

Reflection on Components of the Romanticism School in the Poems of Mehdi Akhavan-Sales

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Abstract: Literary schools influenced European literature in parallel with political and social developments and gradually spread to other parts of the world with the growth of new sciences and technologies. Meanwhile, Romanticism was accounted as a rebellion against the idealism of classicism and described the untouched nature relying on components such as freedom, individuality, escape or travel, discovery and intuition, the magic of speech, and the influence of deep human feelings and emotions. This school was seriously introduced in contemporary Persian literature with the return of expatriate students, the prosperity of the translation movement, etc., and was used by modern poets such as Mehdi Akhavan Sales. The author of this study aimed to investigate the reflection of romanticism view in the works of this contemporary poet. Therefore, the research method was descriptive-analytical and library resources were used to collect data. The method of narrative expression with emphasis on ancient literature and glorious word, using elements of Khorasani style and linking it with colloquial language, composition and new illustrations, adherence to Nima's poetry in the form and music, the overcoming of the spirit of despair and hopelessness throughout the poem, the praise of the manifestations and glories of ancient Iran, naturalism, the nostalgic expression, and the expression of hatred for the conditions improvement are all features of the Akhavan's poetry.

Keywords: School of Romanticism, Mehdi Akhavan Sales, Component (Principle), Perspective, Despair

Introduction

Romanticism was a literary movement opposed to the classicism style, which sought to destroy all sorts of common literary rules, to select national subjects, to inspire modern European literature, to defend individualism, the sensitivity and imagination as the most private psychological forces. In this method, "every writer or leader, without succumbing to the common public judgment, that is, the judgment of reason, freely surrenders himself to what is internal and specific to him; "Therefore, the poet is the mastermind of his desires and emotions, and especially his boredom and nostalgia" (Ashrafzadeh, 2002: 227).

This school entered the field of literature in Iran in line with the establishment of the constitutional system, the prosperity of the translation movement, the return of expatriate students, the establishment of new educational centers such as the Darolfonoon University and the arrival of French teachers in Iran. Then, by modernist and dissident poets such as Nima Yushij, Mehdi Akhavan Sales, Ahmad Shamlou, Hamid Mossadegh, etc., by socio-political failures, the way for great cultural and literary changes in the structure of society was paved at that time.

Akhavan Sales is undoubtedly one of the greatest contemporary Persian poets who, with his power of expression and extensive knowledge in the field of ancient Persian literature and accurate insight into

the current situation of society, reflects the pains, sufferings and aspirations of the people of his land. Hoquouqi says about him: "Mehdi Akhavan Sales is the harbinger of regret, anger and hatred, and the narrator of forgotten stories and lost dreams. He is the enemy of deception, obscenity, darkness, lies and evil, and a man who is a friend of nobility, decency, light, truth and goodness." (Hoquouqi, 1999: 12)

Akhavan believes that Persian poetry forms are always alive, and the contemporary poet can use the ancient forms as he versifies in the form of Nimai poetry. In this regard, he can be considered as the first poet who achieved a detailed analysis of Nimai poetry, especially in terms of metre and format. "In fact, he is a child who has learned his father's experiences and even gone beyond them." (Azhand, 2007: 39). Akhavan considers metre compatible with Persian poetry and does not want to take it from poetry because he does not consider tumbling verse to be complete poetry. Rhyme, in his view, is a kind of borderline for poetry and does not reject it at all, but he claims that poetry without rhyme loses its balance and seems to be disintegrated (Ajoudani, 2008: 85).

His poem is originated from the ancient literature and is about his nostalgia for that time, so in terms of language and content, his poem has a sad and regretful form so that he is called poet of defeat epics. In his poetry, the words of colloquial language are easily used alongside the magnificent literary words, and he has created his own distinctive and special language among the poets of his time.

Akhavan like his master Nima Yushij, believes in metre, but uses it in a way that makes his poetry fresh and alive. By re-reading the myths, he creates another type of Nima poetry that is specific to Akhavan himself. Later, different collection of his poems such as "In the Autumn's Small Yard in Prison (1976)", "Hell but Cold" (1976)," Life Says: Still We Must Live" (1978) and "O You Ancient Land, I Love Thee" (1989) moves away from modern poetry and approaches the field of classical poetry. With the publication of two books "Nima Yushij's Innovations and Aesthetics" and "Nima Yushij's Bequest", he complies the theoretical principles of the linguistic and musical structure of Nima's poetry. Then, by works such as "Sedaye Heirat Bidar (1992)", including conversations, "Harime Sayehaye Sabz (1994)", and "Naghize va Naghize Sazan (1995), he enters in the field of culture and literature (Roozbeh, 2002: 189).

One of the important currents of modern Persian poetry was the emergence of Romanticism in the works of modern Iranian poets, which began with Nima Yushij and reached its peak in the 1961s due to the social conditions of the time. Romanticism was first used as a literary-philosophical school by the German Friedrich Scheele, and was in fact a movement against the idealism of the classics. The followers of this school tried to depict the ugliness and evils while describing the beauties. The main features of this school are freedom, personality (individuality), emotions and feelings, escape or travel, imagination and the charm of speech.

One of the factors of contemporary poets' interest in the school of Romanticism was the change of the political and social atmosphere of the society and the oppression of the ruling system. Mehdi Akhavan Sales is one of the poets whose presence of romantic components is noticeable in his works. His poems can be considered as a mixture of the poet's social and artistic commitment. Description, analysis and illustration are the main themes of his poems, and in this regard, he uses his allusions, symbols and relationships to induce his intended concepts to the reader. The coherence of the content and the creation of poetic images are among the factors that have well portrayed the tangible experiences of Akhavan Sales from the social and political events of his time, especially the events of August 19, 1953.

It is necessary to understand and analyze any literary work to know the intellectual backgrounds of its creator. Therefore, in order to understand and receive as accurately as possible the poetic themes of this prominent contemporary poet and the extent of their adaptation to the principles of the literary school of Romanticism, it is necessary to study the reflection of the components of this school in his works. Accordingly, the present study aims to examine his poetry in terms of reflecting the components (principles) of Romanticism school.

Reflection on the Components of Romanticism in Akhavan's Poetry

1. Escape or Travel

In Romanticism, there is always a tendency to travel or escape from the existing environment. "Annoyance with the present environment and time and escape to another time and place, invitation to a historical or geographical trip, real or imaginary are the characteristics of romantic works." (Seyed Hosseini, 1997: 181). This forces the poet to consider the only way to achieve peace as an exploration and search in the mental world and to disconnect from his unpleasant time, and to look for a place where he himself does not know it. At this stage, Akhavan Sales by observing the socio-political situation in the society and the life of the people, considers the only solution as resort to the calming part of history and escape from the unpleasant today to the desirable yesterday and create an ideal and imaginary world.

In the poem "*Fasaneh*", he escapes to the past, approaches a symbolic atmosphere, and seeks to find his brilliant and glorious identity, although again he has no ending except despair:

"As if the myth has ended up
No more excuses were left for me
The fist of death moved, in which cold soil of grave
Wanted to fill
My spirit like an aperture in a darkroom
But like the past question which is not
A question anymore and no answer follows up" (Akhavan, 2001: 71).

In the poem "*Yad*", he revives his past memories, connects the attention to the past with love, and forms a romantic past:

"I never forget, never
That night, the world was world of grace and peace
I was and Tooran and the world had pleasure
And it blinked eagerly and its face was toward us
The moon through the scrappy clouds (Ibid., 36)".

The flash back of Akhavan to the past world is due to the fact that, after years of defeat and frustration he seeks a firm support to alleviate his pain, and in this exploration, the only refuge is ancient Iran.

In the poem "*Susa*", with a brief escape to the glorious past of his homeland, he seeks to find his lost identity and considers the present Susa as a place for nesting spiders and children's playgrounds. "*The Ending of Shahnameh*" also states:

This broken harp out of tune,
Tame in the pale old harpists claws,
Sometimes seems to dream.
It seems itself in the Suns luminous court,
In the rare happy outlook, beloved of Zoroaster
Or a strutting intoxicated fairy
In the pure, bright meadows of moonlight.
False lights
-the caravan of dead flames in the swamp-
on the adytum's holy brow, it sees.

In memory of the days of glory and pride and innocence

It sings joyfully,

The sad tale of exile

In terms of poetry, Akhavan is a bridge that one part is towards the ancient poetry and the other part is towards the modern poetry, and this is a smooth and wide passage of many people who move from ancient poetry to modern poetry or visit for pleasure" (Kakhi, 1992: 477).

In his works, always returning or traveling to the past is accompanied by a series of artistic and poetic tools and tricks in order to influence the audience and increase the richness and strength of his words:

A. Archaism

Whenever a poet or writer uses ancient and sometimes obsolete words and combinations in the ancient lexical and grammatical structure, he has used archaism. Archaism is of two kinds: 1. Lexical archaism 2. Syntactic archaism

In the lexical archaism, the poet uses obsolete words or old pronunciations. In his book of poems, whether in classical form or in the form of Nimai, Akhavan tries to express his poetic intentions as well as possible and use ancient Persian linguistic and literary elements to diversify the words, compositions and expressions of that language and give his language an epic and tough style. By combining the archaic language of the poets of Khorasan and combining them with the form and metre of Nimai, he has established a new style that is unprecedented in the history of Persian poetry and literature.

He has used general words and expressions abundantly in his poems. The street talks and slangs, professions and occupations, different religions, etc. are among the constituent elements of his poems; In other words, these words are names, adjectives and sometimes adverbs that are not used in this way today.

"I have an old sheepskin

A ragged old keepsake;

From the hazy epochs

Everlasting and old like my ancestor's heritage;

This era..." (Akhavan Sales, 1996: 33).

Sometimes the poet uses ancient words, which in his opinion are more effective than contemporary words to convey the concepts and the meanings better.

"But I know well

Like the day light

That he had many roles or seen many effects

Did not see innocence like himself

On a damp road" (Ibid., 1981: 53)

Anyway, the most obvious manifestation of the use of ancient words in the poetry of Akhavan is the current archaism, which is divided into five categories: a. Simple verbs b. Verbs or derivatives of verbs with ancient prefixes c. Compound verbs d. Verbs in which conversion, reduction or other changes have taken place e. Old clauses or sounds.

"And if the earth

-The decrepit cradle of the world's horizons-

Offers the soft hands of its greenness

To hide stones from us,
We shall gash its face" (Ibid., 1996: 82)

One of the norm-breaking and morphological innovations that takes place in the lexical field is to change the lexical structure and create a new form of it (word-building).

"The weather is dismal, the doors are closed
The heads thrust in collars, the hands hidden
The breath is a cloud, the hearts are heavy
The trees crystalline skeletons
The earth is dead-hearted, the sky's vault low
The moon and sun are hazy
It's winter" (Ibid., 2001: 56)

Another case of lexical archaism is the use of words and expressions related to the history and culture of the past.

"Together we heard and saw
The drunks
And the clings of cups
And the glasses the were full and remained empty
And the eyes of the and the astonishment of hands" (Ibid., 1983: 102)

Other examples of this type of archaism include the use of medical, astronomical and musical terms.

"Since nibbling chewing gum
Is a pleasant chewing and
Soft under your teeth bite
Then bite! Chew! Enjoy your bite" (Ibid., 2002: 130)
"The moon grinned at this deception from the bottom of his mouth
He kept the dark cave with eternal yawning" (Ibid., 2001: 46)
"In which veil do you say?
And what passion or oppression" (Ibid., 1996: 138)

Archaic and folkloric mixture is another form of lexical archaism that is evident in Akhavan's poetry:

"I flee to the doors I see
It is open but a nowhere bloody claw
Closes the door to me as I reach it
The thunder explodes, cracks
Between south and east
Strikes lightning
Now the rain was pouring" (Ibid., 1983: 45)

In syntactic archaism, instead of using the natural form of grammar, the old (traditional) grammar is followed and in some cases, its grammatical rules are used. One of the significant features in Akhavan poetry is the extensive use of Khorasani (Samani) style so that his poetry is the representative of Khorasani model in Nima's poetry in terms of words, interpretations, compounds and phonetic and grammatical structures.

Usage of "Andar" (in) instead of "Dar" (inside): "If the pen in chisel and writings inscribed in a black stone" (Ibid., 1996: 34)

Use of "Yeki" (someone) instead of "Yek" (one):

"Someone is homeless and distraught

The same prince expelled from his city" (Ibid., 1983: 19)

Using two prepositions (conjugate prepositions):

"There are three ways in sight: on the top

Of each an anecdote

Is carved on the stone! Which you

Shall not for the other one" (Ibid., 2001: 143)

Changing the pronoun:

"Whenever you play the frets of the pain

It's sounds like you claw my liver

That's why I can't stand listening

I'm restless to listen" (Ibid, 145)

The emergence of the Ezafe point (pronounced a) after non-pronounced Hai:

"In this picture

The life with the sinister and cruel whip of Xerxes

Hits me frenzied, but not on the sea

On my back, to my depressed veins

To your living, to my dead" (Ibid.)

Use of "Dou Digar" (the other two), "Se Digar" (the other three):

"There are three ways in sight:

On the top

Of each an anecdote

Is carved on the stone! Which you

Shall not for the other one

First: a way toward wellbeing and happiness

Smeared with disgrace but toward city

Orchard and affluence

The other two: half disgrace half

Trap: if you raise your voice

There will be turmoil, if silent there will be calm

The other last of the three, irrevocable

Inconclusive" (Ibid., 2001: 143)

Emphasizing "Ba" (with): "It has been mentioned about the past tense, the infinitive and the negative forms, and it belongs to the Samani period, which will be reduced later" (Bahar, 1969: 59)

Using apocopated infinitives with auxiliary verbs:

"O sterile trees, be your roots hidden into soil,

No precious bud may grow from you

Your dirty leaves with dirty veins

Are the effects of dusty famine?

No rain may wash you" (Ibid., 94).

Using "Rā" (Particle suffixed to a noun or pronoun as sign of the definite direct object) as "Az bahr" (for):

Transliteration: "Nashid hamgenānash, āfarin rā va nyayesh

Transliteration: Sorood atash - o – khorshid va bārān bood" (Ibid., 1983: 21)

(Meaning: His companions were applauding and praising him

It was the song of fire, the Sun and rain).

Using "Alefe Etlagh" or "Alefe Eshba" (a word comes at the end of verse for saturating the Ravi letter):

Transliteration: "Bar kofre to bastam ahd kaz gham shekanam zin pas"

"Mina be sare donya, paymaneh ba imana" (Ibid., 1988: 23).

Using "agar" (if) as "yā" (or):

Transliteration: "Ajrām – é – charkh , roshan agar tarik

Transliteration: Tā chand – o – chandtāst ké mimānad?" (Ibid., 2000: 112).

(Meaning: Heavenly light or dark bodies

How many of them would remain?).

Using present perfect tense in ancient structure:

Transliteration: "man shénidastam ké ché migoftandi..." (Ibid., 1983: 33).

(I have heard what they were saying).

Using pronoun in old (ancient) style:

Transliteration: "Néshasté baz dar dastash yéki sigār/ Kash aknoon kardé roshan ba sharari zé atash pishin..." (Ibid., 2000: 54).

(Meaning: Sitting again with a cigarette in his hand/ now he lights the second one with the fire of the previous one).

Using adjective with some distance with its substantive:

Transliteration: "bar dare amigh, ké pastooyé jangal ast

Transliteration: Lakhti sokoot chiré shaved, sard va tarsnāk" (Ibid., 2001, 167).

(Meaning: on the deep valley, which the closet of forest

A little silence comes, cold and fearful).

Creating distance between Mozāf (Noun attributed to another noun) and Mozāf-ilail (A noun to which another noun has been attributed):

Transliteration: "Soozadam in atash bidadgar bonyad/ Mikonam fayād ey faryād! ey faryād!" (Ibid., 78).

(Meaning: This cruel fire is burning me/ I shout, shout and shout!).

Adding adjective to a substantive:

Transliteration: "Salām ey lahzéhayé khoob sarshéar az jamil jari hasti" (Ibid., 2000:109).

(Meaning: Greeting good moments full of nice fluent existence).

Using adjective instead of noun:

Transliteration: "bé madāén joz sédāyé rāzé shab / Va sédāyé héyraté bidāré man..." (Ibid., 1983: 77).

(Meaning: To Madāén no voice except the voice of night secrets and voice of astonishment of my awake).

A distance between Matoof and Matoof ilaih (When two words with the same grammatical role related by the letter "waw="و" in Persian" (Meaning: "and") the first one is Matoof ilaih and the second is Matoof): for instance, (transliteration) "agar az virāné gooyam ghesséyé abād/ agar andoohgin, yā shad / nakhāhad raft in az yād" (Ibid., 2000: 25).

(Meaning: if I relate reversely the story of the ruined/ if sad or happy/it is never forgotten).

Akhavān sometimes uses obsolete expressions to make something prominent; such linguistic deviation is to make Akhavān's favorite world tangible as much as possible and at the same time, to make his poem ancient and give it a historical and beyond time dimension:

"... he is tired and sick of life and his soul is old / and he thinks researches are void / Zāl (An important personage of Shāhnāmeh who is father of Rostam) does not search for gold until he burns a feather of Simorgh (According to the *Shāhnāmeh*, [Zāl](#), the son of [Saam](#), was born albino. When Saam saw his albino son, he assumed that the child was the spawn of devils, and abandoned the infant on the mountain [Alborz](#). The child's cries were heard by the tender-hearted Simurgh, who lived atop this peak, and she retrieved the child (Zāl) and raised him as her own. Also Zāl is Rostam's father) to request for a solution / he does not wait for seven permanent persons / he hates even to tell 'alas'/ like the soul of owl / tomb of these nights without shore / separated from ominous rocky place..." (Ibid., 1997: 176).

B. Mythic and epic words and names

Liberal tendencies, 19, Aug. 1953 coup d'état, the defeat of Mossadegh's national movement, hopelessness regarding better conditions and change and also attachment to ancient Iranian epics and hope for epic and mythic heroes appearance again to change essentially the country structure led to create words in mythic and epic form. Then the mythic and epic themes often appeared in his poems in two forms; some of them were national patriotic and some others were religious and ceremonial.

Akhavān liked Shāhnāmeh (Book of kings) and Ferdowsi's style too much, so the heroes of Shāhnāmeh play an important role in his works and are inseparable from his poems; for instance:

Bahram, Giv, Toos and Garshasb: "The signs which I see are like what are in Bahrām / I mean the [Bahrām Varjāvand](#)/ who will arise before the day of resurrection and will do many things / after him is [Giv](#) son of Goodarz / and [Toos](#) son of Nozar is with him / and brave and warrior [Garshās](#)b kills the enemies of Iran" (Ibid., 72).

Rostam (Hero of Shāhnāmeh): "poor nonsense talker! Create another scene/ [Rostam](#) wouldn't be saved from his brother's well / man, man, he is a man" (Ibid., 1996: 84).

Pashootan: "Is Pashootan dead? / has the permanent snow made the hero Saam a black stone?" (Ibid., 1983: 20).

Sohrāb (Son of Rostam): "Kavoos shah gave the antidote for Sohrāb too late / but hope! When laid on the ground of nothingness" (Ibid., 1997: 40).

Siāvash: "It is a story / yes, a story of pain, not a poem / this is a measure to distinguish kindness, enmity and dastard/ nothing like void is not excellent/ this is the Glim (Dhurrie rug) of misfortunes/ wet of blood, grievance of Sohrāb and Siāvashes/ are the covers of Takhti's coffin" (Ibid., 2000: 74).

Nader and Alexander: "They say again, another following day / wait for appearance of another person / No Nader appears again, hope/ I wish another Alexander appeared" (Ibid., 1996: 1).

Jamshid: "So short and absurd life was buried, Jamshid/ but time hasn't killed the fire of Sadé (Persian festival held fifty days before each new year)!/" (Ibid., 1988: 21).

Kāvéh (Another hero of Shāhnāme): "If like Kāvéh, the commander and ironsmith he gives the fire against cruelty/ the steel sword for you, water all of substance..." (Ibid., 2008: 163).

Zāl and Simorgh: "The clouds are similar to burnt hope and alas for grievance for sadness/ those who are similar to Simorgh who raised Zāl are legends of universe/ the border of their seven realms is under the feather" (Ibid., 2000/1: 405).

His tendency towards ancient ceremonies and exercises is sometimes mystic and in a free thinkers' way; such view is mostly more prominent in the late years of his life but different from mysticism of Atār and Molavi. "His locution in such poems is mostly epically though it is tragic in many cases, but it is clear and fluent similar to other Khorāssāni style in which each word is used in proper place" (Dastgheib, 1993: 45); some examples of such words related to religion and sect are as follows:

Ahura (God of goodness in Zoroastrianism), Yazdān (God), Emshāsépandān (Or Amesha Spenta is a restrictive use of the term to refer to the great seven divine entities emanating from Ahura Mazda):

"May the princess washed her body in that spring/ and washes the dust of the blues of the centuries from herself/ and praises Ahura and Emshāsépandān by the old cancellation song" (Akhavān, 1983: 22).

Mazdak (Middle Persian: also Mazdak the Younger; died c. 524 or 528) was a Zoroastrian [mobad](#) (priest), Iranian reformer, prophet and religious reformer who gained influence during the reign of the [Sasanian](#) emperor [Kavadh I](#). He claimed to be a prophet of Ahura Mazda and instituted social welfare programs) and Ahréman (God of badness in Zoroastrianism):

"O Mazdak, I wish you saw/ the blockage of secret is there/ Ahréman is there and Ahura is, too" (Ibid., 81).

Jesus: Akhavān considers Jesus as the representative of the celestial pure and himself as a heinousness who cannot understand the Jesus' position in his poem Chavooshi (Herald).

In the free verse, 'I love you, my dear old country', Akhavān has mentioned many national and ceremonial myths and repeats the Radif 'I love you' (Radif meaning *order* is a rule in Persian which states that, in the form of poetry known as a Ghazal, the second line of all the couplets (bayts or [Shers](#)) must end with the *same* word/s. This repeating of common words is the "Radif" of the Ghazal. It is preceded by a [Qaafiyya](#) (rhyme), which is a repeating pattern of words) so he shows his interest in them and says in honorable tone, "I praise both your [Oormazd](#) (Ahura) and [gods](#) / I love the same [Farah](#) (Divine grace) and [Fravahr](#) / I love precious [Zoroaster](#) more than all other prophets / I love [Mazdak](#) who was intelligent of eras from all points of view / I love and praise great [Mani](#) (Iranian prophet in 3rd century A.D.) who was both painter and prophet" (Ibid., 1997/1: 359-360).

Another mythic theme used frequently in Akhavān's poems is 'Sky' which was created in the first Gahanbār (One of the six feast in ancient Iran) during first 45 days of the year and is always separated from the Earth by spiritual forces and Fravahrs. In fact, sky is a god to guard 27th day of each solar month; this ceremonial symbol is mentioned frequently in Akhavān's poems. Both sky and Earth are holy in Zoroastrian myths and joined spiritually, but the same sky and Earth are sometimes against Akavān in his poems; for example:

"Earth and sky howl like dog and are our enemies" (Ibid., 2000: 67).

Or:

"Sky with thousand jealous eyes looks more carefully" (Ibid.: 35).

In the poem, 'Story of rocky city' Akhavān creates the city by proposing 'Water ' myth where all the people have become stone and he tries to help the people by throwing seven stones with the name of gods and Emshāsépandān in a dried well to flow water in the well and give spirit to the people; in the poem, water finds different appearances into a spring form in relation to well: "Water will gush and become a gushy sweet spring" (Ibid., 2000: 23).

C. Nostalgic Locution

Nostalgia is a natural, general and even instinctive feeling originated from someone's or a nation's honorable past lost and impossible to renew; nostalgia appears only when the people have no real way to escape from it.

The nostalgia theme may be taken into consideration in Akhavān poem from two viewpoints; one is solitude usually appears when someone is far from his (her) birthplace and favorable environment and the other is the sadness due to be from his (her) origination or glorious and favorable past identity.

Far From Homeland

In the poem 'Complaint From Rey' (Rey is a city near Tehran) Akhavān considers himself as a strange young man who is unhappy with strangeness and separation:

"Who am I? A strange young man
With an excruciating torture
In a place of Tehran
With a great disaster" (Akhavān, 2004: 129).

In the continuation he says that he changes his pen name 'Omid' (Meaning 'Hope') to 'Bimi' (Meaning 'Fearful') because of the sadness due to strangeness.

"My pen name was 'Omid', but I changed it to 'Bimi' because of the sadness due to strangeness
I am far from my city,
Alas! Bad pain, great disaster" (Ibid., 130).

In the poem 'Chavooshi' (Herald) the nostalgia and interest in journey are very clear. He is unhappy with what happens near him and hopes in a better tomorrow so he travels:

"Here I am very sad
And all musical instruments play badly...
Come to take our baggage
And go in a way without return
Let's know if really nothing new under the Sun" (Ibid., 155).

However, again he is not able to endure such distance. Also in the book, "I love you my dear homeland" he tells the emigrants:

"Salute o emigrant birds
Fluently wing in wing similar to a passing cloud
When you are sad
You open your wings towards other spectacles
You sing and you are restless

Silent and patient

When you are hidden from the sight of each other

I am not happy, I am sad" (Ibid., 2008: 145).

Another manifestation of such tendency may be found in civic life and returning to village life namely escaping from civilization and urbanism and returning to primary simple life; in strong and weak points of view such attitude which is a romantic reaction is based on the elements joined with the poet's mental growth and reaches perfection by escaping from city and going to intact nature and essentially more humanistic rural environment.

In the poem '*Extinguished Torch*' it is possible to see clearly some elements of the view:

"I remind well your twists and fluctuations

Where the deer drank water from your lips

Where you had the shade of green willows

Where there were bridge and Asia to you

Where the girls of the village took water from you" (Ibid., 2001: 90).

Also the elements are clear in the poems, "Memory", "Gift of Angel", "Slept" and "Legend"; essentially Akhavān takes into consideration city as the symbol of modern civilization. Before judging civilization epitomes and civic environment he tries to have an ideal world of the humans by virtue of stable and exalted relations, but really the poet has only solitude with him. He is waiting for a wonderful report, but suddenly he realized that a man like him is alone even in his homeland not withstanding all his excellent ideals so indispensably he searches for fortune in another place and when he finds only heinousness, indecent things and sadness he shouts sadly:

"The poor tutor of Earth is indecent and ugly

And is full of smoke and flames of fear and sadness

Its climate is odoriferous

The messages of death are flying in its sky" (Ibid., 1996: 139).

Defeat is reflected in political and social dimensions in Akhavān's poem as another manifestation of strangeness. After the defeat of national movement hopelessness is clear in Akhavān's poem, but he becomes more depressed because "the community has refused him and crushed intensely his intelligence and he has accepted such defeat and his poem is the poem of defeat, social defeat" (Baraheni, 1992: 1001).

Trifold spirit is our tribe

With the scroll of his tribe's sadness

In musical instruments similar to a secret

Is clear in the fire of songs

This is the injured spirit of our tribe

Escaped from frightful massacre of the centuries (Akhavān, 1983: 58).

After 19, Aug. 1953 coup d'état Akhavān became imprisoned and he wrote the poem 'Forgotten' in the prison and mentioned himself as a small forgotten garden and it is possible to find it only in the prison; the poem should be taken into consideration as one of the best symbols of defeat in his poems; his poem "Yell" is another sample; under the prison conditions he says in "Yell" about a fire burning all of his house and existence, but none of his neighbors wake up to help him and don't react to his yells:

"O my god! The fire is burning yet

It is burning all my souvenir, notebooks and books

And all the spectacles and veranda...

This cruel fire will burn me completely

I shout, shout and shout" (Ibid., 2001: 88).

"Until I am far from my friend and homeland

Really I am in a disaster

I am far from paradise like a thirsty person

I am on the hot earth of Mecca" (Ibid., 1988: 109).

Back to Childhood

Some of Akhavan's poems show his great desire to return to his happy childhood. This is why his poetic characters are constantly traveling in themselves or their surroundings. In the poem "*For my daughter Laleh and Mr. Mina*", Akhavan thinks about his childhood, expresses his regret for its purity and lost innocence, and complain the world of adults' insincerity. In fact, the defeat and despair of Akhavan from the events of 1953 led to his frustration and resentment of that turbulent time in which he was living, and guided him to a calm and carefree childhood environment.

"Oh my dear Laleh

You can be ecstatic for an hour

Seeing a red glass

Or a green gem

But I saw these colors a lot

Of this black world

From the sky, clouds, people and dogs

I didn't see love, didn't pick sweet fruits

And from the red and green of the times

I closed my eyes, I passed, I abandoned" (Akhavan, 2001: 103-104)

In some cases, Akhavan, while paying attention to childhood and youth, contrasts it with aging, and by complaining about aging, considers it as his last home:

I lost my youth and got old my heart

Don't want to breathe more

Worse than worse when the heaven

Took my youth and got old my heart " (Ibid., 1996: 108)

In the poem "Message" from *The Ending of Shahnameh*, Akhavan expresses again his youthful regret.

"Such a tree in the cold and cloudless heart of winter

All of leaves and fruits

All my heritage from the hot summer glory and spring

What was my token and memorial?

Has fallen" (Ibid., 1996: 108)

Being Away from the Beloved

The distance from the beloved in the Akhavan's poetry is always a support and shelter that is the manifestation of his most beautiful and sad moments of solitude and loneliness.

"O refuge and shelter

The most beautiful moments of chastity and glory

My loneliness and solitude

O my sweet and glorious river

O refuge and shelter

The saddest moment between your eyes is empty of light

In the garden alley of dark and bitter sorrow

In the alleys of what nights

When everyone is now blind" (Ibid., 1996: 75)

In his youth, Akhavan fell in love with a girl named "Tooran" from Gilan. However, failure of this love leads to spiritual failure and creates immanent effects in his memory. The reflection of this defeat can be seen in many poems of "Organ" and some poems of "winter":

"We had a distressed

We united it to a single black hair

With a thousand of desires in Gilan

I desire that one's union in this strange seclusion corner

I desire the union of the rose-bodied

Beloved whom the thorn seeks" (Ibid., 2004: 47)

2. Imagination (Fantasy)

Harmonizing of the inharmonious elements along with the use of different types of imaginary forms such as similes, metaphors, etc. can be seen more than any other poet in Akhavan's poetry and help him to express his thoughts and emotions in a more beautiful and effective way. Some of the most widely used stylistic devices (figures of speech) in the poetry of Akhavan are:

Irony: "I bite the bullet of negligence, since here the eyes are blind" (Ibid., 1996: 24)

It is an irony of ignorance and disregards the truth.

Simile: "I have an old sheepskin / everlasting and old like my ancestor's heritage" (Ibid., 132)

Old sheepskin: tenor-topic

Everlasting: vehicle

Like: words of comparison

Antiquity: point of resemblance

Type of simile: concise simile

Metaphor: "Invited us; death, death, death / To sleep in his silent house" (Ibid., 93)

A metaphor for the grave

Personification:

"A cloud with its cold damp sheepskin coat,

embrace tightly its sky

A leafless garden,

day and night is alone,

with its clean silence

It's music is rain, it's song wind.

It's robe is the mantle of nakedness" (Ibid., 186)

Paradox (Antinomy):

Sometimes the contradiction leads to strange meaning and contradictory manifestations between the words of the verse or sentence, in which case it can be justified only by mystical, religious and literary reasons and reliance on the imagery, metaphor, etc.

The stream of moments are flowing from the fullness of emptiness (Ibid., 1995: 31)

"Become true the dream of legends" (Ibid., 120)

"The leafless garden, its smile is tearful blood " (Ibid., 2001: 152)

"Its robe is the mantle of nakedness" (Ibid.)

"Your home shall be happy, O my dear wreck!" (Ibid., 1983: 78)

Imagination:

Akhavan is unrivaled by creating novel images of familiar phenomena that are accompanied by a kind of classis and sometimes nostalgic looks.

"The breath becomes a dark cloud

And rises before your eyes as a wall

What do you expect your far or close friends to do?

When your breath behaves as such" (Ibid., 2001: 46)

"Ah! My companion and host

Your guest of month and years

Is shivering as ripples

In front of the door

There is no hail and no death

If you hear a sound it is the conversation between teeth and chill" (ibid)

3. Sorrow, Despair and Isolation

By studying Akhavan's poems, it can be acknowledged that despair is the main essence of his poems in all his collections of poetry. The consecutive defeat of political and social groups and parties and the jobberies that occur at the crucial historical moments have left such an impact on his poetry that it can be divided into the two periods before and after the 1953 Iranian coup d'état.

The failure and despair with political and historical issues eventually leads to a kind of philosophical despair in his poetry. A clear example of this kind of attitude can be seen in the poem "Winter". The "Winter" is the most famous poem of Akhavan and is one of the most successful poems of Nimai, which was written in January 1954, two years after 1953 Iranian coup d'état. It depicts the sad and despairing atmosphere of the failed Iranian society. The heads in their collars that are reluctant to greet you back, the cloud breath, the dead-hearted earth, the sky's vault low, the trees like the crystalline skeletons and the haziness of the moon and the sun are all the stories of the suffocating atmosphere of

the poet's society, lack of freedom, the bitter experience of dispersal of allies and like-minded people, the lack of idealism and the contraction of thought and lack of dynamism. In this poem, he does not depict the world in black but considers the times as black (Ibid., 105). In this atmosphere, the poet has neither the opportunity to talk about freedom nor the hope of achieving brighter days and a better tomorrow. In this poem, Akhavan evokes a dark and cold atmosphere, in which "The memento of winter's cold smack, the lantern of the sky, living or dead, is hidden, In the labyrinthine thick coffin of gloom, besmeared with death" (Akhavan, 2001: 109).

"Forgotten" is the title of another poem, which is written by Akhavan in the atmosphere of loneliness and nostalgia of the prison, and it tells of his inner grief over the conditions of his life and destiny. He unbosomed himself to the moon and complains about being forgotten in the prison and adds to the romantic burden of his poetry with words such as "lonely", "abandoned", "solitude", "tower of silence" and so on.

In the poem "*Sadness*", which is about depression and loneliness of a deserted plain (homeland), the poet sympathize with the nature and he doubles the emotional burden of his words with words such as "depression", "heart-rending" and "grief". In the end, he points to the rain of grief in his land by the dark cloud of tyranny.

In the poem "Cry (Faryad)", Akhavan frankly depicts the social situation of its country, expresses his disappointment with the current situation and the lack of hope to improve or change it, and says:

"My house has been fired, a heart-rending fire

This fire burns in every direction

Curtains and carpets with their warp and woof" (Ibid., 1997: 76)

"*Hamdard*" is a poem about the poet's nostalgia and loneliness at night. This poem is also accompanied by linguistic-semantic elements such as "sunset", "whisper", "downhearted", "dark", "heartbreak", and "disquiet". Words such as "fear", "trembling", "tired", "pain" and so on have a special relationship with romantic grief, and these elements have highlighted the deadly and sorrowful thinking reflected in the words.

In the poem "Hengam", the disturbed and disquietude environment of the society and chaos situation is described:

"Each tribe is wandering everywhere

Our eyes are filled with a thousand clouds of doubt

Casting black shadows over us" (Ibid., 1983: 90)

The poem "*Nader and Alexander*" shows a dark and despairing atmosphere and speaks of peace that is not due to freedom and security but because of despair and depression. The waves, which are a symbol of anger and revolt of the society, are calmed down in this song and the storm is subsided, and the restless dry springs and water are calmed down.

The poem "*The Story of Shahre Sangestan*" is a long poem that refers to the 1953 Iranian coup d'état and the deep despair using mythical and ancient elements of Iran.

In the poem "Maya", the poet's feeling of despair is completely obvious. This poem, which was composed under the influence of Nima's "*Morgh e Amin*" is fundamentally different. *Morgh e Amin* poem opens a window to the bright horizon with its amines, but the *Maya* of Akhavan by saying never expresses the despair and frustration.

The ode "*Mordab (Swamp)*" is grief of the people who walk towards their slaughterhouse like criminals. It talks about people who seek movement and mobility, but their stagnant and swampy life, habits of daily life and acceptance of oppression lead them to more and more isolation and futility.

In the "From This Avesta", Akhavan is so desperate that withdraws from his world, as if he had left a glimmer of hope in the "Winter", in "From This Avesta" he became depressed and wait for his death.

4. Emotions and Feelings

Akhavan is one of the poets who, due to his socio-political views, sometimes use love for the political and freedom-seeking activities, but this does not mean that his love poems lack the necessary value and credibility for romantic works. Rather, it indicates that, if love is not related to all elements of life, it gradually takes on a marginal and secondary aspect.

The expression of love and the resulting feelings in Akhavan's poems first take on a stereotypical and superficial form. In this case, the ultimate desire of the lover is physical connection and seeking pleasure from the beloved. An example of such love can be seen in some of the poems in the "*Organ*" and "*Winter*" collections when the poet describes his lover (Tooran).

However, this attitude towards love in the two collections of "*The Ending of Shahnameh*" and "*From This Avesta*" completely changes and moves towards a more general and transcendent love. In these two collections, the lover grows dramatically humanely, goes beyond the level of mere sexual and physical attractions, and turns to the poet's emotional support.

In the "*Moment of Meeting*" which is considered one of the most famous romantic poems of contemporary literature, the poet expresses his passion in the most beautiful way from the moment of meeting the beloved, so that his heartbeat can be felt in every part of the poem.

In this collection, other love poems such as "*Moment*", "*Rabid Wolf (Gorg e Har)*" and "*Spark*" can be seen in the same style and context as his previous romances and with the same tenderness and steadfastness. For example, in "rabid wolf" the poet resembles himself as a rabid wolf in front of an innocent lover who is dependent on her for survival.

For him, love sometimes has a deeper spiritual dimension and becomes a factor in relieving pain and suffering, and sometimes it is a sign of freedom and instantaneous spontaneity that does not include even a certain lover, but the circumstances and the time that caused that state and feeling in him, then find the poet's lover role in that moment. A clear example of such a moment can be seen in the poem "Green".

From an intellectual point of view, the orientation of Akhavan in love poems is often towards discovering and recognizing the nature of the human soul and innate intellect, and passing from the unreal effects of this presence to human health and celibacy. For this reason, his poems in this field have a special lightness, warmth and romantic passion:

"How blissful is that love which is confessed
Like a bird which becomes happy in the meadow
If a branch reaches the wall of the garden
The eyes will open to another world
The king begins to smile in other world
If he receives a message from the beloved
All birds of heaven celebrate in joy
If the caged bird smells the scent of meadow
Wretched would be the shame
That has not allowed me to be settled for a life" (Ibid.,131)

5. Patriotism and Nationalism

Romantics strongly believe in the national spirit, and traces of interest in their indigenous and national culture and identity can be seen throughout their poems. Schiller believes that "they are exiles who are burning with love for their homeland" (Hauser, 1983: 825). This element is repeated in

Akhavan's poetry and almost all his poetry collections are somehow affected by this feeling of nostalgia and desire to return.

In "*The Endings of Shahnameh*", which is one of the most nationalist poems of Akhavan, he recalls the former glories of her land, expresses his regret for losing them and speaks of the humiliation of his land and nation:

"O, where is
The capital of this mad century of false faith
With its nights bright like day,
Its hard and dark days like nights in the depths of a saga?
With its strong, dreadful, impenetrable fortresses,
With the mean smiles of its gates, cold and alien?" (Ibid., 1996: 71)

In the poem "O You Ancient Land, I Love Thee", he describes the strong Iran in the past, an Iran that is beyond the geographical borders of today and also emphasizes its size and breadth, and expresses his interest to different parts of his country:

"How good your Rasht, Gorgan and Mazandaran
I love them, like the Caspian Sea.
How good the river basin of Karun and Ahvaz,
Which I love more sweetly than sugar
Well done, your Shiraz the paradise-level,
The cradle of talent and art, I love "(Ibid., 1997: 158)

As a nationalist and patriotic poet, Akhavan inevitably involved in the political and social issues of his country. Nader Ebrahimi, referring to the poem "*O You Ancient Land, I Love Thee* " says: "Mehdi Akhavan Sales is one of those professional lovers of the homeland. He is one of those lovers who first turn whatever they want to fall in love into their homeland and then fall in love with it. "They have made love to many things lawful for themselves, just when those things deserve to become a homeland or at least a patch of their homeland" (Annabestani, 2017: 15).

The poem "*My Garden*" tells about the poet's homeland, which has lost its beauty. In this space, only the sound of wind and rain can be heard. "*Heritage*" is another patriotic poem in which the poet talks about the sheepskin left from his ancestors. Here, the sheepskin (robe) is a symbol of ancient Iranian culture and traditions.

6. Freedom

From the romanticism point of view, literature should not be considered as a rule to restrict freedom, but should reflect the dark and light or ugly and beautiful angles of the phenomenon in question, and in this regard, it is permissible to use any scene, in any historical or geographical period.

However, freedom and its aspiration inseparable components of Akhavan's poetry, as the theme of many of his poems is about this issue. In the poem "*Tolo*", Akhavan depicts pigeons flying freely in the sky. These pigeons can be considered as a symbol of the poet's thought that he has flown in the sky of his homeland in search of freedom and peace.

"Such a circumambulation
Such a fly
May the deceiving words of the hunters be far from their pure glory
May weariness be far from their wings

May sadness does not touch their dear hearts forever" (Ibid., 1996: 32-33).

In the poem "*Nezareh*", the benevolent people are considered like a woven spider web and wait for hunting a fly, which has no desired perfection except their daily life. He believes that just freedom is acceptable in the present world and it does not matter how difficult and unattainable it may seem and how suffering should be endured.

In the poem "*Wolves and Dogs*", using symbolic language, Akhavan compares two groups of human beings and presents them to the audience in the form of dogs and wolves. In this poem, dogs are a symbol of ignoble human beings who, by closing their eyes to betrayals and oppression, have sold their honor and in return have brought themselves fleeting comfort and convenience, but wolves are a symbol of freedom fighters and those who stand against the oppressed, although they lose their life in this way.

The poem "*Bird in Hell*" allegorically describes the conditions of freedom-loving people in an authoritarian society. Here, too, the poet, like the poem "*Winter*", has made the most of the natural elements around him, such as the bird, the sky, the sea, the desert, etc., to narrate the difficult and sad conditions of the freedom seekers in such a society.

In the poem "*Faryad*", the poet cries out for the indifference of the "kind neighbors" who have been restless, carefree and indifferent throughout the stormy and turbulent night, and left him alone who has been fighting for freedom throughout this period.

In the poem "*Tolo*", the poet intends to provide a suitable condition for the release of the slave man from the bondage of the earth and his earthly belongings and access to the infinite sky, and the only way that is possible in the meantime is the world of enlightenment or in his interpretation as the "window".

7. Poverty

The conditions of society cause Akhavan to express the consequences of poverty and inequality. In the poem "*Khofteh (Asleep)*", on the one hand, he speaks of a glorious mansion that is comfortably located in the middle of the galaxy, and on the other hand, he portrays a poor man who, in old clothes, bears the sorrow of poverty:

"Shows the concept of injustice and pleasure

The expression of sighs and laughter

Get obvious the world of oppression and cruelty" (Ibid., 143).

In the poem "*To the moonlight that shines on the cemetery (Be Mahtabi Ke Bar Gooretan Mitabid)*", he likens the atmosphere of Iranian society to a silent and cold cemetery, and talks about the widespread poverty and corruption in the oppressed class of society.

In the poem "*Heritage*", relying on self-esteem and using words such as "sheepskin", he calls the posterities to praise and support such a poor people:

"You who know this golden, colorful cloak

Be no sorrow for this

May my old sheepskin is cleaner" (Ibid., 1996: 13).

In the poem "*The Ending of Shahnameh*", the bitter and prostrating look of Akhavan is in fact "a cry against the material and spiritual poverty to the society and the fruitless individual and social efforts for destroying this illness and never come to fruition" (Shahin Dej, 2008: 201).

In the poem "*The Story of 'Shahre Sangestan'*", the poet compares the current situation of his country with other developed countries and considers the purpose of creating a mythical king to create a spirit of hope and change the attitude of people suffering from cultural poverty, and by forgetting their glorious past, now they have done nothing but regret and sorrow of that time.

In the poem "*Nagah Ghoroube Kodamin Setareh*", he wanders among the masses with his shadow and feels their pain up close, and the fact that his country is the land of treasures but its youth have to endure many pains and humiliations is heartbreaking.

8. Death and Thinking of Death

Death and its unpleasant manifestation in the works of Akhavan are always presented along with boredom and turning away from the life. His first collection of poems, entitled "*Organ*", is full of themes about reproaching of the world and life. In this collection, he rebels against God with a complaint and a tone of anger and frustration, and questions the mystery of creation, and wishes death and his aversion of this kind of living.

"Am I unwanted guest at the table of existence,

Am I the one to whom the host shows no hospitality?

Happy the time when that one makes my hut warm with coquetry" (Akhavan Sales, 2003: 20)

Due to its pessimistic view of life, Akhavan considers death as ugly and corrupt as it is, He considers death after a painful and regretful life to be injustice against human beings. His descriptions of death and the titles he uses for it reflect his pessimistic view of the subject.

"Sometimes it is painful too, the sword of death" (Ibid., 323)

"Until death-this cruel truth-is not enough" (Ibid., 32)

"It is bitter to eat poison, when it comes from the death" (Ibid., 196)

"*The Ending of Shahnameh*" seems to be a continuation of the despairing and sorrowful tone and view of Akhavan in his two previous poems. First this tone becomes a little softer in his poems with rhythmic and classical forms and leads to a bitter acceptance of death.

"*From This Avesta*" expresses the poet's deep suffering and despair from his social atmosphere and upset living conditions and his compatriots. The phrases used to describe life and death in the poems of this collection all expresses the same feeling and mood.

"May death is kind of wedding

To get far of this kind of living" (Ibid., 1983: 204)

He published four other books, "*Hell, but Cold*", "*In the Autumn's Small Yard in Prison*", "*O You Ancient Land, I Love Thee*" and "*Life Says: Still We Must Live*", which was published between 1976 and 1978. Despite emphasizing futility and emptiness as the constructive elements of his poems and having the same view based on anger and hatred, he has realized the futility of his cries, so by changing his attitude, he escapes from an emotional approach to a philosophical approach.

9. Discovery and Intuition

From this perspective, Romanticism is a kind of introspective and exaggerated attitude that creates a mystical state in its audience and seeks to share its new achievements with everyone. This feature can also be seen in the poetry of Mehdi Akhavan Sales and sometimes takes an easily obtained and sometimes a complex and elusive form.

"The story so far, where I read it

The story was more futile, more nonsense

The beginning curse

The whole misery

May sometimes be one sweet dream

But,

More be a vague nightmare, empty of meaning
Without air, blurred image,
Hell but cold
Faraway the paradise of dreams " (Ibid., 2000/1: 238)
"Fullness of emptiness, the stream of moments is flowing
Dreams of water such a thirsty pot
And see stone in that water
I know my friends and enemies
I love life but death is the enemy
But with whom should ii say?
-I have a friend
To snuggle from the enemy
The stream of moments is flowing" (Ibid., 118)

In this poem, Akhavan, through poetic discovery and intuition, expresses his understanding and perception of the philosophy of existence, especially the category of life and death, and in this regard, uses a contradictory expression that tells of the contradictory principle of life itself.

10. Naturalism

Akhavan's accurate descriptions of nature and the possibility of referring those to social issues, in addition to providing a clear picture of the turbulent and suffocating atmosphere of society, have also been effective in making his poetic language as natural and tangible as possible.

"My companion! Go and kindle the light of wine
Night is indistinguishable from the day
They won't greet you back
The weather is dismal, the doors are closed
The heads thrust in collars, the hands hidden
The breath is a cloud, the hearts are heavy
The trees crystalline skeletons
The earth is dead-hearted, the sky's vault low
The moon and sun are hazy
It's winter"

In this poem, "cold" is a symbol of suffocation and repression of the government and "Winter" depicts the security atmosphere and socio-political inanition in the poet's country. The "dismal weather" indicates the prevailing atmosphere of tyranny despair in the country, and the "crystalline skeletons of the trees" also reflect the political fear. The dead-hearted earth, the sky's vault low, and the haziness of the moon and the sun are all natural elements that have manifested in the form of a poetic painting in order to show the obscure future and instill this perception in the mind of the audience.

Akhavan has also used natural elements in the poem "Leafless Garden" written in June 1956 to describe the pervasive tyranny in its society:

"A cloud with its cold damp sheepskin coat,

Embrace tightly its sky.
A leafless garden,
Day and night is alone,
With its clean silence" (Ibid., 152)

In the poem "*Nagah Ghoroube Kodamin Setareh*", which was written in 1965 January, the poet criticizes the policies of the government, focuses on social issues and, like a skilled illustrator, presents vivid images of the unhealthy and chaos state of society to the audience.

"Long ago, the night with its clouds, and the breath of smokes
Has darkened the city,
It is cold and foggy
And it steals and destroyed the shadows
I closed my eyes by the charm of nature
Hide my shadow from its eyes
Wandered around the foggy city with my shadow
I passed here and there" (Ibid., 1984: 97)

11. Personality or Individuality

Romanticisms want freedom from classical social conventions, so they try to dominate the "I" over all elements of art and literature instead of collective domination, thus reflecting their inner desires and pains.

The romantic hero arises from contradictory social and individual tendencies. He combines the individual worries and crises of his time and embodies the hope to get rid of the situation and to achieve ideal conditions. This fact, which is unprecedented before this school, causes the rise of individualism and the disintegration of the old system and provides the ground for heroism in literature, philosophy and art.

This feature often appears in Akhavan's poetry using the personal pronoun or the singular first-person common pronoun. In this case, the poet puts "I" at the center of his poem, introduces him as the hero of his work, and attributes to him all the actions and deeds expected of the hero of the story. This action not only emphasizes his words but also puts him in a close relationship with the audience and increases the influence of his words.

"Dear autumn, how cold, how painful!
Like me you are alone too
O seasons of painting seasons
Sing my silence coldly
Autumn! O sad canary" (Ibid., 1996: 65)

In some of the poems in which Akhavan speaks of his individual "I", one can see a kind of emptiness and astonishment of Khayyami with intense social despair.

"Such a tree in the winter
Don't expect new spring
O spring, always on the way
Pass over other cities and villages

Never and never

Don't come over my alone desert

Don't put your fresh and green shadow

Go far and far from me

Continue to pass until the painful peace of my song" (Ibid., 93)

Conclusion

Undoubtedly, Mehdi Akhavan Sales is one of the most prominent contemporary Persian poets. He used the rules and style of modern literary schools to adapt them to the capacities and different dimensions of Persian language in a unique and new way in composing his poems, and established a new way in the field of Persian poetry and literature. In this regard, the appearance of Romanticism school in the works of this poet is very prominent, as he can be considered a romanticism poet. Components such as freedom, escape or travel with an approach to the elements of ancient literature (archaism, myth and epic, nostalgic expression, etc.), emotions and feelings, discovery and intuition, imagination and naturalism are widely used in the works of this poet and has been effective in shaping his poetic themes.

Akhavan Sales (M. Omid) is a poet who, with a tendency to revive the ancient epic and mythological traditions and the strength of Khorosani poetry, has achieved a new narrative style in modern Persian poetry that distinguishes him from other contemporary poets. He has talked about Iran and its past more than any other poets, so his poetry can be considered as an explicit defense of the identity and the culture of his country and a protest against his stolen race.

In addition to using classical elements, Akhavan's poetry is influenced by the components of the school of Romanticism, especially escape or travel, individual, social and philosophical despair combined with absurdist tendencies, thinking of death, patriotism, libertarianism, naturalism and humanistic relations, although his view ultimately leads to despair and the philosophy of failure. Features of Akhavan's poetry are: Narrative style with emphasis on ancient literature and glorious words, using the elements of Khorasani style and linking it with slang, composition and new illustrations, adherence to Nima's poetry in form and music, overcoming the spirit of despair and disappointment throughout the poem, praise of the manifestations and glories of ancient Iran, hatred and despair of improving the situation. Therefore, he can be considered a historian who, by turning away from today's world, seeks his ideal world in the mental world and recreates the glorious history of his homeland. When he finds it impossible to achieve it, he admits his socio-historical failure and his contemporaries, sometimes insults the situation, and sometimes prefers his loneliness because of his despair.

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