Aesthetic Aspects in the poems of Akhavan Sales

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ABSTRACT

In this study, we have tried to review the beauty of poetry elements in the verses of poetry collection of “the end of Shahnameh” based on definitions which are offered from concepts of beauty by western and Iranian thinkers. Poetry collection, “the end of Shahnameh” is the Akhavan’s chart of evolution and individuality style. In the article, this poetry collection is studied by the method of content analysis and with indecision on the aesthetic elements come to the conclusion that Akhavan Sales so masterfully conveys his intended meaning by using of letters, sound, phonetic highlighting and homophony; he understands the audio integration of words, expertly makes fitness and symmetry between words and thereby arises a special homophony in his poetry. Mehdi Akhavan Sales (M. Omid), is the greatest poets of Iran and he is “the most classic, modernist poet” in the contemporary Persian poetry. Akhavan is used almost all the aesthetic techniques such as musical, meaning, illustration and literal arrays parameters in order to highlight the language and the beauty of his poetry. Akhavan has given to his language an artistic nature by using the different aspects of aesthetic arrays; he is a capable syntax maker that with putting the wordtogether a song which is proportion with the meaning and concepts of total poetry and also with Akhavan’s epical ideas and thoughts.

INTRODUCTION

History of aesthetics as an independent science receives to the first half of eighteenth century of the years 1735 to 1758, that a German philosopher Alexander Gottlieb Baum Gartn chose the term “aesthetics” which already had the meaning of “sensitivity theory”, in a book with this name for this field. Baum Gartn defined aesthetics as “intuitive knowledge science” and created old-fashioned school of metaphysical aesthetics. After him scientific and philosophical attempts of grandees, like Kant and Hegel caused the development and proof of aesthetics as a branch of human knowledge in the philosophy of art. [8].

Although must be seek the origins of beauty and aesthetics next to the Indian and Chinese philosophers and after that it, to Socrates, Plato and Plotinus; the first person who argues about visibility of beauty is Socrates. Socrates knows beautiful something that is useful. While Aristotle knows harmony, order and appropriate size, as a description of beautiful something and searches it into unity of components of poem and drama and with regard to the relationship between action and presentation, he combines the welfare issues with beauty issue. [9].

Edgar Allan Poe says about poetry and its’ beauty: “the poet does not pay attention to good or bad and/or being real, he just considers beautifully”, his first task is to reach the sublime beauty thatthe beauty of this world is a manifestation of it. [19].

But assessing the beauties of poem is a pertaining and personal matter and less are discussed.

Coleridge knows the beauty of poetry as the product of the beauty of its various parts: “in poetry, the joy of the whole work is consistent and even arises from the enjoyment of the individual components.” [11].

However, the beauty of poetry is from the beauty of its’ structural units whether the surface structure and deep structure. Structural units of poetry in the section of its’ surface structures are as follows: language (phonemes, words, syntax and syntactic statements), music (exterior, interior, lateral and spiritual music) and imagination aspects. In the part of deep structure thatmeans what relates to the inserting content of poetry, contains emotional units, a thought which shapes the emotions and also subject or message or whatever in classical literature that is entitled in the meaning of the poem. [20].

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This article does not have an opportunity to express all of the ideas about aesthetics. We confine to whatever we said and will review the elements of aesthetic in the poems of contemporary and noble poet, Akhavan Sales;The poet, which can be found the most beautiful and the most artistic literary compositions, in his poems. First of all we review the beauty of Akhavan’s language which is consisting of four parts: 1. Voices, 2. Words, 3. Combination, 4. Syntax, and in continues we explore the musical beauty of Akhavan’s language by mentioning the examples from the poetry collection “the end of Shahnameh” and then we will review some examples related to “beauty of imagination”.

1- The beauty of language:
1-I- Voices:
Addition of having role in the musical beauty of the poetry, voices of poetry sometimes coordinated with the rest of other units, are inducing a meaning and without regard to the obvious meaning of the words, they are illustrator of beauty and explanatory of emotions; in such condition, poet by choosing the words which have certain letters, is inducing by the letters an image of what is supposed to be expressed by words and image. Like the letters “s” in this hemistich of the poem by Akhavan Sales in the poem “winter”: “the cold is sorely torrid” [ke sarma sakht souzan ast]. In the main poet the repetition of the letter “s” in the words sarma, sakht, souzan, ast, quite induces the burning sense of the cold. Phonemes layout is stylistic features of contemporary poetry. It has a kind of coordination with meaning and this coordination can be clearly seen in the poems of Akhavan. In the following hemistich, repeating the letter “A” [1] attracts the attention to the word “ah” and implies the sense of sighing. “Ah has lost the way in the chest” “ah ha dar sineh ha gom karde rali” [1].

In the original poet, the words “Ah ha, sineh ha and rali” other than phonemes layout and creation of strong internal music, attract the attention to the word “ah”. “Ah” in the beginning of the poem and “rali”, which in fact has again “ah” in the last part of itself, at the end of the poem, have given a certain beauty to the poetry.

Similarly, the induction of this sense within these lines can be seen:
Although my heart has many complaint against him and have messages for him
He does not let me and I mistreat him. [gar che del bas gleh zo darad o paygham be o, nadahad bar o daham bari e doshnam be o].

This is not something that can hush the fire/ that clear sensational bitter thing (wine)/ wine produces from grapevine and it is igneous. [in na an ast katash ra konad khamoush/ zan zolale talkhe shourangiz/ tak zade pake atash nak] [1].

Repetition of “ـه” or “Sh” phoneme, completely incarnates being igneous of that clear bitter thing.
Golden wings birds went/ they escape from coldness and silence of darkness/ and now, they are on the top of the mountain… and now/the season of my painted seasons / I sing my cold silence, [raftand morghakan e talai bal/ az sardi o sokout e siyah jastand … anak bar an kamakesh kouh … anak/ ay fasi faslhaye negarimam/ sarde sokoute khod ra besorayam] [1].

The repetition of the letter “s” and the homophonic voice that has emerged, depicts the silence [sarma] and cold [sard] or, “k” that the repetition of its phoneme, most resembles “mountain” [kouh]. Repetition will cause to visualize the images and with the help of the repetition of images in mind and imagination of poet, is displayed in linguistic structure of poetry.

In the following Sonnet, The letter “sh” in the words “river”[shat], “sweet”[shirin], “magnificence”[shoukat], more embodies the repetition in “magnificence of river and minion” [shoukat e shat, and ma’ashou].: hey. My sweet magnificence river/ full magnificence, beautiful clean river/ hey. My beautiful magnificence river/ you are brightest companion in my privacy night/ my old companion in privacy night.[ay shate shirin e pour shoukate man/ ay shate pour shoukate har che zibaii pak/ ay shate zibaye pour shoukate man/ roushan tarin hamneshin e shabe ghorbate man/ ay hamneshine ghadim e shabe ghorbate man] [1].

In the poems of Akhavan, repetition is more frequently used for emphasize and demonstration of subject’s importance and conveying of his thought. Consciously, Akhavan uses the repetition of phonemes for conveying of ideas. In term of musical, sounds of language have an important role in the beauty of poetry and this will be maintained in the section of inner music. Of course, it is noteworthy that Akhavan Sales also has benefited from “phonetic highlighting” to enhance his words domain, which can be taken into account of his stylistic Features. He eliminates consonants and vowels to highlight the language, such as: disabilities [natavani ha]/567, where we [be kojaman]/53, his firm [ostvarash]/41, thorn of Haman [tigh e Haman], timpani of Haman [kous e Haman], spike of Haman [tir e Haman]/43, coins of Haman [seke ye Haman]/46, and so on. In the poem “Mirath”, 60 times repetition of vowel “ـه” or “A”, 32 times repetition of consonant “ـه” or “R”, 26 times repetition of consonant “ـه” or “B”, 38 times repetition of consonant “ـه” or “D”, in the words: motion, speed, slogan, violence, tension and supremacy induce well steady blowing and ruinously of winds.

2-1- the beauty of words:

English poet and critic TS Eliot said: “there are not good or bad words in poetry. This is the word position which can be good or bad. This means that it is the composition and structure of the poem that shows its words,
unworthy. Otherwise, if that unworthy words, put in their rightpositions, will have beautiful displays in the worthy structure of the poem”, [21].

So the beauty of word appears in structure of the poem. Jalal Al-e Ahmad knows Akhawan as the heir of Dari language and also says that: “epic language of wellborn poems in coming years is the language of “the end of Shahnameh” ”. [8].

Akhavan understands the sonic integrations of the words; he touches the Persian language so that, with specific skills makes coordination between words that special homophony occurs in every couplets of his poems.

Shafie Kadkani says: there are a kind of mental coordination between meaning of components and/or between all sporadic concepts of his words that cannot be recognized in common table of expressions: I submit to you my tearful thanks/ your home be immortal forever, my dear green destruction (green); and sometimes it is a properly renewal covenant with some industries of popular old Persian poetry; the century of grimace face/ crosses from the orbit of the moon/ but far away from the concord of affability. [24].

Forough Farokhzad also writes in this regard: the point that more than anything is arguable in Akhavan’s poems is his language. He has special attention to the purity and authenticity of the words. He feels the real meaning of the words and he puts each of the words in their actual place, such that cannot be replaced with any other word … His poetry language has perfect harmony with his poetry space.

When in his poem, the words of today’s live stands beside the past weighty and proud words suddenly change their natures, become momentous and these differences forget in the harmony of poet. At this sight, he spontaneously reminds Sa’di in the mind. [17]

Special attention of Akhavan to music of poetry, rhythm, rime and the axis of companionin language of poetryand consciously usingof words and their selection, create basis which are the method of Akhavan ’s poetry. In selection of the words, Akhavan pays attention to all aspects of it. Pay attention to the beginning and to the end of “Heritage” poem, in terms of meaning, music and sentimental aspects that words stand, also in term of companion with other languages. Beginning of the poem: “he is indigent and drunken and mad” [khashmgin o mast o divaneh ast], with three adjectives “indigent, drunken, mad” beside each other, he announces a bad accident in continuance of the poem.

In the stanza“Nader or Alxander” in the stanzas of “Big clock”, “Speech”, “the end of Shahnameh”, “message”, “Snow” and “Dandelion”, we observeterminological skills of Akhavan.

Words in the hands of Akhavan are like wax. He is master in selection of the words and selection of the best one. By using of the onomatopoeia “va’ay” in the poem “Heritage”, he shows his pain and distress from the wind and by selection of the word “wind” makes his poem beautiful, prominent, readable and consonant. He says in the last line:

“But there, va’ay…/ to who should say? On an immortal tree which is far away from the pathway of spring / is far away from pathway of rivulets/ there was a poor nest which was limited in its loneliness; / it was the nest that fallen, destroyed, carried with itself. …/ whether wind knows, at all”

“Wind” is a mythic word and Akhavan with personalizing of it, beautifully, amaze the reader. Also “wind” is a gnome which in China and Iran old romances had been reminisced from it; and Akhavan by selection of this word (wind) in addition of poetry’s meaning and depicting, has an attention to the mythic. (davoudiyan, 1388).

Pay attention to the application of the words in the poem “the end of Shahnameh” which how consciously stands beside each other:

We/ we are souvenir heartick purity of epochs.

The word “purity” with “epochs” has phonetic subscription; and also this hemistich leads the poem towards lyricaltune from the epic tune of first section. It completely has meaning, language and image coordination with subsequenthemistiches. “we/ are storyteller of joyful and sweet stories /... barmaids are tipsy from drunken”.

The speech is about banquet, happiness and to be drunk, and the words are organizing a banquet for this part.

In the sixth stave which is about the bragging of claw, words, firm and resounding syntaxes are exhibited. Claw knows itself as militant; the words like: clashing, horrible, thorn, rumble, poison in it, timpani of Haman and ration, shows noble language proper to the epic space of poetry.

The word “we” in this poem is arranged lonely in a line to show the pridelful epic statement.

At the beginning of the poem when the claw dreams and sees itself around shining of kindness, for emphasis and to make bulging the speech, put an old word “novelty” in the beginning of the hemistich: “novelty is joyful outlook and voucher of Zoroaster”.

Sometimes Akhavan revitalizes and magnifies the words by repetition of them, and personalizing and mobility of the words can be visible by repetition of them. Repetition has an important role in beauty of speech. Repetition of the word “snow” in the poem the Snow emphasizes on radial meaning and main nucleus of poetry which induces a passingthought from a period to another period.

3-1- Beauty of composition:

The composition of morphemes to formcomposed words and also composing of lexical groups and their consistency with concepts and their figure in influence of sentiments is the main element of beauty and
influence of speech. Akhavan Sales has much potency in forming of synthetic words, that companionship of words beside each other, creates a tune proportional to various status and concepts, such as the word “the grave of Ajin”and/ or lexical groups which are composing from one nucleus and one or more subordinates, and divide in to the nominal group and participle group. Creation of these compositions indicates versification power of poet.

Akhavan is a capable syntax maker; the following samples are communicative of this subject: flaming waterspout/ 1, cemetery of without beating city/ 2, igneous/ 7, full of empty, rivulet of seconds/ 9, ragged ancient, dusty times/ 10, confused and ignorant teacher, gold- plated notebook, mellifluous fingers, sweet cord pen, ink container full of silk thread / 11, ragged ancient companion, a like immortal old, storyteller died sand/ 12, reddish storm of rage/ 12, colorful brocade cape, old fury torn garment/ letter of unclean persons/ 14, hidden savage elephant/ 69, productive corpulent, useless trees without leaves/ 70, spring passing munificence, pass of rivulets, barriers of privacy/ 70, infelicitous lifetimebackwater / barrier of cottage limited in regret/ 18, singer of shiny to gray, mirror of eyelids/ 33, dark terrible awl/ 34, innocent glory/ 36, whistler and whiste lover of their body which is created from the soil/ 37, sweet magnificence river, your Sedum flowers garden, rural lane of red flower of my shame/ 38, decent lane of sonnet, the companion of privacy night, rural lane of dark flower and bitter distress/ 39, a mauldin strolling gullet, caravan of died flames in backwater/ the days of magnificence and glory and innocence/ the mad deviant century, the century of grimace face, the full of turbulence century with array of castle/ 41, to the nothingness not till to thisdusty carefree/43, the winners of castles of glory history/ memory of purity heartsick of the eras, barmaids are tipsy from drunken/ the broken lone claw with impossible thought/ 44/45/ … Provided compounds from words more often are created for description, making pictures or creating of inner music of poetry; and poet with associating them together creates a very beautiful image.

Compounds made by creative mind of Akhavan are vast which cause recognition of speech and show skills of the poet.

Akhavan Sales also uses compounds and slangy proverbs for beautifying his speech, such as: unrolled/ 20, torrid throatpottage/ 21, crosscut way, put the default teeth on the liver, my last speech is column and inauguration/4, all of my body is my hand and it is short from her skirt/ 7.

4-1-Syntax:

Syntactic features of contemporary poetry are soft and norm syntactical broken of criterion language and replacement of pillars of sentence and exhibition of it in the word and syntax structure model, ancient tendency and imitation from syntactical textures of old literature and consent influence from the words and syntactical structures of speech language. Sometimes common sequence of words in sentence is the most beautiful figure of companionship of the words. Sometimes creation of pause proportionate to status between sentences produces beauty. Samples of these iconoclasms can be seen in Akhavan’s works. Akhavan has used all of these methods; Sometimes, by using one after another of supplements and harmonies and/or by using the eliminations that cause a kind of syntactical escape away from the norms, so the structure of speech reaches to the pinnacle beauty, by him. Sometimes with long sentences shows his aim and sometimes by using one after another of the short, segment sentences and sometimes with repetition of the words.

In following examples of the poem “the end of Shahnameh”, because of verb elimination, the speech is become compendious and its musical status become complete but the words in the axis of companionship lies so beautiful, delicate and skillfully that does not happen any of complexity in speech:

I am a villager, my breath is pure and real.
Or, where are the color scatter flowers and basils
It was snowing and we were quiet, without any anxiety (52)
Application of “without that”[bi ke] instead of “without that that”[bi an ke]
I am like a tree/ without your imagination that was spring and will come the spring. [Chon derakhti dar zemestanam/ bi ke pendari bahari bood o khahad bood] [1]

Maybe the backer man wanted to say this to himself;
Come and fill your basket with whatever you wish [zanbil e khod biakon az ancht arzoust] [1].

To motionless the letters in the word “whatever” [ancht] and application of the word “come and fill” [bia kon], in fact is a kind of linguistic escape away from the norms.

Samples of shortening in sentences and sequent and repetition of sentences which cause poetry to become beautiful can be seen in the poem “Snow” … which completely induces the status and sensation of one who stick in the snow and he is in a hurry; and also draws fast downfall of the snow: it was snowing/ We have been coming back/ it was snowing/ footprints could be seen, but/ it was snowing/ We have been coming back/ it was snowing/ also footprints again maybe/ could be seen, but/ it was snowing/ We have been coming back, it was snowing/ it was snowing, snowing, Snowing, … .[1].

And/ or repetition of short sentences in the poem “The big clock” portrays the fast passing of “convoy of seconds”:
The big clock of our city/ behold tell/ sun is where/ now, in this second in this time/ in where sunrise/ in where sundown/ in where gloaming [1].

Ancient tendency of Akhavan’s language is discussed in various papers and we refrain to maintain them and will discuss about musical beauty of “the end of Shahname”:

2-Musical beauty:

An old linkage of music and poem from viewpoint of historical has antiquity equal to the first poetry songs. Thus music of speech is also matured simultaneous to the birth of poem. Hegel believes that “versification continuously helps the music”.

The basis of music in the poem of versifiers is sentiment of the poetry and can accede to inside of the versifier with recognition of delicacies of the music of poetical speech.

Dr Shafie Kadkani says: “poem is musical expression of language”. [21]

The music of poem is divided to different kinds, toward the state of creation of balance and coordination. Dr Shafie Kadkani introduces some of the well known kinds of those, bellow this title “exterior music, marginal music, interior music and spiritual music”. [21].

2-1- Exterior (metrical) music:

The purpose of exterior music is prosodic metrics. A metric is expressing sentiments and emotions that emerge from the mind of versifier twin with this idea. Those metrics that versifier select and then put the words in cannot be coordinated with emotions. In the viewpoint of Akhavan, metrics are essential for poem. He says that: “metric is not an imposed thing from outside to the poetry. It is twin and spiritual- physical figure of the poetry. It is appearance and spiritual skeleton of the poem.” [13].

Exists of alive and rich music proportional to contents and sentiments is stylish characteristics of Akhavan; more than 16 poetries from the 32 stanza of poem of the collection “the end of Shahnemeh” like many other poems of Akhavan, are versified on the metric of “Fa’elaten”. Bahr e Ramal and Bahre e Hazaj (Fa’elatan, Mafi’len) are the most usage metrics of poetry by Akhavan Sales. Hoghoughi believes that existences of harmony among participle and story- like songs and prosodic metrics is reason of using these metrics by him. He says that: “in addition to the Bahr e Ramal, Bahr e Hazaj and other difficult metrics, which Akhavan used in his several sonnets, more attention is on these three, (Mostafa’lin, Fa’elat’an and Fa’olan).” Meanwhile Akhavan occasionally and of course seldom uses uncommon metrics (both quiet and fast) such as Mofta’alan Mofta’alan Fa’e lat Fa. And again because of two reasons: one is for showing the purpose of metric’s domination and the other is by the necessity of contents for example by using the metric in the poem “Clock”, he wants to enforce the obsolete clock for working:

We forget that from which period/ from which day of the weak in which season/ the big clock remained souvenir

It is interesting that Akhavan in two metricsof “Moh’tath” and “Mozare” (maybe because they were not suitable for expression in the story and narrative), just has only one or two poem(s): “Return of alums” (in the Moh’tathmetric) and the “4th sonnet” (in the Mozare metric). [12].

But the story-teller mind of Akhavan Sales is more accustomed to the Ramal and Hazaj metrics. The most beautiful poems of these collections such as Heritage, Marsh, and The end of Shahnameh, Message and Odeare expressed on the metric of Faela’ten.

Mohammad Hoghoughi mentions to four kinds of rhymes in the Akavan’s poem: 1- stanza rhyme: by this meaning that sometimes brings several hemistiches or one clause in the middle of a poem, which can be spotted as an independent stanza in term of appearance and as correlated in term of meaning.

2-Rhyme scheme: with this meaning that rhyme is only put at the end of each paragraph and itself is one of the pillars for formation of the exterior appearance of poem, especially in the poems that in the terms of exterior appearance can be told them a kind of new “combine paragraph”. Also the poem “on a moist road”, like thejermiad poem “the end of Shahnemeh”, is consisted of five “paragraph” all together: three paragraphs that are stabled on the pillars of, “the wind can”-“the wind shake down”- “do the wind know”. [12].

3- The third is common rhyme and he did not talk about the fourth rhyme.

Often in the poems of Akhavan, there is one rhyme and one main row that like the poem “Ancient” is repeated in definite distances and it is used in the total of the poem and in indefinite distances where the generic tune of the poem lets.

This kind of rhyme like a golden rod brings steadily the skeleton of the poem, and also the essential part of a location or a main melody…protects the perpendicular music of the poetry. [24]

Special attention of Akhavan Sales to the rhyme and the characters that heputs on charge of the rhyme that are usually illustrator, inculcator characters, gift a special music and tune to his poem. In addition to the main rhyme, we observe versatility of rhyme in the poems of Akhavan. The distance between the rhymes is so close that its repletion in the indefinite distances is imperceptible and can feel the rhyme aggregation and tune and music of the poem which creates by it.
Now in following we read some samples of the poem “the end of Shahnameh”:

In the poem “the end of Shahnameh”, “he has dreams, he observes the moonlight/ he observes immaculateness, loneliness/ wine and oppression makes him a plaything/ dream not deceived, moonlight not deceived” are the rhymes that are used with rows. The number of rows that have not rhyme even the interior, marginal, phonemic rhyme, are low; Mad, romance, stranger [divanah, afsaneh, biganeh] they are revolting, pounding, sweeping [mi ashoband, mi kouband, mi rouband] we are coming to open, to rob, to donate [mi a‘aim o bogosha‘im, berobanim, bakhsa‘im]/ we are epochs, we are sweet [a’sarim, shirinim]/ pure, soil [pak, khak]/ message, days [pygham, ayyam]/ stream, city [nahr, shahr]/ romance, drunken [afsaneh, mastaneh]/ we are coming, to open [mi‘aim, bogoshaim]/ …Decius, ocean [daghyanos, oghyamous]” these are the rhymes which produce the marginal music of poem and often shows the semantic abilities and pondering of the poem.

Akhavan has a special care about row and rhyme in the poem “a speech in Abu’atta”: I give another broken plank to the waves of the see [degar takhte pare be amvaje darya sepordeh am man]/ I give control of the yearning to the hands of pity [zamam e hasrat be dst e drigha sepordeh am man].

We become face to face with versatility of the rhyme, in the following of the poem; so we can see a beautiful harmony between the first rhyme, see and pity [darya and drigha] and total contents and meaning of the poet. Also the other rhymes have harmony with these two words and induce the sense of pain and pity. Such as: is changed, is buried [degargoun shod, madfoun shod]/ see, fear [darya, parva]/ beach, heart [sahel, del]/ it is not a little pain, there is not humidity, there is not a world [vard e kami nist, name nist, alami nist]/ beach, product, heart [sahel, hasel, del]; using of these rhymes makes many fold the marginal music of the poetry.

2-2-The marginal music (rhyme and row):

Nima ushij says: “if there is no rhyme, what will be? An empty bubble remains. A poem without rhyme is like a person without skeleton”. Therefore Nima is a first person who paid attention to the rhyme as a need of the speech. Before emergence of Nima, the rhyme did not to account in Iranian poem, it did not have any distinction or preference, and came everywhere, following the second hemistiches of rows. It did not have so important character in speech.” [21].

Rhyme produces aesthetic pleasure in reader and this pleasure is increased by the complementary row of the rhyme.

The music of therhyme is a manifest future of the Akhavan’s poems. Preservation of the music of thepoetry, the metrical music and especially the music of therhyme, cause using of unnecessary and additional hemistiches and so often causes prolixity. Paying attention to the rhyme has salient presence in all of the Akhavan’s poems. This level of attention in addition to the influence of ancient poetries is itself the reason thatAkhavan is accustomed to the music of Iran.

Similarities in the Akhavan’s poems create a kind of beautiful sonant rhyme and they have an important character in the musical array of language.

This disconsolate man [kin parishan mard]/ this disconsolate man rotate disconsolately [in parishan e parishan gard]/ remained behind the knees of yearning, he is silence [dar pase zanouye hasrat mande, khamoosh ast]. (The poem “wound”: 78).

3-2- Interior music:

Repetition and symmetry of the phonemes, phonetic clusters, words and syntaxes build the anterior music of poem. In the Akhavan’s poem, similarities of consonants, words and repetition of the words especially at the beginning of hemistiches, has built beautiful species of this type of the music.

There are thousand participants for one day strolling [hezar hamrah e gasht o gozare yek rouzeh]/ there are thousand claws and beaks which stop working [hezar mekhlab o menghar dast shosteh ze kar].

There are thousand moody carping outfits [hezar hamsafar e ghor ghoro ye tang jabin]/ there are thousand stink crops and carrion [hezar zhaghar e gand o lashe o mordan]. (The return of alums: 28).

The repetition of the word “thousand” [Hezar], the similarities of consonants “thousand, participants, outfits” [Hezar, hamrah, hamsafar]and harmony between “claws and beaks/ stink and carrion” [mehklab o menghar/ lasheh and gand and mordan] createsbeautiful music.

The repetition of the words, in the poem “the end of Shahnameh”, at the beginning of hemistiches and repetition in verse, gives a particular resonance and song to the poem: blade of Haman is rusty and old and tired [tighe Haman zang khorde va kohneh va khaste]/ timpani of Haman is immortal and noiseless [kos e haman javdan khamoush]/ wings of our beams are broken[ tir ha man bal shekasteh].

None of them, the magical star [hich e shan jadoue e akhtar]/ none of themthe charm of the silver city of moonlightcan beguile [hich e shan asfoun e shahre noghre ye mahtab nafridad].

“Noone of them” [hich shan] with the word “nothingness” [hich estan] has created a beautiful phoneticcharmony in a later row. “to the nothingness not till to this deep dusty carefree” [ta ke hich estan na toye farakh e in ghobar aloud e bi gham ra]” [6]
The repetition inside the hemistich: “whatever you are, whatever you are indecency, whatever you are high” [har che hasti, har che pasti, har che balai]. [6]. Repetition of sounds and words make very pleasant the song within the poetry. Homonymy is one of the known types of this kind of music that you see in the following hemistich: “Ah is lost the way in the chest” [ah ha dar sineh ha gom karde rah] [Nader or Alexander: 13]. Ah at the beginning of the hemistich with “ha” in the chest “sine ha” and the way “rah” at the end of the hemistich, create the internal music of the poem. We can observe the incremental homonymy between Ah and rah. The best examples of internal music can be seen in Akhavan’s poetry, that of course this article does not have the capacity to express all the examplesand to mention a few other examples will suffice:

- Current light of water [nour e jarye ab]/ cold opacity of soil [sard tari e khak] [1]
- New spoke happy vision and Zarathustra mistress [sokhan tazeh cheshmandaz shad o shahed zartosht] [1]
- My anthem stays in my mouth till my painful greeting [ta droud e dardnak andahan manad soroud e man] [1]

A beautiful example of this kind of music can be seen in the poem “Dandelion” that cannot be ignored: You are not from the mistress, not from Dayyar not from region, in short/ go wherever that someone has eye and ear, go wherever that someone is waiting for you. [na ze yari, na ze dayyar o dyari, bari/ bro anja ke bovad cheshmi o goshi ba kas, bro anja ke to ra montazer and] [1]

The stork covered his naked clean body [pooshide pak pykare oryanash]/ he sadly took down his head from the sun [sar zi sepehr kardan e ghamginash]/ he so dignity washed his sweet body [tan ba veghar shostane shirin ash]. [1].

In each hemistich of these couplets, sounds created a kind of nice homophony, like ghoul ghoul and ghelyan/poushide, pak, paykar/ sar, sepehr/ shostan, shirin, which have created the internal music.

Do not empty your moments, a second [yek lahzeh, lahze haten ra tohi magozarid]/ and make your life

4.2- Spiritual Music:

Dr. Shafie Kadkani says in this regard: “as the coincidence, opposites and similarities, in the field of language, creates musical sounds. This coincidence, opposites and similarities, in the field of semantic and mental, manage the Spiritual music… if we want to mention from the known sights of this kind of music, part of the novel spiritual devices- such as conflict, Tebagh, ambiguity and symmetry are the most famous examples” [21].

Spiritual music can be found in abundance in poetry, an example of symmetry:

To weary hard from heart and hand and tongue [sakht bizar az del o dast o zaban boodan]/ whole body, in the sea, eye [jomle tan, dar darya, cheshm]/ from foot to head, like oysters, is ear [pay ta sar, chon sadaf, goush ast].

The words heart, hand and body, eye, foot, head and ear, have completed the semantic music of poet.

Conflict and contrast of words, give pleasure to reader that its inherent beauty simply feels in the sentence: I curse both bad and good from all sides [mast e nefrine man and, az hame so har bad o nik]

Both pure and impure are overwhelmed by my insult and surge. [gharghe doshnam o khorosham sere ha, na sere ha] [1]

Be a lightening of these dark nights. [roshanai deh in tire shaban bada bad] [1]

It is not that water which can extinguish the fire [in na abast katash ra lonad khamoush].

Without a smiling face and scrambled frown, the body is left/ wide in marsh [bi goshad o bast lakbandi o akhmi, tan raha kardast/ pahneh dar mordab] [1].

Water and fire/ smiling and scrambled/ smile and frown are conflicting foundations that have created beauty of poem.

Most of the spiritual music in the poems “a thirsty jar” and “the return of alums” are based on contradictions:

Like a thirsty jar that sees water in dreams, and sees stone in water/ I know friends and enemies/I love life/ death is enemy.] [Chon sabouye teshneh kendar khab binad ab, vandar ab binad sang/ doustan o doshmanan ra mishenasam man/Zendegi ra doust midaram / marg ra doshman] [1]

The internal song of language is stronger than the external music. Homonymy between dream and water, conflict between the words jar, stone/ friends and enemies/ life and death/ love and enemy, are the bases of poem’s beauty.

Paradox is also a kind of spiritual music that we mention some examples of it in the collection of “the end of Shahnameh” in the poem “Elegy”:
Missing, wild elephant is free again/ drunk and mad runs on land and on time . . . for which magnificent festival, the wind cleaning the house? [pil e napyda e vahshi baz azad ast/mast o divaneh/ bar zamin o bar zaman tazad . . . khaneh az bahre kodamin eid e farrokh mitekanad bad..] [1].

“The missing wide elephant” “is paradox syntax”. Symmetry, homonymy, conflict and paradoxes in this poetry have given music and special and enjoyable tune to it.

The result of home cleaning is beauty and order, in a sense, we see the paradox. The result of “home-cleaning of wind” is disorder and confusion and versifier with a bitter humor, is considered conflict and paradoxically meaning from the appearance of syntax. Homonymy between “earth and time” increases the internal music of poem and causes more beauty for language.

3- Facial beauty or aesthetic imagination:
“Imagination is the main element of poetry in all the old and new definitions” [23].

Simile, metaphor, trope, irony, hyperbole, ambiguity, recognition, Synesthesia, paradoxically, are symbols of a kind of imagination forms. The imagination forms of the poem “Hope”, without the least hesitation, merely neither are the figure of his creative mind workshop, nor transformed residue and nor scum and ruminations of predecessor and/or contemporaries, in these terms he is indebted to anyone. (Kafi, 1371: 324).

Symbol, metaphor, simile and diagnosis, are the most widely used types of imagination forms in Akhavan’s poetry:

1-3- Symbol:
The poems, Chagori, A garden with no leaves and winter are symbols of Iran’s ethic and Iran’s oppressed society. “An awakening garden” in the poem “Then, after thunder” is a code of Iran.

“Dandelion” is a code of messenger of good news. The poem knows the dandelionlie, because of his bitter experiences. (The end of Shahnameh, dandelion: 147).

“Clock” is a symbol of the regular movement of history which its sound is like sound of heartbeat of a nation.

“Grip” in the last poem of the end of Shahnameh, is the symbol of past greatness history that is in the hands of an old historian.

“Old furs” in the poem heritage, is a symbol of ancient and noble culture of Iranians. There are numerous examples of various symbols in Akhavan’s poetry that to mention a few examples will suffice.

2- Rashid Vatvat in the book Hadaegh al Sahar believes that a good simile must have two characteristics: “it is better and more desirable for the simile adjectivet hat if it reverses and “simulated to” be likened to the “simulated”, the speech be still true and meaning remains on unchanged.” [27].

And described is in several species, one is that to simulate something to something in term of shape or to simulate something to something in a trait of adjectives.

Akhavan Sales with creative mind has created beautiful similes. Akhavan has powerful imagination in illustration. Most of his similes are descriptive and embodies very beautiful scenes of nature. “every part of human life has thousands of links and associations with a part of nature and nature is the main foundation of Akhavan’s image. The poem “Sunrise” is a perfect and beautiful example of record and imagination of a moment in our life which is based on some beautiful simile:

“The broadband clouds cover the sky completely/ it is gone far in roof of the sky, and like a glass is clear/ my look is likes a riser new flying sparrow/ which step by step and unscrupulous has gone away and from this flight/ my pleasure is the pleasure of man who flies his pigeon”

“The windows are open/ and sky is found on the horizon of eyes/ like see is deep/ sky like see is blue and this color occupied it totally/ parts of clouds are like snow/ my snow view is like a warm fish of this sea” (Akhavan: 32- 33)

Describing the man who flies his pigeon and the flight of doves on the roof of glorious sky embodies beautiful pictures in front of the readers’ eyes.

Ghost of Akhavan in this poem seems to be happier than the other poems. He resembles the sky to the tall magic tower which its walls are from stain and it has waves and it is bright and blue and sees pigeons as the moonlighted flashing lights.

He enjoys from pigeons’ flying and conveying this pleasure to the reader by selection of beautiful words and similes. He observes sunrise and its beams and he sees the red reflection of sunrise on the wings of doves and resembled it to a flares coral which floodlights and reddish rays of sun are spread on the wings of doves.

Akhavan’s power of illustration can be found in the poem “Marsh”. The images of this poem are based on simile. Resembles the “marsh of life” to a woman who is as sleep, resembles to heron, resembles to a tired and sad angler man, and resembles the moments to a slippery and golden scales fish…

Each breath of my life, like a golden drop
Drip in to the palate of his marsh of life
Its ominous and insatiable crop, every time wants a trend from me.
I will build a corpse from every seconds of my life
Like a fish, I throw it.
But this old heron is unsaturated for ever…
It is like an unhappy fisherman who every night is tired and sad
His fishing net in his hands
He has nothing in the fishing net
Passes his far way
To the fence of the cottage, that he is surrounded in regret of it. [1].
Philosophical defeat of Akhavan, shows well itself in this poetry.
He interprets the arena of life to a dead or sleepy marsh which is indifferent and freely leaves its body; and like an insatiable monster has kept open his mouth for swallowing moreprecious moments of human life. (Kafi, 1385: 285)
And how artistic and beautiful describes “his heart’s Ah” to?
My plumages are fiery in hell and my action letter is black/ hundred herds of sorceress of Ah jumped out from my heart. [1].

One of the Akhavan’s expressive techniques is describing the simulated to the same simulated; such as night to night and mirror to mirror, which is something new. In the poem “The message” he resembles himself to a tree in winter; the base of the description of this poem is simile. He resembles himself to a tree without any leaves and fruits in winter which has no hope for coming of spring, an eternal spring which has continues remain on way; winter, summer and spring have alive and active participation, all the words of this poem fit together beautifully: tree, leaves and fruits, winter, summer, spring, bird, nest, old and blind, in addition of the general simile that Akhavan resembles himself as a futile tree, he has also very beautiful similes among couplets.

It is a long time that I missed my memory and leaves/ I missed my memory with a feeble shaking like a prayer of a sick blaze/ leaves like a no shaking strong rock…
Nature everywhere has alive and active presence in Akhavan’s poems and the poem “Snow” has similes which reveal the imagination power of poet.
It was snowing/ like a scattered feathers of elves in the thousand forgotten legend.
…. Wind like rains of needles/ water like iron
If with desire and difficulty embrace the wind/ like a broken propeller of an old and abandoned windmill.
One of the new works of Akhavan is applying the adjectives “contrary to the habit”. Such that he employs adjective where he feels strangeness of it, in the initial treatment and it is believed that this adjective has not any congruity with its described. As an example:
There is wine and shelter and a washed and cleaned night/ drink sips and pours on soil the bottom of sip. [1]
The application of adjectives, wash and clean for the night, seemingly is far away from the usage and habit of using adjectives. But with a little reflection, we find that these described and adjective seems to have had a long-standing affection with each other. Or with applying the “to be current” for “moment” any amount that has strangeness, brought crooning and exhilarating with itself: stream is full of empty, moments are flowing. [1]
Another simile which is coming with describe, is in the poem “Ode”:
Like a horrible demon in sleep/ half of its body is in shadow, half in moonlight/ beside the silent lake/ fallen rock which is covered by lichen/ the part of its body is in beach and another part is in water…
Since the mind of Akhavan is epic, this epic spirit flows in describing the nature and landscape. Rock resembles to horrible demon, the arrangement of words duplicates this epic tune:
The dense wood is on the other side/ like spirit of realm of chess/ in the difficult moment of defeat and/ or difficult victory/ attractive, decent, profound complex moment
The wood will resemble the chess arena. The words defeat, difficult and victory give an epic tune to the poem. In the following hemistich the words deep, decent, attractive and complex give a lyrical tune to the poem.
Resemble the voice of juvenile frog to a sound like clear blue crystal: sometimes a juvenile frog in far away from its pond sings with a sound like clear blue crystal
The lake was like a pact which with denial/ is sleeping in a blue eye, was/ woods was like character/ which painter had draw his mother death.

Here are examples of eloquent simile or additional similitude in the Akhavan’s poems in the collection of “The end of Shahnameh”: dump of storm/ 1, stream of moment/ 9, marsh of life/ 17, storm of fury/ 12, conveys of days/ 29, chicken of dreams/ 30, the convey of flames/ 41, ships of fury/ 43, old cradle of horizon/ 43, clear streams of days/ 44, ships of waves/ 46, palace of dream/ 49, gully of terrible/ 54, treasures of secret/ 59, charm of grove/ 64, mount of drunken/ 65, lichens of hate/ 66 and cruel old spider of forget/ 83, similes used by Akhavan are more details and complete similes, than eloquent similes, because the Akhavan’s mind is accustomed to prolixity and narration requires prolixity. So similes are trying to open the subject and explain it, in order to be sure that audience understands everything well.
**Metaphor:**

Dr. Shafie Kadkani in his book “the aspects of imagination”, has an analytical and fairly comprehensive discussion about metaphor. Some parts of the description of Dr. Shafie will be discussed: “Metaphor: the most distracted definition in the book “eloquence of ancient” is metaphor …. Some people have known a simile which has removed its particles, as a metaphor and can be understood from the interpretation of Aristotle that simile is a metaphor. With slightly difference, when poet tells about Achille: “he attacked like a lion” is simile and when he tells: “this lion attacked” is metaphor.”

Scholars of Islamic period, some by influence of Aristotle’s theory believe that simile has two species. Complete simile, which in it “simulated” and “simulated to” will be remembered and omitted simile that just “simulated” will be remembered that is called metaphor.

But in fourth century Ghazi Jorjani in his book “Al Vasteh” challenged the belief and said: “metaphor is where that only is brought a name which is an metaphorical of the original and put it in the phrase instead of that and its criteria is a simile that there isbetwen metaphor and “metaphorical of it”.”

From the total ideas that Dr. Shafie Kadkani have proposed about metaphor, can be assume that metaphor always fluctuated between simile and trope. This is due to the fact that since the term has been removed from its original meaning so in the non-literary meaning is used, so the discussion about trope is brought to consider. Since in trope, the presence of interest is required and because this interest in metaphor between real and virtual meaning is similar, the concept of metaphor and trope is tied. Anyway there is no general definition of metaphor in any of the rhetoric books, in the manner that involve the two-way relationship with trope and simile.

Given all the different opinions on the definition of metaphor can be said: metaphor is a special kind of trope to interest of similarity which from both sides of simile, “simulated to” might be maintained and the other side of simile (simulated) will be asked or simulated will be mentioned and “simulated to” will be asked and assertion is that “simulated” is in kind of inside “simulated to”. The first aspect is called Mosrahe or reveal metaphor and the second aspect is called Makineh, be al kenayeh or hidden metaphor. Of course various divisions of metaphor have provided that this article does not have an opportunity to express it, and must be referred to the books of rhetoric.

Karouche employs the term “the queen of virtual similes” for metaphor and he believes that pure and poetic metaphors are far away from everyday and banal feelings. [27]

By studying the poems of the collection of poems “the end of Shahnameh” by Akhavan Sales, can be found that metaphors mostly have been used in political-social meanings and the most common type of etaphor is in the poems M. Omid “Diagnosis”.

Akhavan especially knows alive the elements of the nature and because addressed their human personality and talks to them. He described them in his own mental states and creates very beautiful images that the spirit of Akhavan is presented throughout it and can be seen the novelty of metaphors in all samples.

Examples of reveal metaphor:

Ah has lost the way in the chests
The heads of chucks are under the wings [1]

Losing the way is attributed to Ah which is a hidden metaphor and is a kind of diagnosis and chuck is metaphor of people who are apathetic.

Again we have remained and acity without pounding / and what is hyena and wolf and fox [1]

Hyenas and wolves and foxes are metaphor of ingredients of past regime.

Akhavan has most beautiful metaphors in the poem “Heritage”: My skullcap and gown had became newer gradually/ my agriculture farm had yielded/ suddenly a reddish storm of anger had raised/ I had taken my carina to that storm and told whatever wants to happen, happens/ … my oldancient fur is mine. [1]

Agriculture farm is a metaphor of Iran country, storm of anger is a metaphor of bloody invasion of Moghol, carina is a metaphor of life, and old fur is a metaphor of noble culture of Iranian.

With other thousands of dirty sleeves, I shouted from the liver. [1]

“Dirty sleeves” is metaphor of the poor and working class of people.

Suddenly a black cruel storm arose: cruel storm is metaphor of the coup in28 Mordad.

“Tell what colorful brocade gown you know”colorful brocade gown is metaphor of vulgar foreign culture.

Diagnosis in Akhavan’s poems:

“Waves are laid quiet and subdued” [1]

Lying quiet and subdued is attributed to the wave.

“In the cemetery of acity without pounding”

Without pounding city is a hidden metaphor which describes that people in city are being apathetic.

There was wine and shelter that the wind came

It told me why you are sitting while dawn opened its wings. [1]

Akhavan addresses the seasons and elements of the nature and talks with them like human. Dear fall, what a dire, what a terrible …/ dear fall, what a cold, what a painful.
The season of my painted seasons/ I sing my cold silence/ my fall! My sad canary. [1].
The night is silent and slept in his tight kitbag / stupid wicked city…/ non- washed his hands and face.” [1].
Sleep of city and ascribing stupidity and being dirty, wicking and not washing of hands and face to city is personizing.
Minarets feel/ its humility [1].
In the poem “dandelion”, addresses dandelion and addresses weeping to the cloud.
Dandelion, hey what a news you bring? From where and from how, you bring news? … Dandelion/ all clouds of world day and night/ are crying in my heart.
Frown of forest, yawn of mountain/ 10, mad century/ 41, hey cold cradle, hey wave/ 48, dormancy of carpet’s pattern/ 82fall canary sad/ worried lunar of summer/ 30, hey spring continues to eternal in the way/ oh, hey the stone- hearted coward night…/ 57

*Spiritual values of Akhavan’s poetry:

Mehdi Akhavan Sales everywhere praise honor, purity, chastity and nicety. Even, he is expressed his sadness against disappearances of moral values such as honesty and love in the poem “what a star has unexpected evening”. Or in the poem “heritage” he is proud in honor of the Iranian people and is preferred his old fur and ancient culture to the foreign cultures and brocade cloak.

Akhavan is a poet of pain and suffering, although his pain in an opinion is not his special pain and is a pain of extinction, but in his language finds its expression. His poems is expresses of the sentiments of a generation that found it’s the language of his status in the poem “one decay” and specially in the Akhavan’s poetry. [24]

Akhavan never forgets imprisonment days, political defeat and insult. We observe the collection of the end of Shahnameh, despair and bewilderment that in fact is introducing ofanxious and worried generation. Social – political poems of this collection are “Message”/ “Dandelion”/ “Score”/ “discuss” , and the end of Shahnameh has special regret. His poems are filled with despair. “ “The end of Shahnameh” and “from this Avesta” are in fact written mourn in the tragedy of life”. [13]

Inconsistency in the level of emotional of Akhavan’s poetry is more highlight than contradictions of language. On the one hand he has heroic spirit and this makes sentimental space of his poem, epical and in the other hand is versifier of the poem “Defeat”. Epic is the poem of struggle and victory not the poem of whimper and defeat, Akhavan by the validity of his external experience is forced to versify the poem Sorrow and Defeat. But his inner world is the world of struggle and invincibility. The secret of surviving of his poem is mandatory and involuntary contradiction. [28].

“The grief” of Akhavan is mostly for loss of a grace, honor and decency world. Akhavan is the man of morality and compassion. And he hopes himself that the purity and goodness has not gone from the world completely.

Conclusions:

A work can be seen perfect in the terms of beauty and artistic that both in the aspect of meaning and content and in the aspect of superficial and appearance is superior. In the areas of superficial aesthetics, the natural application and imagination aspects and diverse arrays so that can create exquisite images in the mind of reader are important. This becomes more valuable when the artist sees in his look and builds the pictures of his poetry. In the realm of spiritual aesthetic, the use of higher concepts which has root in human nature will cause more grace for speech.

“The end of Shahnameh” is a representative for Akhavan’s intellectual development. His language is an epical language with a new style in processing and new trends in his mind. Akhavan Sales in this poetry collection, is breaking the norms by employing aesthetic arrays and creation of new images and eliminates the dust of habit; he is masterfully used various types of arrays like phonemes layout, homonymity of letters and metaphor, personalizing and symbol and induces his intended meaning to a reader. He makes his poet alive and dynamic by using of innovative metaphors. The symbols which he has built for expression of political –social issues, causes his norm aversion in his poetry and among them Akhavan’s full despair and his harsh criticisms against the social situation of Iran is clear. He becomes despair from the full of cowardice world and the world of oppression and despair and returns to the past. Not see any hope for salvation, but he is difficulty adhere to morality.

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