The essence of these works is associated with internal injustice or external aggression in all political, cultural, economic and social areas and resistance to anti-freedom movements. Resistance literature includes literary works that, in terms of concept and purpose, call the audience to resistance against the enemy, and in its essence, there is always truth-

of Palestine ”, Journal of Sustainability Literature, Shahid Bahonar University of Kerman, Vol. 2, No. 4, pp. 643 and 611.

¹⁾ Al-Masiri, Abdul Wahab, 2007, *Lessons in Poetry, First Edition, Cairo, Al-Shoroq Al-Dawla School*

²⁾ Mohsen Pishvaei Alavi, Masoud Bavan Pouri, "Comparison of the Sustainability Funds of Nasim Shomal and Saleh Mahmoud Havari", *Research Text, Q 19, Sh 66, Winter 2015, pp. 152 / 115.*

seeking and hope for the future in the hands of the creator of the work and at the heart of the literary text.

The scope of sustainability literature can be extended to any kind of human resistance and confrontation arises in the form of poetry and prose. In this case, the first human poems in conflict with the elements of nature, the mysterious factors influencing destiny, writings and poems that recite human struggles with themselves, fragile and captivating desires, and all the works related to the wars of the history of nations are in the domain resistance literature. Thus, resistance literature refers to a set of works that reveal the ugliness of internal injustice or external aggressors in all political, cultural, economic, and social areas in an artistic and literary language.

These verses encourage to fight and resistance against anti-freedom movements and struggle against them, and to ensure the liberation, growth and development of human societies. Since human nature does not reflect evil, it manifests its incompatibility with injustice in various forms such as protest, aggression, hostility, and resistance. When the spirit of this protest is breathed into the body of words, the literature of resistance and endurance comes to life.

In other words, resistance literature is a manifestation of hostility with evil and injustice with the weapon of pen and word, and Abdul Latif Pedram, a revolutionary and painful Afghan poet, has been able to use this weapon appropriately in the field of protecting values and defending national rights.

The manifestation of resistance literature in the poems of Abdul Latif Pedram

This article examines the manifestation of resistance in Pedram's poetry and the poetic notebook of isolation poems which is a great example of resistance literature.

1-1 Research Method:

This article has been done in a descriptive-analytical approach by library tools and is trying to examine the manifestations of resistance in the poem of Latif Pedram, one of prominent contemporary Afghan poets. The case study is a collection of "isolation poems" and some of Pedram's poems.

1-2. Review of literature:

Not many articles and researches have been done in the field of Abdul Latif Pedram's poetry, his thought and his language in Iran; and of course, research has not been done on the aspects of resistance in his poetry. This article is the first independent study in this field.

1-3 Review of Pedram's life:

Latif Pedram is an Afghan poet and writer. He was born in 1963 in Badakhshan province. He studied in Afghanistan and Iran. He spent most of his life in Afghanistan, except for the years he spent in cultural activities and studying in Iran. He did not even leave Afghanistan during the years of Soviet invasion, which shows high level of patriotism of this liberal poet. In 1976, during the government of Mohammad Daoud Khan, he was imprisoned for political activities.

After the overthrow of Mohammad Daoud Khan's government and the establishment of the *Nur Muhammad Taraki's* government, which formed the Afghan Poets and Writers' Union and the Young Writers' Union, Pedram became a member of both unions. He was a member of the Journalists' Association, the director of the library of *Hakim Naser Khosrow Balkhi Cultural Center*, a professor at *Hakim Naser Khosrow University* in Baghlan, and a member of the editorial board of the International Peyvand Association in Tajikistan. After Taliban took control of Afghanistan (1996), thousands of pages of pedram's notes were lost by them.

He then left Afghanistan and moved to France in 1998. He lived for a while in France where he studied political sciences and attempted to promote Afghanistan's Persian poetry and literature. Soon he returned to Afghanistan and continued his political and cultural activities and struggles against the aggressors. Now, he lives in Afghanistan and Kabul.

In his early youth, Pedram gave his heart to the sea of struggle and oppression, devoted his pen to the struggle for freedom and social justice. His anti-oppression nature seems to have shaped his behavior and ideal world, and so, the wave of pride and courage has mixed with his blood, and in the invasion of the most terrible events and in the most difficult conditions, he has not bowed to the plunderers of people's dignity and wealth.

The manifestation of resistance literature in the poems of Abdul Latif Pedram

He has risked his youth, and to show his courage and practice his liberal beliefs, he has given his heart to the strongholds of jihad, and alongside the flag bearer of Afghanistan's dignity and freedom, Massoud Shahid, he has promoted the teachings of dignity and freedom. The years of his presence with Massoud Shahid, in fact, illustrate his warm presence in the warm center of the struggle for freedom and social justice, in which he has spared no effort and sacrifice in this center, and like the shining star shines brightly in this endless sphere.

These hard years, which have been accompanied by the blood of his friends and companions, have in fact established the foundation of his character, behavior, ethics, pride and courage, and has shaped the integrity of his character. Therefore, Pedram's character begins from these years, and the roots of high pine of freedom are nourished by the waterfalls of the strongholds of jihad and dignity, and this proud pine gives branch and leave. The years of jihad and war are over for the dignity and pride of the people, and Pedram takes up the pen instead of the gun, and in the darkness of calamity and disaster, he promotes thought and enlightenment, which should be referred to as the promotion chapter of thought and enlightenment.

Works:

Pedram has published various works of poetry and prose including *land of John Huss*, which reflects his travel in Czechoslovakia, *Afghanistan* which was written about the sociology of war during the years of occupation, and the war of the colonized subconscious which is also related to the sociology of war, two-volume journalism courses, dialectics, metaphysics and philosophical notes, poetry notebook of destructive poems, poetry notebook of *an image in glassware and rain*¹, poetry notebook of *Lahzehaye Msloob*², poetry notebook of *isolation poems*³, Book of Poetry of *Moaleqe Hashtom*, *Manzome Boland Khatabe Az Sakoyeh Hendu Kush*, *Chand Nokte Be Shiveye Tarh* (social philosophical essays), *Mountain heroes* which is a historical treatise about the war between Afghans and England⁴ and *Pests of Ideology*⁵.

Poetic language:

The use of the symbol makes the poetry and prose beautiful, and helps the poet's poetry to be understood by everyone according to his own understanding and feelings.

¹) Pedram, Abdul Latif. "Naqshi Dar Abgineh Va Baran, Public Printing Press", Kabul, 1982.

²) Kabul, 1984.

³) Kabul, 1987.

⁴) Kabul, 1997.

⁵) Heravi Saberi Jalil, "Contemporary Poets of Afghanistan", Mashhad: Navid Publications, 2010.

The manifestation of resistance literature in the poems of Abdul Latif Pedram

Therefore, beautiful symbols multiply the beauty of poetry. By reading the poems of this poet, it can be said that Pedram's language is symbolic and his poems are easy to read, but his poems cannot be understood without recognizing the symbols of resistance. In his poetry, he has always used geographical, natural, historical and epic symbols and expressed his thoughts through them.

2. Manifestation of resistance in in the poem of Abdul Latif Pedram:

2-1. The spirit of freedom and hope:

Another theme of resistance literature is the hope for a better future with the spirit of self-confidence and self-centeredness and the revival of national identity. In his poems, Pedram always promises people a bright future. The source of this good news and hope is his belief in revolution and resistance.

It can be said that in Pedram's poem, the spirit of love and hope waves over the homeland, and when he intends to travel and return to his homeland from the foreign land, he composes the poem "*Didar*" and compares the day of seeing the homeland to Eid and he is so fond of his homeland as if the whole mountain, the plain, the waterfalls, and the trees of his homeland are calling and telling him of a bright future:

EidEid has come now, on
every side is a lover

Bibulous are drunken
from the eyes of a lover

Either the salt flats of the
world or us and excitement
and drunkenness

not free from this trap,
except with flowers and
spring

Mend the flowers of the
shirt, seek the music

started talking to the
thorn birds

The roaring of the clouds and
rain, the singing of the
waterfalls

Every morning singing
to the ears of a meadow

Eid left the house, it was
time to travel

look at the four sides by
the singing of a
Shahsavar

It's Eid, Eid of lovers,
raining blossoms of rain

On the shoulders of the
mountaineers, there
should be golden fine
silk

It's Eid, Eid of joy and
happiness, sunny days

Or an acquaintance's
call, in the city of
Zanzibar

The width of safe green area
with Laden girls

Each has a flower on the
skirt, each for every
lovers

In the following poem, entitled “Kooche Zarrin”, he also announces the arrival of freedom, and the purpose of the

The manifestation of resistance literature in the poems of Abdul Latif Pedram

golden migration is the migration of foreigners and aggressors from his country and land. He believes that when aliens leave this land, his land becomes so beautiful and glorious as if the moon rises from the horizon after this migration, that is, the good news of the morning, the day of Adineh, and the green plains of freedom can be heard from the moon and the sun. He states that freedom and independence will soon, powerfully, walk through valleys and mountains and make our country bright and beautiful with its happy face. From Kooche Zarrin.

coming moon

in the long morning of the day of Adineh

dancing like golden waves

sliding like mirror lakes

It comes from the chest of the morning

on the shoulders of windblown pennyroyals

either by the fragrant plains

or from the heart of fertile clouds

comes from the scent of flower and plant

from a beautiful growing and flourishing season

from the area of Atlas wearing plains

at the time of love and affection

In the poem of “Ay Adam!”, Latif Pedram also cries out for help from nature and natural elements to save the people of the land. He asks the clouds to pour their rain on his dry and stormy land so that the blossoms and tulips rise from the dust and save them from death:

A cloud is crawling far away

rebellious, turbulent and disturbed

Gohar (rain) also falls from clouds

sometimes to me, sometimes to the tulip

sometimes to me, sometimes to the tulip

oh’ cloud! rain sooner, sooner

do you see taking captive?

the youngest child of this remembering boat

O Adam who dyes thirsty¹

¹)Pedram, Abdul Latif. “Isolation Poems, First Edition, Public Printing Press”, Kabul, 1989,p.12.

The manifestation of resistance literature in the poems of Abdul Latif Pedram

In the following poem, Latif Pedram uses natural symbols to promise himself and the people of his land a bright and brilliant future. People who, like green trees, have come to an end from the angry cold wind of autumn, and like a star from the fire of the galaxy's eyes and like a dove that has taken its wings and feather, but believe in the death of autumn and the end of the dark night. It also spreads faith to the people of its land:

I am a tree saw the curse of spring
that the angry cold wind of its autumn killed
like a star falling down on the earth
the flames of fire killed his galaxy eyes
I have no wings or feathers to escape from darkness
I can't flutter my wings, I haven't my sail
dawn is escaping from my exhausted soul
those blue seven heavens are no longer glorious
a bird whose prayer is in the court of Shafaq
did not do the duplicity of sajdah, is from our tribe
the small light on the cold porch of our neighbor
next to our house is probably from our wick

someone who close the door to the spring will not stay
someone who is fearless to the death of the tree will not
stay
someone who didn't mourn the violet flower will not stay
the dark night which has not tomorrow will not stay

2-2. Invitation to fight and resistance:

Encouraging in resistance is one of the main characteristics of resistance poetry. When groups of people see their interest in being away from the dangerous scenes of war, then the task of the resistance poet is to explain the value of living freely and freedom to people and to awaken them to sleep, because freedom is the most lovable phenomenon inherent in human nature.

Pedram also invites people to fight and resist by using the most delicate literary words and, of course, indirectly in several poems, by describing and depicting the atmosphere of tyranny and oppression:

Night fall asleep in plain / Everywhere in the mountains,
death seems to be silent / Dusty Ney from the mouth of the
plain/ a sounds comes from it/ From the Ney, the sound of a
shepherd's call is heard over the mountain/ At the turn of the

The manifestation of resistance literature in the poems of Abdul Latif Pedram

valley, the sound of a lamb hears from Ney/ This giant falls in deep sleep in Mahtab/ With his mouth - the disappointing hot hole-/ The blind paw is stained with the blood of destiny/ Han! / Who sings the morning anthem in the disappointing weary woods? / Han! / Who goes the big and hard way to the house of the sun/ Does this giant give us opportunities? / Will this fool show us the cold season? / A courier/ a horseman/ a way but/ ... I was not afraid to die in this so tough dark heap/ ... Who wakes him up? / When will caravan arrive? / Night falls asleep in plain/¹.

In the poem "Dar Milad Sobh", Pedram depicts and describes the tyranny and blackness and the suffocating atmosphere of authoritarian rule in his land, and invites all his compatriots to fight by epic expression and lyric vocabulary:

Always the Zouraq of the sound of black clouds and dark
dust of the mass of earth vultures

The growing crystal of the morning birthday did not break
the ever-flowing spring of high cliffs

¹⁾ Pedram, Abdul Latif. "Naqshi Dar Abgineh Va Baran, Public Printing Press", Kabul, 1982,p. 31.

Not close the clearness of his heart to nothing not sleep
vainly in the dark heart of ponds

Except from the rouzan of birth in the length of time no
buds boom in the garden of scanning history

Doesn't hear the sound of spring's footsteps? and no
Ghochi? Did not build a nest in this garden?

There was no high mountain, black owl nests and the
calling of the meeting hour in dawn singing

There is no sitting place for vain hope of soil mass and the
heavy volume of the coupal and the autumn leaves and
products isn't always on Nobaharan's head and shoulders?

It is the time of anthem and conquest – the great conquest
– and discovering the hidden story of black holes

A view of a powerful hand of your ancestry in the land of
the worshipers of fire and wind

The night escapes from the curse of the dawns you also
accompany in celebration party of dawn

And you get rid of the prison of the darkness of grief
memorial to the red cup of spring layers

Memorial to someone who is the beating of your eternal
friend remember the exhilaration of flight mode

The manifestation of resistance literature in the poems of Abdul Latif Pedram

2-3 wait and hope for savior:

In his poems, Pedram explicitly praises freedom many times and considers it possible with the coming of a savior and liberator. Along with the theme of waiting and savior, he has criticized the tyranny bloody poetry. He believes and gives hope that: From Kooche Zarrin:

coming moon
in the long morning of the day of Adineh
dancing like golden waves
sliding like mirror lakes
it comes from the chest of the morning
on the shoulders of windblown pennyroyals
either by the fragrant plains
or from the heart of fertile clouds
comes from the scent of flower and plant
from a beautiful growing and flourishing season
from the area of Atlas wearing plains
at the time of love and affection

In the following poem, the expectation of a savior has been beautifully depicted. He sees the appearance of the Savior so close that as if he accompanies him and opens his heart to him:

“Omid”

With the scent of buds of rain
From the plain of clouds comes
Until you become green, become spring
You blow in the body of plains
A new colorful spring
A bright green jungle
Envy of two thousand cypresses in the garden
A tree branch of acquaintance
From your hand, a vernal flower
Snatched a bud of love
Growing in the home of heart
And then compose like a modern poetry
You are my sun that shines
You are my hope who are in me

The manifestation of resistance literature in the poems of Abdul Latif Pedram

In loneliness of love days

You are the time of growing season

2-4. Description of martyrdom on the path to freedom and country:

The essence of Allah in many verses of the Qur'an, in accordance with the command or explicitly, has ordered jihad and has set a high rank and position for the doers of this duty, those who are Mujahideen and are called martyrs at the highest level. Among the people of Afghanistan, the true Mujahideen have a high status and dignity, and many poets, including Latif Pedram, have written poems in praising and gratitude to them.

It can be said that an important part of the poems of resistance is the poems dedicated to the mourning of the martyrs or the gun in the hands of those who give their blood in defense and resistance and become holy. Celebrating the memory of the martyrs on the battlefields is a common tradition, and the reflection of the heroes' deaths in the literature is expressed as the mourning and elegies of the martyrs. The manifestation of this theme is beautifully reflected in the poetry of "Esme Azame Shahadat", which Latif Pedram has dedicated to the martyr of freedom Hafiz Ahangarpour:

"Esme Azame Shahadat"

O lover
O son of Hindu Kush!
let me sing you a song tonight
not like a harp
whose musician played
at the court of the Gods
a poetry like the calling of rebellious time
in front of a temple
that you
with a broken reflection of her calling
in the wind!
O Prometheus!
someone who lights the fire of life
the reputation of all earthly mirrors
like rotating sun
find the top from the stones passes

**The manifestation of resistance literature in the poems of Abdul
Latif Pedram**

from summit
and cypresses
and lightning
from the gardens
and pennyroyals
and Siavashan
sitting to watch
now
group by group
girls are in love of mountains
passing the sun
from the straits of the night
global calling of excellent
with perfume and
Pichak
and it's raining
on the mountain roundabout!

O lover
O son of Hindu Kush!
the God of hard fights
the great name of martyrdom!
let me sing you a song
tonight...

In his poem, “Boseha Va Khatereha”, Pedram also describes the characters and bravery of the martyrs in a respectful way, comparing them to birds that put themselves lovely in the fire of epic and battle to defend their homeland and country.

“Boseha Va Khatereha”

Golden fire chicken
No one is following you?
let your wings kisses each other
let the sun in your wings
reach from the frozen forests fluttering
where it is people and freedom and awareness

**The manifestation of resistance literature in the poems of Abdul
Latif Pedram**

where there is no trap
no cage,
no trick
where there is no name,
no family
no dark
where there is the city of friendship and peace
Golden fire chicken
extends its wings and feathers
thinking about the caravan of our destiny
thinking about the chest of burned desert
everywhere you look, it is watching
Golden fire chicken
now it is waiting for the time.

2-5. Description of tyranny and oppression:

One of the common themes and subjects of Pedram's delicate poetry is drawing and describing tyranny, oppression

and aggression of foreigners. It can be said that this characteristic is seen in the vast majority of Pedram's poems. In addition, the considerable titles of his poems reflect the atmosphere of tyranny and oppression.

“Zamestan”

From this snow
from this wind
from this paw of injustice
turning back the height of cypress
falling asleep the Kork
- no voice raises –
and crack the branch of buxus (Shemshad)
from this cloud
from this black cloud of the looting army
put up tent in the mountain and wilderness and plain
like all expensive carpets
darkness is tired and disappointing
empty nest in the dawn

The manifestation of resistance literature in the poems of Abdul Latif Pedram

from this snow

from this wind

from this paw of injustice

no flowers left, no gardens

no that flame of the face

compared to a red flower

that is no longer on disheveled hair of sweetheart.

Conclusion:

Resistance literature is a powerful and efficient tool in the face of the enmity and obstruction of enemies and their supporters who have marked humanity and human thought and identity. Show it and announce it to the world. The poetic language of resistance literature is a special language by which the poet can show his resistance and struggle in the poetry and announce it to the world.

Contemporary Afghan literature is also a resistance literature, and its main theme is to invite people to resistance to the aggression of foreigners, terrorism and the authoritarian system, and to give the good news of achieving victory in this country. In this field, Latif Pedram is one of the poets who have irrigated the tree of Afghanistan's sustainable literature

with their powerful weapons; and the name of this poet is a reminder of the resistance, oppression and ideals of the Afghan's people everywhere in this country. As an Afghan, Latif Pedram has defended and protected against enemies and aggressors who have no desire other than to eradicate Afghanistan from the map of the world, history and geography, and has continued to resist against Russian occupiers. He has a special attachment to the people of his land, so that he become a partner in their joys and sorrows, defeats and victories and accompany them. It can be generally concluded that Pedram, as a committed poet, plays the role of resistance well and brilliantly.

**The manifestation of resistance literature in the poems of Abdul
Latif Pedram**

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