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The Unit of Ideology in the Poetry of Sheikh Mahmoud Hafeed, the King of Kurdistan

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ABSTRACT

This study examines the interplay between literary form and ideological expression in the poetry of Hafeed, a Kurdish poet whose work embodies a distinct philosophy of individual and collective resistance. It argues that Hafeed's poetry serves not merely as artistic creation but as a structured medium through which personal conviction, national identity, and spiritual faith are articulated and sustained. Through close textual analysis, the research demonstrates how Hafeed's use of language and poetic form reflects a steadfast intellectual stance—one that embraces lived experience, confronts external oppression, and affirms the power of innate human purity and divine belief. It explores the relationship between ideology, philosophy, and literature, positing that Hafeed's work represents a coherent intellectual system where literary expression and ideological commitment are inseparable. It analyzes how Hafeed engages with overarching ideological frameworks—"religious, regional, and national"—while preserving his individual agency and critical perspective. The poet emerges not as a passive recipient of external ideologies, but as an active thinker who filters them through personal experience and moral integrity. Finally, the study highlights Hafeed's resilience and insistence on self-determination, Spirituality, and principled decision-making as foundational to his vision of social and national stability. His poetry is shown to function as both a personal testimony and a public discourse—one that encourages collective resilience, purposeful leadership, and the pursuit of transcendent goals. In this light, Hafeed's texts are not only literary artifacts but also symbolic affirmations of national identity, worthy of being regarded as resonant slogans for enduring cultural and ethical resistance.

KEY WORDS: Ideology, Literature, Philosophy, Sheikh Mahmoud Hafeed, Spirituality.

1. INTRODUCTION[1]

The literary contributions of certain individuals are elevated by their intellectual depth and pioneering vision. While no single measure can fully capture the greatness of a poet like Sheikh Mahmoud Hafeed, his verse eloquently conveys his heroism, inspirational power, steadfast convictions, and ardent commitment to national sovereignty. Through his poetry, Hafeed articulates his ideas, counsel, and intentions with remarkable clarity, using fluent language and unambiguous purpose.

His poetry addresses all strata of society, from royalty to the common person, skillfully incorporating references to Quranic verses, Prophetic traditions, Example: Hadiths of the Prophet Muhammad (peace be upon him), him intellectual and religious discourses, Kurdish proverbs, and the narratives of historical leaders. Consequently, his texts possess a self-contained quality, often posing profound questions only to resolve them with authoritative insight. This intrinsic richness generates a distinct scholarly motivation to study his work, setting it apart from other literary corpora.

This research is motivated by the lack of comprehensive and authoritative scholarly studies on Hafeed's work. It aims to examine the poet's ideology, assess his success as both leader and thinker, and analyze how he navigated the interplay between personal will, environmental pressures, and historical context in his poetry. Employing a descriptive-analytical methodology, the research is divided into two principal sections: theoretical and practical.

The study aims to analyze and delve into what is termed the "idea of Sheikh Mahmoud" through a close reading of his poems. Its central objectives are to determine: What kind of ideology did he espouse? How did this iconic personality—simultaneously a religious scholar from a prominent family, a spiritual leader (Sheikh), and a political ruler—create a unique synthesis

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of, and at times contradiction within, ideas while maintaining dignity in confronting adversaries? To what extent did his strategic geographical location within an oppressed nation rich with heroic lore, and his life among diverse peoples, politicians, and leaders, enrich his thought and writing? Furthermore, was he able to synthesize this vast knowledge and these varied ideas into a coherent whole? Is this perfection of personality and intellect reflected in his poetry? These questions form the foundational objectives of this inquiry.

The paper is structured into three parts. The first two sections are theoretical: they introduce ideology, its key concepts, and its historical emergence, followed by an examination of national, regional, and global ideological types. This leads to a discussion of the relationship between ideology, philosophy, and literature, including the concept of the "end of ideology." The second part focuses on the unity of ideology within the thought and structure of literary works, specifically exploring the integration of regional, national, and global ideas and their tripartite influence on the poet. The third, practical part involves a rich ideological analysis of selected poetic examples, revolving around the multifaceted identity of Hafeed as Sheikh, King, and Poet.

1.1. Definition, Concept and History of Ideology:

The term "ideology" derives from ancient Greek, where *idea* means "thought" or "form," and *logos* means "science" or "discourse." It remains one of the most significant cognitive activities within the realms of politics, thought, and philosophy (Qaramlki, 2020, p. 9). In terms of its semantic structure, the phrase "science of thoughts" has a French basis, as *idée* means "thought" and *logie* denotes "science" (Salim, 2018, p. 18). In modern history, the term was first used by Destutt de Tracy, a member of the intellectual society that helped establish the French Revolution, who coined the word in 1796 (Hawkes, 2000, p. 45) to mean precisely "the science of ideas."

These foundational ideas continue to manifest in religious, political, social, and cultural thought. Within society, "ideology is a set of ideas in which a group of people believe because it expresses their views concerning the state's regime and the policies implemented within that state" (Al-Najdi, 2015, p. 1545). At the same time, "the way of thinking of any group—whether a nation, a class, a segment of society, a religious sect, a political organization, or an ideological movement—is always conditioned and determined by the atmosphere of its regional customs" (Al-Najdi, 2015, p. 1548).

Ideology represents a way of thinking through which an individual seeks internal freedom, articulating a personal viewpoint to express their authentic self. On a broader scale, the role of political and economic ideology has dominated other forms: "A conservative state that adopts an ideology may succeed and develop rapidly, yet it can collapse and be destroyed with equal speed" (Al-Najdi, 2015, p. 1545). This principle holds true across all domains. Consequently, careful attention must be paid to the type of idea that is chosen, and it must be implemented with conviction and clarity.

1.2. The Concept of Ideology and its History

Throughout ancient and modern history, "ideology constitutes one of the most important cognitive activities that have long preoccupied the worlds of politics, thought, and philosophy" (Ibrahim, 2017, p. 1). This enduring significance stems from its crucial role in societal development and the evolution of civilization.

Plato's allegory of the cave offers a useful conceptual framework. As Hawkes (2000) notes, Plato "proved that the perceived world of reality is only a shadow of ideal forms, and the perceptions to which man is accustomed cannot lead to true understanding" (p. 14). The allegory illustrates that those who leave the cave, break their chains, and perceive the higher reality bear a profound duty. Having attained freedom in body, soul, and thought, they are compelled to enlighten those still trapped in ignorance, who perceive only shadows. The enlightened person must therefore employ fluent language and a method suited to their companions' cognitive background to teach them. This freedom is comprehensive—encompassing political, social, and ideological liberation—and implies that every individual has the capacity to break the shackles of imposed ideas, to escape, to reprogram their thought, and to succeed in their intellectual endeavors, provided their program is guided by charity, solidarity, and coexistence.

Regarding its historical origins, the specific birth date of the term "ideology" is not fully known. It is not merely a concept that followed Marxist thought, liberalism, or neoliberalism, nor was it exclusive to Western philosophy. "In the history of political philosophy, Plato discusses thymos, meaning spiritual enthusiasm, which is close to the term ideology. Machiavelli speaks of man's desire for glory, Hobbes of pride and arrogance, Rousseau of self-love, Hamilton of a love for poetry, Madison of hopes, and Hegel of the recognition of man as a human being" (Qaramlki, 2020, p. 20). In Greek thought, "Aristotle, in his book Magna Moralia, discusses the relationship between nature and custom, believing that nature is more enduring. Nothing in the laws of nature changes because of custom; for example, stones and heavy objects always fall. Anyone who tries to alter this

will not succeed because, no matter how high they are lifted, they will fall" (Hawkes, 2000, p. 17).

This Aristotelian view, however, can be reconsidered. While the stone serves as a fixed scientific example, the application of persistent tradition and effort upon the stone itself can induce change. As the proverb says, "Constant dripping wears away a stone." If we do not merely wait for the stone to fall but work upon it, transformation is possible—just as it is with the mind of a mature individual. However, there are factors that affect and can even destroy ideas. As Marx argued, "in his book *The Principles of Ideology*, instinctive thought has no existence, since all thought is derived from the senses; nothing exists for us except through our thoughts about things, because our thoughts constitute our being" (Hawkes, 2000, p. 46).

Thought detached from engagement and spiritual depth will not be strong and may lead to the collapse of both the individual and civilization. This is supported by the notion that "in *The Unity of Philosophical Experience*, Étienne Gilson states: 'Man is a metaphysical being by nature.' The background of this 'supra-Aristotelian' elevation is that man is always in search of things that are above his physical existence" (Qaramlki, 2020, p. 24).

Working within the framework of Marxist thought, Paul Ricoeur defines ideology as "an act of public thought by which representations are able to distort the real lives of people." Furthermore, he attributes to it the acts of justification and unification through three forms:

A. Distortion: Producing an image opposite to reality—an image that is not real—thereby distorting people's consciousness.

B. Legitimation: That is, the ruling class presenting its thoughts, or a certain version of reality, to individuals in a way that ensures their satisfaction.

C. Unification of individuals within a framework of beliefs that have a political, religious, or other dimension—uniting individuals under a specific principle" (Philo Club, 2021).

In a critical tradition, "in the works of Marx and Engels, ideology is consistently expressed as a translation of things into illusions, or as a false image that people construct to express themselves and to justify particular social situations" (Al-Najdi, 2015, p. 1548). However, this view is not entirely tenable when observing the contemporary world. Today, every civilization, state, and power possesses its own, to some extent independent, ideology. While it is true that capitalism operates within conflicts of ideas, not every idea can be dismissed as an illusion. To assume so would be to claim that humanity has lived, and continues to live, entirely within a circle of delusion.

1.3. Levels and Types of Ideology:

As previously noted, ideology is a concept with both historical and contemporary dimensions, giving rise to numerous forms over time. While some ideological systems have endured, others have waned, making way for new intellectual currents. Scholars have cataloged many such systems, including "national, secular, Nazi, capitalist, Islamic, [and] Arab" ideologies (Al-Najdi, 2015, p. 1545).

Despite this diversity, ideologies often command broad commitment by anchoring themselves in universal principles of human welfare. This is reflected in definitions such as that found in the *Encyclopædia Britannica*, which describes ideology as "a form of social or political philosophy in which practical elements are as prominent as theoretical ones. It is a system of ideas that aspires both to explain the world and to change it" (Kamil, 2021). Consequently, the transformative ambition central to many ideologies aligns with contemporary movements such as Third-Wave Ecofeminism—a recent theoretical framework advocating for social reform, gender equality, and environmental sustainability as interconnected dimensions of ethical and practical change.

This perspective concerns the totality of existence as perceived and theorized by humanity. As noted by Shariati, the nature of ideological commitment is a profound and symbolic matter of self-dedication. He observes that when an individual becomes attached to a faith or ideology with the intensity of love, "no one initially evaluates or interrogates it to distinguish good from evil. Only after such assessment can it become beloved. Faith, in its entirety, resembles love: it captivates one's attention and then pervades one's entire being. This does not imply an unconscious surrender to ideology, but rather a conscious surrender in which faith engages all senses and knowledge. From this point, one begins to make choices, rather than proceeding impulsively toward every possible end" (Ibrahim, 2017, p. 13). Thus, ideological attachment entails a dual character: it is both an affective devotion, akin to love, and a cognitive selection grounded in reasoned understanding.

This framework invites reflection on the possibility of articulating an ideology particular to the Kurdish nation. From which historical roots might such an ideology emerge? Could its origins be traced to Zoroastrianism—a foundation of monotheistic thought—or to the earlier monotheism of the Prophet Abraham and the prophets of strong will (Ūlū al-'Azm) associated with Kurdistan? Consider also the tradition locating the grave of the Prophet Noah on Mount Judi, where, as recounted in the Holy Quran in Hud Surah —"And it [the Ark] settled on

Mount Judi" (11:44)—humanity's renewal after the Flood commenced, and where shared spiritual beliefs were later embraced within Islam. Subsequently, one must account for more recent intellectual currents, including the influence of mid-twentieth-century political movements such as Ba'athism—the ideology of "commonality"—and the enduring impact of various Islamic religious schools on Kurdish social and cultural thought.

1.4. Self-Ideological, Regional, and Worldview Identity

As both an intellectual concern and a fundamental human right, every individual possesses the right to an ideological identity. This identity must be contextualized within social, religious, and political frameworks. Identity signifies a rebirth—a renewal of thought. Although distinct from the biological birth of a human being, the seeds of ideological identity are transmitted and cultivated through systems of belief and meaning. As Fry (1991) observes, true psychological innovation is rare: "When a writer begins to write without a clear image of their intended purpose, it suggests that a dominant, organized force—what Coleridge called the 'starting force'—is at work. This innovative force occupies one part of the writer's mind early on, gradually imposing itself on the others until it fully reveals itself" (p. 316).

Identity manifests in multiple forms: individual, social, cultural, and institutional. In this regard, "one of the most important functions of ideology is to formulate identity for institutions and political units. This concept means that ideology creates an independent personality and identity distinct from political systems and personalities" (Qarmalki, 2020, p. 218). Throughout history, various ideologies—from the level of national leadership to individual belief systems—have sought imposition and implementation. Capitalism, for instance, has been promoted not merely as an economic model but as a comprehensive worldview identity. Yet, a truly transformative identity is one that aims to revitalize humanity, foster renewal, and be governed with ethical and practical integrity.

This stands in contrast to the critical perspective found in Marxist discourse. As articulated in Marx's philosophy and the *Communist Manifesto* by Marx and Engels, the term "ideology" encompasses a range of meanings: all sciences and humanities, particularly the social sciences—political economy and history—along with the programs and discourses of political organizations. These are viewed as varied descriptions, ideas, and psychological actions that express the aspirations of different social classes.

It is often argued that political ideas appeal mainly to slogans designed to win votes and public support, with thoughts and ideologies serving as surfaces masking deeper truths in political life (Al-Najdi, 2015, p. 1548). Consequently, adherence to an ideology should be appraised by its tangible benefits and its role in reconstructing life and the world.

Hannah Arendt's perspective on governance and democracy is relevant: ideology functions as a framework for judgment within a social center or administration, shaping management through advocacy and legitimacy. Administrative ideology appears to arise from organizational dynamics to consolidate power and regulate social relations, with a notable role for capitalist or neo-liberal frameworks (Al-Baridi, 2024, p. 22).

Similarly, Bendix describes administrative ideology as the set of ideas that justify and sustain power in economic institutions, providing the foundation for action and legitimization. Within this scheme, ideology intersects with core management concepts—organization and organizational climate—and its distinctive contribution lies in linking management to power, underscoring that management is a social activity aimed at a common goal (Al-Baridi, 2024, pp. 22–23).

Ideology evolves in tandem with shifts in worldview, and in turn, actively shapes those worldviews. As Max Skidmore observes, ideology bears a dual responsibility: "It is as culpable for social crime as it is for the creation of high culture. While it facilitated the emergence of the nation-state, it also precipitated the collapse of various political regimes through repression, imprisonment, and torture. Conversely, it is equally tied to ceaseless endeavors to safeguard human rights" (Hassan, 2007, p. 9). This duality underscores the profound significance of ideological identity for both the individual and the nation.

Ideology functions as a foundational force in identity construction. It "establishes individual identity for each person while safeguarding them from psychological and internal fragmentation when confronting adversity. It provides a coherent understanding of one's personal and global position—each element delineated within this conceptual identity. Under the guidance of ideology, identity fosters mental equilibrium, erecting an impervious barrier against dissolution and disintegration" (Qarmalki, 2020, p. 251). This protective and constitutive capacity affirms the indispensability of ideology in individual life. Consequently, it is essential for individuals across all stages of life and social positions to recognize and reflect upon the presence and influence of this form of identity.

1.5. The Relationship Between Ideology, Philosophy and Literature:

Ideology, as the study of thought systems; philosophy, as reflection upon thinking and the pursuit of wisdom; and literature, as the expression of lived and moral consciousness—share a profound and interdependent relationship. All three are oriented toward frameworks of human flourishing and ethical reflection. As Ashur (2023) notes, "Science seeks what is undiscovered, philosophy is the science beyond science, and ideology provides a descriptive and interpretive framework for understanding the world, life, and human beings. It is a comprehensive worldview that critically engages reality and offers ideal paradigms, operating at the intersection of vision, action, theory, and practice."

Philosophical inquiry, drawing inspiration from perceived higher truths, progresses to the stages of conceptualization and articulation. When rendered into literary form—such as poetry—it conveys ideological content, exemplified in Plato's allegory of the cave or his theory of forms. This reflects a key distinction: "The aim of ideology is to transform the present due to its perceived inadequacies, striving to enact and perpetuate change. Philosophy, by contrast, seeks to analyze and comprehend the present without necessarily altering it—pursuing truth about the world, whereas ideology seeks to change it" (Al-Talahif, 2022). Despite this difference, the two domains mutually inform and guide one another.

Literature serves as a vital medium for ideological and cultural expression. As Zaki Najib Mahfouz observed, literature functions as a reflection of intellectual activity, rendering ideology tangible through narrative and form (Kamil, 2021). The literary work gives shape to thought, illuminating both the subject and the author's worldview. However, to isolate literature from its socio-historical context risks misrepresentation. Saker (2017) cautions that viewing literature "as merely the creative expression of the solitary individual—a pure invention of the self—and evaluating it solely on the basis of talent and intelligence, severs it from the conditions that produce it, as though literature emerges from a void" (p. 185). Thus, literature is neither purely autonomous nor merely instrumental, but a constitutive part of the dialogue between ideology, philosophy, and the world they seek to interpret or transform.

This returns us to the pursuit of higher truth through which we can discern the philosophical underpinnings of a literary work. As Saker (2017) notes, "While some treat ideology as a mirror within the text, others view it as a form of production—often yielding multiple ideological expressions within a single work. Yet, it should not be rendered too explicitly, lest it resemble mere documentary transcription. According to Perry Mashery, the perfection of a literary work, viewed in its essence, lies in its completeness and signification. Perfection does not imply that it contains absolute truth, but rather that even in its imperfection—like a mirror—it becomes meaningful through its internal coherence" (pp. 188–189). In this sense, philosophical inquiry—as emphasized by Pythagoras in the search for truth—functions similarly, reflecting reality through a textual mirror that demands observation, reflection, and interpretation.

Valerie Zima, focusing on the textual foundations of sociolinguistic and intertextual analysis, argues that literary texts serve as "arenas of ideological struggle through meaningful linguistic forms" (Saker, 2017, p. 195). Literature thus integrates diverse human experiences and ideological positions. Once observation and description are accomplished, the writer foregrounds meaning through language, with each ideology introducing its own lexicon into national and, eventually, global discourse—as seen in the evolution of the term "communist" from Platonic thought to modern political theory.

Literary work should therefore not be reduced to either pure individual creativity or overt ideological declaration. Rather, it constitutes the synthesis of creative experience and ideology within a new discursive form—the literary text. As such, literature functions as a producer of ideology, not merely its product. The author's own ideological stance, Saker (2017) suggests, "should not be explicitly stated among the ideologies present in the text, but should move discreetly between those that are revealed, promoted, or articulated" (p. 197). Yet the lived and cognitive context of ideological conflict complicates this concealment. Through language, description, and narrative construction, the writer often inevitably reveals their ideological perspective.

This dynamic is not new: ideology, in both historical and contemporary senses, has always been embedded in texts. For instance, Homer's *Iliad* and *Odyssey* "have carried within them conflicts of beliefs and ideas" (Hassan, 2023, p. 35), illustrating the enduring presence of ideological contestation within literary expression.

1.6. The Death of Ideology or Its Rebirth?

The discourse concerning the end of ideology gained prominence in the mid-twentieth century. As Qaramlki (2020) notes, "Daniel Bell, in his book *The End of Ideology*, played a significant role in promoting this thesis. The term 'death of ideology' was first used by Edward Shils at a 1955 congress" (p. 105). However, many thinkers contend that the purported death of one ideology invariably heralds the birth of another. This concept echoes what has been termed "the death of the text" and "the death of the author," ideas that derive from Nietzsche's proclamation of the "death of God"—a metaphor for the dissolution of absolute powers and

meanings (Al-Masiri, 2008).

In *Thus Spoke Zarathustra* (1883–1885), Nietzsche extends this critique to ideology itself, viewing it as an illusion that inverts the laws of life. For Nietzsche, ideology is a general phenomenon governing both the inanimate and animal worlds; reason, disconnected from life, creates no genuine value. As Ghaith (2021) explains, Nietzsche argued that "those who oppose life resort to illusory customs. All that humanity has gained from knowledge and facts is mere imagination, soon forgotten—produced not by reason, but by an unconscious will to survive. Imagination often masquerades as fact, a dynamic he described in *On the Genealogy of Morality*" (p. 142). In this view, reason is employed not to uncover truth, but to conceal it, particularly when truth threatens survival, leading the mind to cloak imagination in intellectual forms that obscure social conflict.

Nietzsche's position risks nihilism and the rejection of human, cosmic, and natural ideologies—a stance that effectively dismisses the weak and, with them, humanity itself. While Nietzsche valorized strength and dismissed weakness, history offers compelling counterexamples. The theoretical physicist Stephen Hawking, for instance, made transformative discoveries about black holes and cosmology while severely physically disabled, demonstrating that intellectual contribution transcends physical capacity (Al-Hashimi, 2018).

Thus, ideology as a concept and program does not truly die; rather, it persists, adapts, and is continually re-established under new conditions. The "death of ideology" does not signify the end of ideas, values, or ideals, which retain potent political and social force. As Qaramlki (2020) observes, "Ulf Himmelstrand emphasizes that the idea of death does not mean complete disappearance from existence; rather, it operates functionally at the political level" (pp. 109–110). Ideology, therefore, is perpetually subject to revival and rearticulation, not extinction.

2. THE UNITY OF IDEOLOGY

2.1 The Unity of Ideology in the Thought and Structure of Sheikh Mahmoud's Work

The full comprehension of concepts like "Man" and "Being" remains elusive, largely due to their spiritual dimensions. This complexity deepens when one moves beyond mere thought into reflection and reinterpretation—practices central to discerning thinkers. Although such ideas may diverge, they often originate from the same foundational branch of ideology, defined by Al-Mazi (2010) as "the science of thought or a system of social concepts" expressing certain attitudes about human and environmental relationships (p. 135). As such, ideology aligns with religious faith and draws upon political, social, and cultural values. The convergence of ideas and beliefs attests to the enduring nature of human relations, evident since the archetypal conflict of Abel and Cain. From the realms of thought, attitude, and action, political values have long held such significance that in ancient Greece, for example, a leader was expected to command mastery over multiple sciences and possess strong, philosophically informed insight—ranging from mathematics and cosmology to literature and the fine arts.

On the social plane, thinkers such as Plato dedicated themselves to the welfare state, refining societal laws in his later works. These philosophical values directly shaped intellectual culture, where political leadership in ancient Greece was expected to embody a comprehensive philosophical formation, mastering disciplines from mathematics and cosmology to literature and the fine arts. A society cultivated in this manner becomes rich with thinkers and intellectuals capable of transforming poetry into political discourse—where "the poetic text relates to the dimensions of life and to changes in the external and internal existence of humanity. Thus, the structures and forms of the poetic text resemble a living entity, undergoing cycles of life, death, revival, and transformation" (Mullah Zadeh, 2021, p. 94). This poetic vitality mirrors the creative process itself, for as Fry (1991) observes, "rarely does a writer begin without some image of what is to be written" (p. 316).

Poetry, as a fine art and a human activity, has always evolved alongside societal progress, adapting to time and place, and thus "has never been a fixed concept" (Mullah Zadeh, 2021, p. 94). Its social influence is particularly potent when literature is articulated through social modalities, simultaneously arising from and generating social conditions. This aligns with Hans Robert Jauss's model of sociological criticism, which operates in two directions: "the first examines the social conditions that produce literary works; the second considers how literary works pave the way for new social conditions" (Mullah Zadeh, 2021, p. 245).

These dynamic raises pivotal questions regarding ideology and literature: "Is there any relationship between literature and ideology?" (Al-Mazi, 2010, p. 135). A poet's ideological stance inevitably permeates their community and intellect, eliciting reactions from readers and ultimately resonating within their nation and beyond. Sheikh Mahmoud Hafeed wrote during a period of ideological flux following Baban rule—amid Ottoman Islamic ideology, Soviet communism, and emergent

Kurdish national thought. The challenge was not the rejection of Islam but its adaptation within a Kurdish framework for self-organization. As Hafeed (2006) notes, "The Kurds needed to employ Islamic terms according to their own characteristics, requiring a credible Kurdish Islamic source for interpretation" (p. 12). Figures such as Sheikh Marfi Node, a cleric and scholar in Sulaimani—a key center of Kurdish political, cultural, and literary activity—embodied this synthesis. During the reign of Ahmed Pasha, support for education, mosque construction, and patronage of clerics and poets fostered a literary revival. The Baban school of poetry emerged, led by poets such as Nali, Salim, and Kurdi, marking a flourishing of Kurdish poetic expression (Hafeed, 2006, p. 14).

Thus, the endeavor to articulate an Islamic idea within Kurdish identity represents a meaningful intellectual effort—one exemplified by Sheikh Marfi Node and worthy of deeper scholarly attention. A subsequent question arises regarding the inherent nature of humanity, which itself is understood to be eternal. Greek thinkers such as Plato and Aristotle—often regarded as natural philosophers—derived their understanding of being from nature. Thus, both natural and religious (spiritual) ideology can be traced to Greek philosophical traditions.

From this synthesis emerges a distinct perspective capable of addressing fundamental questions concerning existence, nature, and mysticism. In the thought of Sheikh Mahmoud, one encounters a profound mystical sensibility, characterized by an elevated orientation toward the Sufi path—the spiritual journey toward God and the devotional conduct associated with Sufi practice.

2.1.1 Sheikh Mahmoud's Vision of a Benevolent and Independent State: A Comparative Analysis with Plato and the Great Mullah

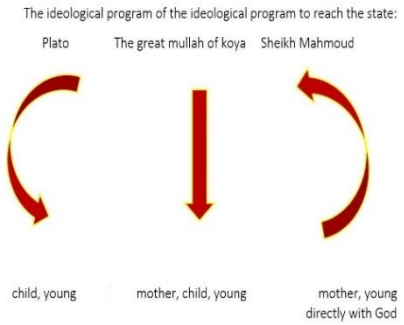
Sheikh Mahmoud Hafeed's endeavor to establish an independent Kurdish state represented more than a mere succession to the Baban legacy. As Hafeed (2006) explains, "Sheikh Mahmoud's first attempt after the Babans to create an independent Kurdish administration was not about filling a vacuum left by them, but rather a distinct historical initiative. Two opposing policies existed, each negating the other. Sheikh Mahmoud's struggle was directed against non-existence itself. He and his companions were striving toward a Kurdish state, while the British sought to reduce them to a subordinate role" (p. 7).

Plato, in contrast, conceived of the benevolent state as a means to fortify Greece against its rivals, particularly Rome. In *The Republic*, he advocated for radical measures: the abolition of private property in favor of communal ownership, the separation of children from parents for collective upbringing, and the rigorous testing of infants' endurance—such as exposure to wine—to cultivate a generation of physically resilient warriors. However, in his later work, *Laws*, Plato expressed regret over these extreme proposals, acknowledging the ethical and social costs of dismantling family structures and private life. As Matar (1994) notes, Plato ultimately concluded that "unless true philosophers take over the rule, or, by God's grace, leaders become true philosophers," genuine reform remains unattainable (p. 8). He thus emphasized an exemplary, lifelong education to produce fearless guardians capable of just rule.

Among Kurdish thinkers, "the Great Mullah" also founded a conception of the benevolent state upon an educational foundation, yet with a distinct emphasis on the role of the mother. For him, the state's success depended on enlightened mothers who could raise children with strong bodies, disciplined minds, and deep patriotic and spiritual conviction. The mother's willingness to dedicate her child to God and nation—even to martyrdom—was seen as the highest form of service.

Sheikh Mahmoud Hafeed synthesized these strands of thought. While valuing the cultivation of courageous and educated youth, and honoring the dignity and education of mothers, his vision was fundamentally grounded in a spiritual and ideological framework. His poetry, such as the lines invoking divine victory in *Surdash*, reflects a profound reliance on faith and divine grace as sources of legitimacy and hope. In essence:

- **For the Greeks**: A strong, selectively bred child; a brave young soldier; an exemplary militarized state.
- **For the Great Mullah**: A beloved, educated mother; a protected and dignified childhood; a conscious, patriotic youth oriented toward personal, social, and state welfare (Abdul Majed, 2021, p. 11).
- **For Sheikh Mahmoud Hafeed**: A holistic integration of brave and educated youth, dignified motherhood, and, above all, a steadfast ideological and spiritual reliance on divine support as the foundation for political success and moral renewal.



2.2 Sheikh Mahmoud's ideological identity:

The poet maintained a specific and firm worldview through which he confronted the hardships of life, despite its adversities and calamities. As noted by Bin Aoun (p. 32), "Sometimes there are ideologies specific to individuals, expressed through their personal social behaviors and actions, or in certain distinctive positions—what may be termed a 'philosophy of life.' Such an ideology may align with a broader ideological framework, though the reverse is not necessarily true." Sheikh Mahmoud himself declared, "I am an 'Ahmadi' from my parents," indicating his belonging to an esteemed lineage as the son of Kaka Ahmadi Sheikh. His mother, in particular, played a foundational role in shaping his spiritual, educational, and intellectual development—a point he emphasizes with profound respect. In acknowledging the vital influence of mothers, especially in his own life, he performs what he regards as a meaningful service to her memory. This echoes Napoleon's famous tribute to maternal influence: "He who rocks the cradle with his right hand, shakes the world with his left."

The term "Ahmadi" carries a dual signification for Sheikh Mahmoud: it refers both to his father, Ahmad, and to the Prophet Muhammad (peace be upon him), whose celestial name is Ahmad. This connection underscores a sense of spiritual purity, piety, and alignment with a divine path.

In addition to his intellectual rigor and resilient worldview—characteristics often associated with discerning thinkers—the poet occasionally expresses ideas that might be interpreted as a form of masochism. However, this was not of a pathological nature, but rather reflected an intense emotional stance toward his adversaries. His poetry reveals a thirst for the enemy's blood and a desire for their utter destruction, portraying them as deserving to be "uprooted and turned to dust beneath the feet of the Kurdish nation."

For Sheikh Mahmoud, poetry served multiple roles: as a medium for messaging, decision-making, response, forgiveness, and engagement with various aspects of life. As Salar (2019) observes, "The immortal Sheikh also had a strong relationship with poets and showed great respect for this group." The intersection of literature and politics is evident throughout history; for instance, Alexander the Great was profoundly shaped by his mother Olympias, who, according to Abdul Fattah (1998, pp. 14–15), "was the only woman Aristotle knew outside of family relationships… an iron woman who instilled in Alexander a great spirit."

A Chinese proverb aptly states, "Before you tell me who makes laws for a country, tell me who sings for them." This highlights the complementary importance of art, literature, and ideas alongside formal governance. Consistent with this view, historical accounts from companions and written sources indicate that Sheikh Mahmoud valued artistic and intellectual pursuits—a fact most clearly evidenced by his own accomplished poetry.

He recognized the power of impassioned and popular poetry to convey his unified vision and his profound, unwavering devotion to both faith and nation. He also harbored a tender and reverent affinity for genuine religious symbols, situating him within a tradition of mysticism and spiritual ascent toward God. This dimension of his character merits particular study—especially regarding his reliance on divine will, his use of gentle expression, and his calm demeanor in dealing with others. As evidenced by his epistolary style, he articulated a distinctive ethos of tolerance and an acknowledgment of human imperfection. In recognizing shared humanity, he unlocked pathways to understanding and moral maturity, guiding others toward personal refinement. His letters are rich with soft phrases of kindness and mercy, many adorned with poetic verse and embellished with lines of poetry.

Like the Sheikh who served as his spiritual and ideological guide, the poet himself embodied a exemplar of leadership and moral witness. As Hassan (2009, p. 102) notes, "Modeling is the act of identifying experts in a given field and adopting their methods to achieve similar ends; such emulation arises from a natural human inclination toward discovery and resemblance."

His discourse as a leader—marked by distinct modes of interaction, waves of fervor against adversaries, broad visionary horizons, and profound hope in God, himself, and his fellow Kurdish heroes—presents a distinctive paradigm of engagement that can itself be systematized as a model. As Hassan (2009, p. 102) observes: "There is an assumption that if someone can accomplish something, it is appropriate for others to learn and replicate it. By discerning an individual's cognitive framework and applying that framework, one can attain comparable objectives with equivalent precision." Consequently, Sheikh Mahmoud's conduct offers one of the most compelling and contemporary archetypes of

heroic leadership—relevant for governance, justice, impassioned opposition to enemies, peaceful internal relations, and dignified pride in the identity and history of a people and region.

Contrary to some misrepresentations, Sheikh Mahmoud was neither subordinate nor an agent of the British. Hawar (1990, p. 14) indicates: "What I know and have witnessed firsthand is that until his death, he remained distressed with the British. Each morning after prayers, he would remove his hat, face the Qibla, and implore: 'O God, make the British suffer as the Kurds have suffered. Let them endure on the final day what the Kurds endured.'" The same source notes that the Edmonds school, including its principal and students, adopted a hostile stance toward Sheikh Mahmoud, seeking to undermine his leadership and the Kurdish struggle for legitimate rights.

These suspicions are further refuted in the poem "Ranjdan" by Qaneh, which recalls:

O Aubarick, Waisa, Derban, Taridart, attest
You bore the Kurds' deep pain within your breast. (Nurbakhshi, 2006, p. 83)

Beyond his political and military dimensions, Sheikh Mahmoud also possessed profound inner faculties. As Hafeed (2006, p. 459) notes: "In addition to his visible exterior, humans possess latent capacities—granted by God—to acquire knowledge intuitively or through striving, reaching elevated stations of understanding. These include fields such as learning, outward sciences, yogic insight, inspiration, love, rhetoric, and other concealed abilities, such as knowing the Greatest Name." The Sheikh was endowed with several of these gifts, exhibiting exceptional aptitude in discerning hidden truths and mysteries. Among them was his skill in physiognomy (ilm al-firāsa in Islamic science); for instance, he could perceive that a man's father was a carpet weaver simply by looking at him.

2.3 National, Religious, and Global Ideas and the Poet's Influence and Reaction

A. Nationalist Ideas

The poet addressed national issues as a distinctive intellectual. His poetry reveals no trace of personal ambition or narrow self-interest; instead, it is fundamentally committed to preserving the Kurdish nation and elevating the Kurdish language. He consistently employs national, political, and heroic symbols—such as Shkar and Kaveh—alongside figures from history, romance, and royalty, including Khasraw, Farhad, and Jami Jam. With heartfelt passion and pride in Kurdish heroism, he channels his convictions into vivid poetic forms that allow the reader to feel his profound national sentiment and deep concern for his people.

For Sheikh Mahmoud, Kurdistan was an object of eternal devotion. He articulates this Kurdish consciousness in verse:

I am Farhad of the Kurds, their sorrows I bemoan;
With Kaveh's might, I'll shatter every foe like glass to stone. (Salar, 2019).

Here, he reinterprets Farhad—traditionally associated with the romantic tale of Shirin—as a symbol of national preservation. Simultaneously, he imbues Kaveh the Blacksmith with a renewed dimension of defiant courage, portraying him as one who shatters the enemy effortlessly, a theme further elaborated in his practical actions.

Driven by these national feelings and convictions, Sheikh Mahmoud resolved to lead a revolution focused on defending Kurdish honor and expelling foreign forces from Kurdish land. Salar (2019) notes that even when prominent Kurdish figures advised against armed struggle, urging him to abandon the revolution, his resolve remained unshaken. Undeterred by the enemy's numerical superiority or the intense hostility his forces faced, he reaffirmed his commitment through poetry, such as in his poem "Moment," which will be examined later.

This steadfast national belief earned him widespread recognition among his people, as reflected in the verse of contemporary poets like Sheikh Mohiuddin Khatib:

A hundred Salahaddins and Daras have met their rest,
Yet still they wait on high, to greet the Kurds' future best. (Nurbakhshi, 2006, p. 73).

Such tributes underscore the depth of his legacy. As Najaty (2006, p. 5) observes, "This leader fought against the world's largest state with his Kurdish spirit even in prison, in the courtroom, and until the day of his death he did not hide his hatred towards the British."

B. Religious Ideas

Born into a devout family, Sheikh Mahmoud was both a man of deep faith and an astute religious scholar. He embodied the Kurdish spirit, feeling the nation's pain, oppression, and occupation with a profound, personal anguish that permeated his very being. His religious convictions provided clear and compelling answers to every challenge, forging a renewed foundation for both struggle and existence.

Despite repeated setbacks, he rose from each fall, guided by spiritual principles instilled since childhood, which he lived out in disciplined and persuasive ways. Central to his worldview was a complete reliance on God—a dynamic, active trust—around which all social, historical, and religious concerns revolved. Through every trial and state of mind, he reaffirmed that true victory and prosperity for the nation and its leaders could only be attained through unwavering faith in Allah.

Returning always to this divine source, he drew from it an unshakeable stability—the only kind of triumph that is eternal and sacred.

Thus, his outlook remained fundamentally positive. He exemplifies the conscious, reflective leader who moves forward with courage and grounded hope. In this, he embodies principles now recognized in modern psychology and empowerment theory—a model of the successful religious individual, a luminous force of conviction. By articulating both the visible and spiritual qualities required of a king and military commander, he mentored his fellow heroes, reminding them, "The door of our salvation is with God, and victory is near." This verse, drawn intentionally from Surah *As-Saf* ("The Ranks"), channels a unifying, positive force for a leader who personally leads the charge, transforming faith into a battle cry.

The secret of his influence is echoed by Sheikh Mohiuddin Khatib, preacher of the Great Mosque of Sulaimani, reflecting on the Battle of Aubarick in these heroic, rhymed lines:

If Alexander had seen Aubarick's field, and Surdash's might,
He and his army would have melted, vanished in their fright.
(Nurbakhshi, 2006, p. 23)

Similarly, the poet Dilan lamented:

Where is the Sheikh? Where is Ahmadi Kaki's heir? Where is the lionheart that nation longs to share? (Nurbakhshi, 2006, p. 93)

Together, these voices reflect the lasting imprint of Sheikh Mahmoud's own ideals upon his society.

C. Global Ideas

Sheikh Mahmoud possessed a broad, far-sighted, and comprehensive worldview. His vision transcended local concerns, embracing a universal hope for human progress and freedom. His poetry not only describes human suffering but also calls humanity to awakening and action. Central to his message is the concept of the Resurrection, which he presents as the ultimate form of justice—a permanent answer to oppression and a psychological resolution to the fear of death. This eschatological focus serves as a powerful unifying theme, rejecting division (*fitnah*) and chaos, and aligns with the broader aim of global movements, such as eco-feminism, which seek to deliver a cohesive message of justice and unity to the world. For the Sheikh, the ideal Kurdish state was to be a resonant example of such principles on the global stage.

Ultimately, his worldview was theocentric: true strength and liberation come only through God. He believed that even the bravest individuals, unless spiritually grounded, could falter. Thus, the only path to prosperity and victory—and the establishment of a Kurdish state—was through divine reliance. This conviction is reflected in his leadership during conflicts such as the Battle of Shu'aybah, where he opposed the Ottomans despite having no personal grievance against them, driven instead by a broader sense of justice (Mazhar, 1990, p. 37).

His significance was recognized beyond Kurdish circles, as evidenced by contemporary documents. A Turkish intelligence report from October 1919 notes Sheikh Mahmoud's military activities against British forces near Sulaymaniyah, describing Kurdish successes in destroying tanks and seizing supplies, and estimating his forces at 25,000 men (Najaty, 2006, p. 5). Such recognition underscores his stature as a leader who commanded the attention of regional powers.

Despite his vision, the Sheikh often faced isolation due to internal disunity, the self-interest of local notables, and the absence of a strong, organized national movement (Hama Amin, 2008, p. 43). While briefly engaging with Turkish figures like Özdemir—a tactical move influenced by figures such as Samko Shakak—he remained deeply skeptical of Turkish intentions, aware that such alliances could undermine his authority. These political maneuvers, necessitated by the pressures of British imperialism, underscore the profoundly complex and constrained dimensions of his resistance. This interplay of pragmatism and principle, as well as its underlying tensions, will be examined more fully in the subsequent analytical section, which explores these themes through the lens of his poetic work.

3. A HERMENEUTIC ANALYSIS OF IDEOLOGICAL POETRY

To analyze ideological poetry—a genre characterized by consensus and collective meaning—systematic thinking must be applied to its interpretation. In this regard, the hermeneutic school has contributed significantly to the study of ideology. A central hermeneutic principle holds that once a text is produced, it begins an independent existence, subject to the interpretations of successive readers and no longer under the author's control. This perspective grants substantial authority to interpreters of ideological texts (Friden, 2012: 71–72). Simultaneously, through a deep engagement with the poet's ideas and an understanding informed by the "death of the author," the interpreter may enter the text's circle of thought and emotion, allowing the poet's ideas to resonate beyond their original context. Accordingly, our approach will combine interpretive analysis with a return to the poet's historical context, life, formative influences, and corporeal existence, thereby positioning the poet within our analytical and interpretive framework.

3.1. The Poet's Royal Thought, Realistic and Spiritual Modes of Observation

The poet's perspective is defined by a dual engagement with both the realistic and the spiritual, as reflected in the poem "The Battle of Surdash":

My heart within my chest now beats anew,
Nurbakhshi knows no rest—to fight is due.
For justice and the victim's right, I cry,
My thoughts raise up the world to starry sky.
My dagger's blade shall hunt the royal prey;
The foe, with raw, crude thought, has lost his way.
An old fox stalks the lion of Sharza's land,
And stumbling on our purity, he stands
Within the field of courage, where I wait.
Where is the challenger at this dark gate?
The warrior who, upon the battle's day,
Seeks rightful praise? Brave youths, I beg you, stay!
Shake hands as brothers, let your strength be shown.
How long shall this wolf prowl our hearth and throne?
Let us unite and make our vengeance just,
And turn our hated enemy to dust.
To God's own bosom cling, with fervent breath,
Until we force our foe to taste our death,
Or make him build for us Iram's fair bowers.
I scorn a slave's life, wasted in dark hours;
No claimant to the martyr's crown commands
This hand of mine. At my own will it stands.
I will not serve my enemies' decree,
Nor crave the throne of kings, their legacy,
The fortune of great Jam, the monarch's crown.
My thirst is for the enemy to drown
In his own blood, shed for his cruel right.
I'll blind his eyes until we see the light
Of freedom. From the foreign yoke released,
The noble Kurd, from tyranny surceased,
Will seek all triumph from the Lord who hears—
"Victory is from God," the verse appears,
"And conquest near." The sound my mornings keep,
Is like the call to prayer, fierce and deep,
That echoes only Allah to the dawn,
Until oppression's final night is gone.
(Nurbakhshi, 2006, p.21)

The poet's political and national ideology is rooted in a warrior's ethos. As a political-military leader, he channels the fervor of battle and the longing for freedom into steadfast adherence to his cause. Ideological discourse is designed not merely to advertise but to mobilize—to create a movement. Its power lies less in logical proof than in its capacity to inspire action through compelling promises. By its nature, ideology seeks to exert influence, satisfying adherents through a sense of purpose and belonging. Through philosophy and ideas, ideologies can mobilize masses, bringing people into the streets to demand their rights (Bin Aoun: 28). Nevertheless, empirical and logical evidence remains necessary to reinforce these beliefs among followers, to fortify conviction, and to embed the ideology firmly in the collective consciousness.

The poet embodies a resilient, singular strength to withstand the onslaught of misery. Following a prolonged struggle, he asserts:

The poet's heart, awake in the prison of his chest, cries "wawayl" — a lament derived from the Arabic "wāḥ, wayl". This term signifies "woe to me" and, in the Islamic tradition, refers to a valley in Hell, a place of intense torment. Its etymology, rooted in disaster and perdition, conveys profound condemnation, regret, and misery. It is an expression of ultimate suffering.

But I will not be silent. My yearning is a delicate stage of love—the third rank, following initial passion and emotional suspension. So why speak of war? Why raise the clamor of great events? It is for this: to avenge the rights of my nation, to enlighten a people besieged by the enemy, so they may demand their ancient due.

As his name, "Nurbakhshi," suggests—meaning "bestower of light"—he invokes the essential and eternal light of the Lord. These references point to divine illumination: the light-giving grace of God, embodied in the living frame of a pure man, close to God and burning for the salvation of his nation.

Sheikh's first name is Mahmoud, one of the names of the Prophet Mohammad (peace be upon him). With pride, the poet expresses a commitment to avenging the oppressed and reclaiming their rights, embodying the resolve of a powerful, just, and conscious leader of his subjugated nation. He admits to meditating deeply, day and night; as a warrior, he states, "I remember it awakens the world"—a phrase that signals the purpose of either his flag or his cause. He gives the example of his dagger blade, naming it "the gigantic King hunter," which likely alludes to Simko Shikak, the historic Kurdish leader. Thus, like a dagger aimed at a corrupt king, the poet's words reflect the solidarity and coordinated effort required of political leadership in times of both war and peace.

As Michael Frieden observes: "Ideologies draw our political and social maps. We cannot move forward without ideologies, because without understanding the world in which we live, we can't do anything" (Frieden, 2012: 9). The poet demonstrates precisely this understanding of his own world.

He then calls on the reader to look upon the enemy with ridicule, portraying the enemy's thoughts as slow, dull, and ignorant compared to those of his own people. When the enemy speaks, he seeks to shape the world according to his own crude vision. In contrast, the poet positions himself in strong opposition to this worldview and elevates the figure of the "lion of Sharza's hunter"—a reference to Simko Shikak—as a symbol of resistance.

There is a clear awareness here of the mental contest at play: the fox may cheat and win temporarily, so the poet adopts the metaphor of the fox for the enemy's cunning. He claims the enemy saw a pure country seemingly unprotected—without caring people, kings, or Peshmerga (Soldiers Who Face Death)—and thus fell into the trap of their own miscalculation.

Finally, the poet asks, "Where is the field of courage?"—a rhetorical call for the emergence of courage itself, embodied here in the courageous appearance of the Sheikh:

I stand within the field of courage, alone. Where is the warrior? Must I fight my own? My thoughts, by day, by night, across the earth, Arise to raise a flag for the world.

The first hemistich, "I stand within the field of courage, alone," establishes the speaker's position of resolute, solitary bravery, while its second half—"Where is the warrior? Must I fight my own?"—functions as both a public challenge and a lament for the absence of a worthy interlocutor. This call for a challenger is not merely an indication of physical prowess but, more significantly, an intellectual and moral demand. It echoes a classical philosophical tradition wherein a thinker, like Plato's Socrates or a master mullah, requires a dialectical partner to refine truth through discourse. Here, the speaker—Sheikh Mahmoud—positions himself as a leader who laments the lack of a peer with whom to engage on the profound issues facing his nation.

This intellectual solitude is directly linked to his stated fatigue from constant contemplation: "My thoughts, by day, by night, across the earth, / Arise to raise a flag for the world." This line is a profound articulation of his consciousness. It signifies that his relentless reflection is wholly dedicated to diagnosing his nation's ailments and formulating solutions, a process so comprehensive that it constitutes the establishment of a new, personal "science" of governance and liberation. His very identity as a leader is the "result of his thoughts," which have matured into a systemic framework for addressing national problems, sustaining the struggle, and safeguarding the ultimate goal: an independent Kurdish state. This ideological framework acts as the "flag" he raises—a symbolic standard guiding collective purpose and protecting political hope.

Simultaneously, the poem conveys a deep sorrow born of this isolation. The Sheikh mourns the absence of a courageous partner on this intellectual and physical battlefield, whether from among Kurdish rivals or external enemies. This personal grief, however, cannot overshadow his core patriotism and judicial conscience, which are further exemplified when he invokes the historical bravery of leaders like Simko Shikak. These references serve to contextualize his own struggle within a legacy of resistance.

The poem then escalates from introspection to a call for collective action. The "sunrise and uprising" he requests symbolizes a definitive awakening and the heating of the battlefield of conflict. Having portrayed himself as the solitary brave man, he now turns to unite "good and beautiful" Kurdish youths. He employs the potent metaphor of the tribal wolf to illustrate the danger of internal division: if fragmented, the enemy will become a predatory "wolf" dominating the tribe from within. His solution is a call for absolute unity: "If we support each other, we'll defeat that wise and savage wolf." The promised outcome is not just victory but utter annihilation of the enemy's presence—"we will wipe and destroy his monuments"—acknowledging on a metaphorical level that while physical structures may be reduced to dust, the ideological and genetic legacy of a people endures. Thus, the poem moves dialectically from solitary thought to communal action, from lament over absence to a strategic plan for joined resistance.

Thus, unwavering belief and constant vigilance are essential. To achieve complete freedom and the enemy's destruction, the people must approach their struggle with profound purity and understanding—symbolized by the act of "holding on to the hand of God." This phrase carries a dual significance. On one level, it represents an act of worship and submission ("falling to one's knees in prostration"), acknowledging Allah's ultimate greatness and power. On another level, it reflects a deep, trusting intimacy, as suggested by the *ḥadīth qudsī* (the Sayings of the Prophet Muḥammad as revealed to him by the Almighty): "I am his hearing with which he hears... his hand with which he strikes... and whoever comes to Me walking, I will come to him running." This promise affirms that divine support is immediate and assured for the sincere believer; there can be no doubt of its proximity, for to be deprived of it would lead only to harassment and ruin.

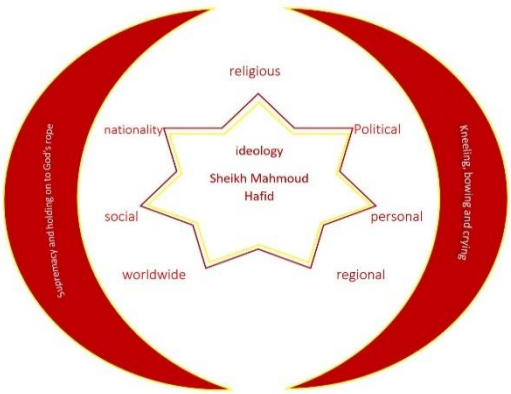
The poet reinforces this spiritual assurance by evoking the Qur'anic promise of eternal reward: entering "the paradise of the immortal garden." This serves as both a future hope and a present metaphor for their righteous cause. The struggle itself is framed as a passage through adversity toward this paradise. The poet vows to persist "Until the enemy takes us out of the Garden of Mourning"—a reference to the legendary Garden of Eden *(Garden of Iram)*, a paradise lost to arrogance, which according to tradition appears only once every hundred years. This allusion transforms the enemy's oppressive rule into a transient, illusory state (*the Garden of Mourning*), contrasting it with the eternal, divinely granted paradise that awaits the faithful. The ultimate goal, therefore, is to transcend this period of suffering and exile until the enemy's temporary dominion is utterly dismantled.

The poet asserts a solid belief in the nearness of Allah's support, framing its absence as a path to decline, persecution, and collective despair. The struggle is envisioned as a transformative passage, moving from a state of oppression—symbolized by the ephemeral Garden of Iram (the legendary paradise of Ibn Shaddad, said to appear only once a century)—toward the eternal Garden of Eden promised in the Qur'an. This shift from a transient, illusory dominion to a permanent divine reward necessitates the violent dismantling of the enemy's rule through a difficult and bloody revolution.

The poet systematically justifies this confrontation, offering an ideological explanation rooted in personal and national sentiment. He presents himself as a figure defined by both national and social devotion, expressing this through acts of worship: kneeling, bowing, and weeping while holding firmly to the "handhold" of Allah—a gesture of both submission and exaltation. This spiritual resolve is directed toward a "great ascension," culminating only when the enemy is expelled from Iram's false paradise.

His political refusal is absolute and cascading. He rejects a life of error in captivity, the false crown offered by the enemy's claimants, and any rule under their command. He extends this refusal historically, dismissing not only the enemy's immediate authority but also the symbolic thrones of ancient Persian emperors (Khasraw) and the mythical dominion of Jamshid—thereby rejecting empire itself. His motive is distilled into a primal, ideological thirst: "I'm thirsty for the blood of the enemy, and I'm doing this for my rights." This aggression escalates in description until it reaches the point of liberation, poetically framed as blinding the eyes of the *raqib*—the enemy's watchful observer. The imagery marks a decisive shift from subjection to active, retributive justice, anchoring his revolutionary ethos in a fervent, personal conviction.

- Ideology of Sheikh Mahmoud Hafid:



The poet employs the term *raqib*—commonly understood as a watcher or rival—in a consciously transgressive manner. While in classical Arabic poetry *raqib* often denotes an observer of lovers, and in Kurdish poetic tradition it can signify an enemy or magical overseer, the term originates as one of the Beautiful Names of Allah: al-Raqīb, "the Ever-Watchful." This theological resonance subtly infuses the poet's declaration—"I am thirsty for the blood of my enemy"—with a dimension of divine witness, framing his thirst for justice as occurring under God's observant eye. His stated goal is the liberation of Kurds from foreign, specifically British, oppression.

This leads to the core of his ideological and spiritual appeal: "Ask for success and good fortune from a responsive Lord."[2] Here, the poet explicitly roots his political and military struggle in a framework of faith. Seeking success (*najāḥ*) and divine facilitation (*tawfīq*) from God reflects the profound religious character of his nationalism, shaped by his family's religious legacy. It aligns him with a historical lineage of leaders who sacrificed thrones and endured imprisonment and torture—like Sheikh Mahmoud himself—rather than betray their sacred ideals.

After articulating every rationale for his campaign and expressing the fullest intensity of his aggression, the poet's final turn is toward complete dependence on Allah. He affirms that ultimate victory lies with God alone, citing the Qur'anic verses: "victory from Allah" (Qur'an 8:10) and "and imminent conquest" (Qur'an 61:13).[3] This sequence moves from human agency and grievance to divine agency and assurance. Without God's response (*ijābah*) and approval, all effort leads to collapse; thus, the primary cause of success is submission to Him.

The poem culminates in the image of the morning *takbīr*—the declaration *Allāhu Akbar* ("God is Greatest")—which the poet likens to the sound of his own dawn planning. This *takbīr* is multifaceted: it is part of the Muslim testimony of faith, a mark of noble and resolute character, and, within a mystic's practice, a means of attaining a spiritual state (*ḥāl*). By concluding with the phrase "only Allah", the poet transcends the immediate political struggle. He establishes his cause and desired state not merely for national freedom, but *lillāh*—for God alone—elevating his resistance into an act of devotion and anchoring the hope for an "imminent conquest" in complete tawḥīd (divine oneness).

3.2. The Intersection of National Sentiment And Religious Ideology in the Imagery of Paradise

I am now dwelling in the heavens with the fairies,
In hellish sorrow, my heart heaves and cries,
Far from the deer by Kani Askan's streams—
My voice is silenced, lost in hopeless dreams.

[2] اَلنَّجاحِ وَالتَّوفيقِ مِنْ رَبٍّ مُجيبٍ.

[3] نَصْرٌ مِّنَ اللهِ وَفَتْحٌ قَرِيبٌ.

Believe not the tales of the tame, watchful hound,
Say, "Mahmoud is gone," and weep upon this ground.
Thus am I sworn to this, my fate, so bound.

The musical and aesthetic quality of this half-line stirs the reader's conscience and engages their awareness, offering both meditative quiet and celestial harmony. This effect aligns with a key characteristic of ideology, which, as Bin Aoun notes, "seeks to exert its influence through slogans and emotional evocation rather than rational argument. Ideology positions itself above science, claiming the highest certainty—though it does not entirely reject knowledge" (30). Here, the poet operates on two levels. First, he skillfully guides us into the depths of conscience and the core of the soul, appealing directly to emotion and identity. Simultaneously, his method possesses a rational foundation, drawing implicitly from principles of psychophysical energy to affect the reader with undeniable force.

The poet declares himself now counted among the inhabitants of heaven, elevated to the company of celestial beings after a life of struggle that culminated in martyrdom. He exists in a state of bright, paradisiacal joy, where the divine promises he long held have been fulfilled. This spiritual attainment grants him a profound tranquility, rendering him detached from the worldly concerns of earthly questioners.

Yet, he contrasts this heavenly state with an inner torment: "My heart burns like the deepest place of hell." This infernal anguish stems from his profound separation from his homeland—specifically from Kurdistan and the symbolic "deer of the Kani Askan neighborhood," an ancient district of Sulaimani. The image functions as a complete ethnographic emblem; the "deer" operates on dual symbolic levels. While it may initially evoke a feminine ideal, its specific coupling with *Kani Askan* grounds the metaphor in a tangible, lost geography—a specific place where the deer, and by extension the poet's rooted, idyllic past, once resided. Thus, even amidst heavenly reward, his exile perpetuates a hellish longing for the sacred homeland.

The poet's anguish is explicitly tied to a specific location: the Kani Askan neighborhood of Sulaimani. He declares, "My heart burns like hell," describing himself as "stunned in that paradise" and rendered silent. This silence stems from a state of profound grief, contemplation, and powerlessness—a condition conveyed by the Arabic term *matam*, which signifies a deep, mournful decline. Thus, even within a paradisiacal state, the poet remains inconsolable, severed from his homeland and companions.

This profound attachment to one's land aligns with Islamic tradition, exemplified by the Prophet Muhammad's sorrow upon departing Mecca during the Hijra, even as he migrated for the noble cause of establishing his mission.[1] It reflects a deeply rooted love for one's nation and concern for its people, extending even to a spiritual solicitude for the deceased. This concept is examined in works of Islamic eschatology, such as Ibn Qayyim al-Jawziyyah's *Kitāb al-Rūḥ* (*The Soul's Journey After Death*), which discusses the connection between the souls of the living and the dead.

Yet a theological tension arises. While the poet's heart burns with grief for those left behind in Sulaimani, this emotion seemingly contradicts the promised state of the believers in Paradise, whom the Qur'an describes: "There will certainly be no fear for the close servants of Allah, nor will they grieve." (Surah Yūnus, 10:62).[4] The inhabitants of Heaven are conceived as transcending earthly sorrow. The poet's enduring grief, therefore, marks a poignant deviation from this ideal, underscoring the overwhelming power of his earthly attachments.

The subsequent line shifts from this contemplative grief to the language of political resolve: the "slogans of revolution, strength, and correction." It speaks of continuing the struggle, bearing the flag and its message—themes frequently invoked in revolutionary discourse. The passage concludes by alluding to the strategic dimensions of conflict, acknowledging that victory is often achieved through "war tricks" and is preceded by "the most difficult war and program" against a formidable opposition.

3.3. The Ideology of Perseverance: Advancing Spiritual, Social, and Political Agendas

Consider, for example, the following verse from Nurbakhshi's "A While."

My life was spent in ruin and in lack,
A wreck upon a faithless ocean's track.
I was the eagle in the foe's own sky,
The nation's ignorance taught me how to die.
It bowed my shoulders with a weight of shame—
Look on my wounds; my fingers trace their name.
Now hesitation chains me like a slave,
I've lost the cunning temper of the brave.
For my land's sake I poured my life, my breath,
And now I walk as one who stares at death;
No sight is left to find the crow's dark wing,
A toothless wolf, too old for hunt or sting.
Yet in this wreck, my heart—still, steadfast, true—
Remains a vow I gave my nation's due.
O Kurds of name, awake, do not come late—
For shame, lift not your heads in slow debate!
Join hand in hand, and climb toward hope's far height,
With will, with watchfulness, and stubborn might.
No foreign hand shall grant the right we seek,

[4] أَلَآ إِنَّ أَوْلِيَآء اللهِ لَا خَوْفٌ عَلَيْهِمْ وَلَا هُمْ يَحْزَنُونَ.

No stranger solve the future of the weak.
Our spilled blood shines in God's unwavering sight—
A stark and sacred fast, an ascetic's light.
So stand resolved, with vigilance and spine:
No alien solves a right that is divine.
Our blood, in Allah's gaze, burns pure and keen—
A vow of sorrow, stark and serenely seen.
(Nurbakhshi, 2006, p.27)

The poem's title, "A While," signifies a specific and substantial duration—not a brief moment, but a prolonged period during which the poet lost the most precious possession of his life. This loss occurred in a concealed, futile place that may have been physically vast, yet he experienced it as a constricting, narrow frame in which survival was arduous. Within this metaphorical "bottomless, vast, and unknown sea," he claims to have "swum a lot"—a testament to the ceaseless effort expended for the sake of his faith. This faith, rooted in his personal convictions, emerges as his paramount concern and the most profound expression of his courage and pride.

He elevates his self-image beyond mere bravery, describing himself as a "king eagle" hunting the enemy. This analogy carries both scientific and symbolic weight: the eagle is renowned for its courage, solitary flight at great heights, and sovereign pride, with a lifespan reaching forty years. The poet's description also evokes the myth of the eagle's renewal, in which an aged bird retreats to a mountaintop to break off its worn beak and claws, enduring vulnerability before emerging reborn. This symbolizes a profound internal crisis—a hesitation between accepting death or choosing a painful rebirth—a trial resolved only through divine grace and resolute will.

Yet, he contrasts this majestic self-conception with the burden imposed by his nation: "The ignorance of the nation became a humiliation on my shoulders." In Kurdish cultural terms, this denotes a capable individual who shoulders the faults and burdens of others. His own hands, marked by the "wound trace" of effort, stand as perpetual witnesses to his courage, even as the collective ignorance has made him hesitant, trapping him in a conflict between heart, body, and soul. However, he redefines this entrapment: he is not a caught bird, but a lion—a force of nature that remains formidable even in chains.

All of this is directed toward a single purpose and hope: the expulsion of foreign invaders from his country and the end of their occupation. This aim is so absolute that the poet disregards even his own life—the world's most precious human possession. Here, the loftiness of the Sheikh's ideological commitment shines most clearly.

This total devotion has extinguished in him any desire for hollow or futile discourse, symbolized by his refusal to "see the crow"—a metaphor for engaging in useless debate. He dismisses such talk through artistic abstraction, reducing it to the impersonal phrase, "so said and so they say."

He further embodies his resolve through the symbol of the wolf, one of the forest's formidable and big creatures, whose traits are scientifically documented. Among its most esteemed qualities are loyalty to its mate and offspring, and a profound commitment to protecting its descendants and maintaining kinship bonds. A wolf mates for life, and the pack—parents, grandparents, and the wider group—lives together in a structured, multigenerational community. In this, the poet finds a model of endurance, fidelity, and collective strength aligned with his own struggle. perceived

The pack operates as a unified genetic and racial collective, even in movement: the youngest lead the way, while the elders follow behind—a mark of respect and protection. The entire group safeguards its members from any enemy or threat. Here, the poet crafts a fitting and resonant comparison between this lupine social order and his own ancestry and role.

The wolf takes pride in its hooves, which symbolize strength, decisive beauty, and ruthless efficacy against enemies. They are the sole means of securing prey and ensuring survival, merging practical necessity with a stark, natural elegance.

Yet, the poet's own heart, though alive, is defined by suffering. Its constant preoccupation is the prosperity, welfare, and freedom of his nation. His love for this goal remains unwavering. Through these precise descriptions and natural examples, he addresses Kurdish leaders and public figures, urging them not to lag behind their people. Their foremost objective must always be the nation itself. His plan to achieve this is explicit: to "put hand in hand," forging unity until they reach the peak of hope—the summit of victory and independence, and the formation of a sovereign Kurdish state.

The poet, acting as a psychological and sociological motivator, programs a modern and compelling form of incentive for his audience. He directs them not toward an ordinary, transient victory, but toward the greatest possible triumph: reaching the "peak"—a concept that signifies both a distant, lofty goal and a stable, enduring state to be secured and protected. To achieve this, he emphasizes two essential heroic qualities: determination (implying courage and steadfastness) and vigilance.

He provides the motivation to be brave enough for this symbolic mountaineering, where attaining the summit represents the ultimate heroism: victory over the enemy and the securing of sovereignty ("the royal throne"). This sovereignty must be so firm and unassailable that the enemy cannot approach to overthrow it—it must become a continuous, stable model of governance.

In stark contrast, the poet presents the antithesis: weakness, surrender, betrayal, and division. These, he asserts, are incurable. The rights of a nation cannot be granted by the enemy; they must be seized. Therefore, he calls for raising arms in struggle, insisting the enemy remains an enemy with whom no negotiation over national rights is possible. The blood shed in this cause is sanctified; it is "the blood of the country in the sight of Allah," likened to the sacred austerity of an ascetic's devotion. This framing ensures that leaders and the nation alike see the enemy clearly and recognize their sacrifice as an inexhaustible offering to God and homeland.

As in the Poem of "Surdash", the ultimate goal and refuge is to be sought in Allah's sovereignty, with gratitude expressed through the sacrifice of king and nation—their souls in this world promoting the pleasure and dignity of his people.

To fortify this call, the poet draws on powerful cultural archetypes. He references the legendary perseverance of Farhad, who excavated Mount Bisotun with only a pickaxe for his love of Shirin, a love cruelly denied by King Khosrow. He also invokes the hammer of Kaveh, the mythical blacksmith and national symbol who destroyed the tyrant Zahak. The poet vows to crush the enemy's head "like glass" with such a hammer—glass being chosen for its utter fragility when struck. This imagery circles back to the symbol of Mount Bisotun: a monument to superhuman effort and tragic fidelity, a profound picture of dedicated, if unrewarded, struggle. Through these layered allusions, the poet merges personal martyrdom, national mythology, and divine sanction into a single, irresistible ideological command.

Similarly, the Kurdish nation fulfilled its promises and labored, yet it was denied the rightful outcome—the chance to place its bet and claim victory. This betrayal has thwarted Kurdish hopes from materializing. Therefore, I refuse to bow my head to them. Even if faced with renewed failure, I am like a new mountain-digger, returning with unwavering determination to drill through rock once more. This time, I act with urgency, resolved to pilot the ship of Kurdish hope to the shore of salvation.

My blessed soul—and that of my family, known as descendants of the Prophet Muhammad (peace be upon him)—we offer ourselves as a bridge for our nation to cross toward the realization of its goals. In my self-expression, I am Mahmoud of thought; that is, I embody the essence of Mahmoud. I am thankful, and I am a thinker—yet I place this intellectual pillar after the rebirth of the Kurds. This resurgence is understood in racial and cultural terms: the reawakening of the Kurdish nation, the recovery of its hope for liberation, and the reclamation of its objectives. He has striven tirelessly to realize these hopes by securing Kurdish rights, repeatedly affirming his identity: I am a Kurd. This declaration, along with his emphasis on speaking Kurdish, settles every question of belonging.

Thus, the poet displays a pronounced ego when he states, I am enough for the Kurds. This borders on a form of narcissism—yet it is a narcissism justified by experience. He is aware of the struggle and heroism he has witnessed and endured, and he is certain of himself: certain in his mind, his beliefs, and his conviction that he stands in rightful alignment with God, with his own conscience, and with the destiny of his nation.

3.4. The Absolute Truth of Human Existence: Poetic Meditations

This thematic concern is further illustrated in the following selections from the poet's body of work.

"Taq Kasra" (The Arch of Ctesiphon)

What fate befell the Arch of Ctesiphon, the might of Sultan Rashad?

The rule of Harun al-Rashid, and Qubad's throne and fortune?

Thousands of frail humans, together, turned to dust and soil;

A furnace the whole earth, filled with the bones of slaves.

Victory and the world's wealth are worthless, my friend.

Do not, without effort, waste your precious life.

The end of this world is nothing but strife and ruin;

Leave empty company behind, recall not the path of destruction.

(Nurbakhshi, 2006, p.32)

The poet invokes a sequence of historical political and social icons as a form of moral counsel, intending to offer lessons from their legacies. The poem begins with the monumental ruin, the Arch of Ctesiphon, and reflects on "the glory of Sultan Rashad," before moving through a succession of potent oriental symbols—"The rule of Harun al-Rashid, and Qubad's throne and fortune"—arranged in a deliberate historical and hierarchical order. The perspective then descends from rulers to the ruled, contemplating the fate of the masses: "Thousands of frail humans, together, turned to dust and soil," and expands this view to a universal scale where "A furnace the whole earth [is] filled with the bones of slaves."

Having established this vast panorama of impermanence, the poet shifts to an intimate, advisory tone, as if speaking directly to a companion. He imparts a fundamental truth: all earthly achievements are transient, declaring that "Victory and the world's wealth are worthless, my friend," and that "The end of this world is nothing but strife and ruin." This culminates in his core admonition against societal decay: "Do not... waste your precious life" in idleness or corruption, and to "Leave

empty company behind, recall not the path of destruction."

Here, the poet synthesizes historical examples into a clear directive: do not succumb to division and corruption. This aligns with Sheikh Mahmoud's consistent ideological stance against internal strife, as seen in his other works where he warns against a slumbering "vision of chaos." Finally, in his role as a social, religious, and political reformer, he issues a personal exhortation. He urges the individual to forsake futile entertainment, cultivate purposeful openness, and banish such emptiness from memory. Thus, like his other poetic works, this poem functions as a powerful, multi-faceted motivator. It operates on psychological and social levels to shape consciousness, programming the individual through a persuasive and companionate appeal.

The second poem is as follows:

The day of war—the blade of an eyebrow slaughters a world entire.

I stayed, by cursed fate, to bear the world's grief and fire.

Whoever dares imprison Mahmoud shall in time see him unbound;

I remained in love's mad dungeon, where the crazed and cherished are found.

(Nurbakhshi, 2006, p.49)

In this quatrain, the poet depicts a profound encounter on the "day of war," where the potent gesture of "the blade of an eyebrow"—a metaphor for a single, fateful glance—culminates in cosmic violence, able to "slaughter a world entire." Having witnessed this destruction, the speaker laments, "I stayed, by cursed fate, to bear the world's grief and fire." This expression of misfortune introduces a tension with the poet's identity as a religious thinker and Sheikh; it is as if a "Demon" of circumstance compels this complaint against fate.

The poem then pivots to a declaration of resilience and spiritual paradox. The poet asserts that "Whoever dares imprison Mahmoud shall in time see him unbound," affirming that physical captivity is only temporary and cannot constrain his ultimate freedom. Yet, in a defining turn, he adds, "I remained in love's mad dungeon, where the crazed and cherished are found." This line functions on multiple levels. On one plane, "crazed and cherished" describes a state of captivity under his imprisoner, metaphorically representing his total absorption in his cause. Here, "madness" signifies a fervent, unwavering dedication to continuing his struggle, testimony, and religious mission. Simultaneously, the "mad dungeon" evokes a rich tradition of spiritual mysticism, wherein physical imprisonment is transfigured into a form of paradise—a sacred solitude for intimate communion with the Beloved, God. Thus, the prison transforms from a place of confinement into a crucible of spiritual resolve and transcendent devotion.

The third poem is as follows:

The fog and dust of this world's ruin, this misery's shroud,

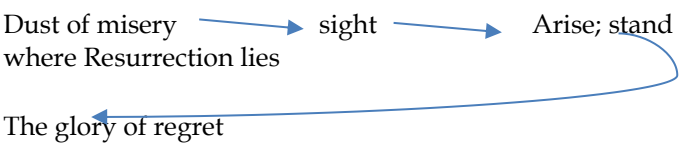
Have fallen on my two eyes; glory of regret makes no sight allowed.

The finger of Death is knotted tight around my neck; it cries,

"Arise, now pray and say: 'I stand where Resurrection lies.'

The poet laments that "The fog and dust of this world's ruin, this misery's shroud, / Have fallen on my two eyes; glory of regret makes no sight allowed." This image signifies how worldly hardship and regret have clouded his vision, obscuring the past and hope. Yet, he is stirred by mortality itself: "The finger of Death is knotted tight around my neck; it cries, 'Arise, now pray and say: 'I stand where Resurrection lies.' This command frames the "resurrection" both as a spiritual awakening from worldly burdens and as the literal Day of Judgment, turning the dust that covers him into a symbol of necessary reckoning and renewal.

Ultimately, the burdens of misery and regret must be left behind through atonement—a turn, framed within his religious worldview, toward resurrection, as it is shown in the below diagram:



There is another poem as follows:

The world is distructed, people's speech a bitter lie,
It's so corrupt, behold—brother as wolf for brother's eye.
The very worst of them move now among our kin,
Hand in hand with malice, rotten-hearted, steeped in sin.
They stumble, barefoot, failing; their fall shall soon begin.

The poet offers an intellectual critique of a world in destruction, marked by social distortion and the moral entrapment of its inhabitants. In despair, he observes, "It's so bad it's lost," noting how brother has turned against brother like a wolf, driven by conflict and self-interest. He then identifies the root of this corruption by invoking an ethical and theological contrast: the model of Abraham, whom the Qur'an describes: "Say, ˹O Prophet,˺ "Allah has declared the truth. So follow the Way of Abraham, the upright—who was not a polytheist."[5] (Āl-ʿImrān, 95). The antithesis of this righteous model, the poet argues, is a society that is programmed or

[5] قُلْ صَدَقَ اللهُ ۗفَاتَّبِعُوا مِلَّةَ إِبْرٰهِيمَ حَنِيفًا وَمَا كَانَ مِنَ الْمُشْرِكِينَ.

conditioned toward moral decay. The "very worst of them" the most corrupted elements—are precisely those living among us today.

The next poem is by Nurbakhshi, titled "For a Friend:"

My dear, I am neither faulted nor one who knew,
But caught within my life's own painful throes.
I do not speak the Hadith of Chaos -prophets tell,
So never think you and I are alike as well,

Look in the mirror, Sheikh, and know your part,
For every deed of yours you know by heart.
I am Kak Ahmadi, from my parents sprung,
Do not mistake me for a killer of ancestors of mine. (Nurbakhshi, 2006, p.46)

In this poem, addressed to a friend, the poet begins with a declarative defense: "My dear, I am neither faulted nor one who knew." The phrase "neither faulted" denotes a legal or moral innocence, suggesting he is not subject to criminal condemnation. The second clause, "nor one who knew," functions on two levels. On a literal level, it asserts his ignorance or lack of complicity in certain affairs. On a deeper, cultural level, the verb "to know" can carry a specific, euphemistic connotation for illicit knowledge or adultery.

In the second stanza, the poet clarifies his position by denying any role in spreading seditious doctrine, alluding to the well-known *ḥadīth*: "*Fitnah* (chaos) is asleep. Cursed be the one who awakens it." By stating, "I do not speak the Hadith of Chaos," he distances himself from those who incite division. This leads **directly to his pointed admonition to his friend: "So never think you and I are alike as well. / Look in the mirror, Sheikh, and know your part."** Here, the mirror serves as a metaphor for unflinching self-confrontation and moral accountability—the implication being that the Sheikh, when truly facing himself, "knows by heart" every one of his own deeds.

The poet's tone becomes trenchantly satirical as he addresses him as **"**my Sheikh**,"** underscoring the addressee's presumed authority only to highlight his hypocrisy: "you know all your actions." The subtext is a critique of those in power who project guilt onto others while evading their own.

He then mounts his most powerful defense through a declaration of lineage and purity**:** "I am Kak Ahmadi, from my parents sprung." This statement operates on multiple symbolic levels. Primarily, it asserts an inherited moral integrity, akin to the theological defense of prophetic figures. The reference evokes the Qur'anic vindication of Maryam (Mary): **"**O sister of Aaron! Your father was not a bad man, nor was your mother unchaste**"**[6] (Qur'an 19:28), which establishes legitimacy through familial virtue. Furthermore, the name "Ahmadi" connects him to the heavenly name of the Prophet Muhammad (Ahmad), symbolizing a spiritual and genealogical purity.

This culminates in his ultimate plea: "Do not mistake me for a killer of ancestors of mine." He rejects being categorized among those who have betrayed or brought shame upon their forebears, whether through literal murder or figurative disgrace. In this final assertion, the poet constructs a formidable ideological shield for himself and his family. Through proud, direct narration and a rhetorically sophisticated approach, he presents his case with such conviction that he effectively resolves the implied accusation, persuading the reader of his integrity and rightful place within his lineage.

4. FINDINGS

The following presents the principal findings of this research, which analyze the ideological, rhetorical, and motivational structure of the poet's work.

1. The analysis confirms that ideology operates as the soul of thought, an animating force that persists across generations. The decline of one ideological system precipitates the emergence of another, underscoring its fundamental continuity within human discourse.

2. The poet constructs a cohesive ideology by Heavenly Ideas ,synthesizing a broad, transcendent nationalism with specific regional politics. This consciousness restores historical Kurdish culture while adapting it to contemporary struggles, forming a self-reinforcing ideological framework. This framework strategically undermines trust in external enemies and grounds the nation's interests firmly in internal faith and collective identity.

3. National thought is incited through the deliberate retrieval of historical Kurdish symbols, including the names and legacies of kings and regions. By weaving this Kurdish-specific heritage into a broader discourse on leadership and human dignity, the poet crafts a call for unity that binds leaders to the populace, powered by a profound love for the nation and its specific localities, such as Sulaimani.

4. The poet assumes the role of a motivational psychologist, employing his intelligence and strategic brilliance to elevate the collective will. He systematically illuminates paths to action, organizes thought, preemptively counters objections, and insists on the necessity of reaching—and tenaciously holding—the summit of achievement. This process is designed to eradicate self-deception, legitimize assertive force, and permanently strengthen collective self-belief through positive, actionable programs.

5. The poet's formidable intellectual power is manifested in a sophisticated textual structure. His rich

[6] يَـٰٓأُخۡتَ هَٰرُونَ مَا كَانَ أَبُوكِ ٱمۡرَأَ سَوۡءٖ وَمَا كَانَتۡ أُمُّكِ بَغِيّٗا.

ideological content is delivered through advanced rhetorical arts—including alliteration, antithesis, metaphor, and allusion—which are applied to national, religious, and historical symbols. This mastery transforms his poetry into resonant, memorable slogans that directly inform decision-making.

6. The poet's program for an independent Kurdish state presents a distinct model, drawing from a lineage that extends from the Platonic ideal to contemporary Kurdish religious authority. Sheikh Mahmoud's thought establishes this state's foundation upon strong, genuine belief. Leadership, in this vision, requires ascetic purity, where the sacrifice of the leader is equated with the blood of the compatriot. Thus, the political project is ultimately framed as a mystical journey, wherein the destination of statehood converges with the spiritual destination of reaching God.

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