



Iran and Cultural Heritage in Mehdi Akhavan- E-Sales Poetry

Leila Behzadifar^{1*}, Siavash Jafari²

¹ Master student of Persian literature, Payame Noor University, center of Shiraz

^{2*} Assistant Professor of the Payame Noor University, center of Borazjan

***Corresponding Author**

Abstract: *In this study, Iran and its cultural heritage in Mehdi Akhavan sales poetries, have been investigated. Akhavan was a nationalist, loved Iran and its cultural heritage, specially, ancient culture of Iran; his poetry reflected vast of subjects and fields of Iranian culture, which was allusion of Iranian myths, like Iranian astrology and its beliefs; Iranian music, songs, and architecture.*

"Thee, O, ancient land, harmonium, dawn, end of shahnameh, man and the ink, tablet and the story of Sangestan", are his most elegant works, and you can see so many clues in his poetry like:" Iranian slangs and idiom, explanation of them and of ancient myths, Iranian religious beliefs, theosophy phrases and also, ancient architectural phrases "

Keywords: *Iran, Culture, Cultural Heritage, Mehdi Akhavan Sales*

INTRODUCTION

Iranian people with their rich and multi-dimensional culture, confidence and though independence course, introducing their ideal identity against the non-Iranian, must know their enduring cultural elements and save it for the future. Knowledge of ancient culture and building the new face of Iran relying on traditions and its rich culture. These traditions hold the culture and must recognized and maintain. Otherwise, society will involve in some identity crisis and confusion; so rebuild the ancient culture, will terminate the mental, social and its relative crisis, and would make the individuals confident and make a cultural independence. Therefore, to each one of us and everyone who have special geographic relative, knowing the culture and its relatives are critical; so recognition of this issue is the main basis to find real identity. Iran, despite its thousands of years of power among ancient countries with rich and various cultures, had never been rupture and had its independent culture, always reinforce its culture and affect all the world (Goodarzi, 1387). The realm of " cultural Iran" is obvious in writers and literary poetry.

Writer and poet's literary is fluent, help emerge his thoughts and his beliefs; we need to investigate the poet and writer's thoughts that are obvious in their writes and poetry, so we can reach this sense of elements. Mehdi Akhavan Sales was one of the biggest contemporary poet in iran, which relative to the real definition of a poet. he was an amazing one, that you can see his love to iran in his poetry (Khoorasani, 1392). Akhavan Sales was in loved with Iran, its cultural heritage and ancient literature, his interest in language to his thoughts and beliefs is obvious in his poems. One of sensible features of his woks, that we can mention is the "end of Shahnameh", and you can see his interest in Iranian myths and cultures before appearance of Islam, which affected from the language and concept of Shahnameh (Yahaghi, 1384). One of his main conceptual tendency was misty expression and regret of ancient Iranian praise and figures. His love to Iranian ancient heritage is obvious in his poems; also, we can see so many clues of his attachment among some of his poetry

notebooks like:" end of Shahnameh, from this Avesta, Thee, O, ancient land. I love you, and also some of his other poems like:" Kaveh and Eskandar". "heritage", "end of Shahnameh". " The Eight khan". "tablet". (Khoorasani, 1392). Considering that, he is one of the best poet in Iran, and his poems, are related to Iranian nationality, culture and brilliant linguistic points from other type of new contemporary poets; as a result, investigation of some of Iranian elements, with special perspectives of his poems, is a new special research and the main goal of this study.

Iran with thousand years of history and rich civilization and culture, among the centuries and incidents, achieved so many material and spiritual objects. Knowing not only one of the element of this country and its people, but knowing this issues became the difference of Iranian identity with other countries. Knowing the myths, and their story, the story of heroism, their sagas, rituals and beliefs in periods of time, its architecture and musical achievements and etc. is obvious in its poetry and writer literatures, thus, is essential in knowing Iran and its culture. Mehdi Akhavan Sales is one of the capable Iranian poets, who is professional in portray Iran and its heritage in his work, hence, we have to start with Iran place and his patriotism.

Iranian cultural heritage in Akhavan poets:

We will introduce each one of his poetry and Iranian cultural heritage (Iranian myths, idiom, music, Iranian planetary phrases and its beliefs, Iranian theosophy and its phrases, Iranian music and its tunes. and Iranian architecture).

Iran in Akhavan poetry

Patriotism and preservation of national identity is the basis of humanity. Every national identities and in other words, set of languages, culture, rituals, religious beliefs, cult tales and myths in every country, has special and significant value for itself, and become the origin of the courage and heroism in contention of hard and ruinous times. Traditionally, people with rich civilization, interested in their national identity and culture; and gain the confidence to encounter more and more with the foreign beliefs. necessarily, As it specified in historical record, Iranian people with their magnificent civilization, whether with political interests or goals, amplify the confidence and maintain the relationships of intrinsic and extrinsic forces; specially, in productivity and strength of relationship among intrinsic and extrinsic forces, expression of human identity over national identity- despite of its elimination and defiance- becomes priority, when people of this country didn't think about fear of intruders, and the breeze was blowing peace. Patriotism, which is the part of every individual national identity, can be seen in some poetries. Akhavan in most of his poems, precisely defend Iranian cultural and identity. Akhavan, who's in love with Iran, reflect this love in his poem:" Thee, O, ancient land, I love you" and writes:

From void world. if I love the void
I love you. you ancient land
I love you, you immortal and young ancient land
I love you
(Akhavan, O, thee ancient land,1387)

In this poem he showed his interest and love to Iran:

Thee, O ancient land of great men
Thee, love you well renowned big love
Artistic shine and I
beside your thoughts, love art too

you may say, among many of his poems and its cultural elements, the culture of our ancestors is obvious in" end of Shahnameh, Tablet and Sangestan city" books. Akhavan shows Iranian place in history, glory and ruination. He mentioned as follow, with Iran's thousands of years scientific and cultural background against the world:

Behold, where is it...

The capital of this tilt ritual crazy century?
With its bright nights like day
Its shadowy tight days, like night, deep in the myth
With its hard fortress
With stingy smile on his door, cold and strange
(Akhavan, 1385, 71).

And protest against the rampaging all over Iran. "song of Kumoz", his another masterpiece, showed the pain of this people:"

Thee, O. at last say with me, poor gypsy
With your ancient instrument, what is this tune, what is this ritual?
Said Kumoz: this is a curse, not a song
Homeless, his song like dirge. like a groan from the grave
Bounce, he's far away from this dark testament
his here
As you know.
This Is the black capped spirit of our own.
(Akhavan, 1387, 58).

As you can see, his love and interest to Iran is apparent in these lines:

I devoted my life and breath to you
I madly in love with you
There's no wildly lover like me, the wise land
My love to Iran, will not fit to the world
(Akhavan, 1387, 157).

Intolerably, loved Iran and its culture: In " Thee, O ancient land...", despite of belonging to east, west or Arab, he insists on immortality of Iran, till the end of the world:

Despite of becoming east. west and Arabs

For you, I love you my land
Till world is the world, be victorious
Be brave, awake and be up an up
Reflection of Iranian myths in Akhavan poems

Myths can reflect the ideals and unfulfilled needs of humanity and means. The myths, are able to respond to some of our mental and spiritual needs. Literature of every nation, involved the name of their myths: Iranian literature involved so many names of its myths, who sacrifice themselves for saving the country. In Persian literature, Akhavan is one of the Iranian poets, who love iran and its ancient history. This love, made him to name so many myths, heroes, places and etc. which were some parts of the Iranian culture. involvement of myths in his poems, based on his interest in ancient literature and culture. He loves Iranian myths, specially, pre-Islam myths, which can say, the Iranian myths and their characteristics, are the special features of his works. For this reason, we can call his poems, the " mythical poems". In his poems like: " the eighth Khan, end of Shah-Nameh, story of Sangestan, woe is, from the note, from the Avesta, fifth sonnet from fall in prison, Parineh from hell but cold note, dummy note"; also, he used so many names, such as:" Tahmtan, Rostam Dastan, Por Farokhzad, Zal. Sam, Roodabeh, Sohrab, Faramrz, Bahram Varjavand, Jamshid The myth king, Tahmineh, Giv, Goodarz, Toos, Noozar, Garshasb and etc." in his works. Almost, "Roostam and Rakhsh" has the most frequent usage in his poems, Akhavan in " The eighth Khan", with mythical expression and in such

a story, - the story of Roostam, Rakhsh and his fallen in well; in " Adamak(dummy)" poem, he believed, that people tendency to the west culture is the main reason, which forced us to forget our myths like Roostam.

If, the pain of my heart raise from my chest
The madness will fill the Shaghad well by laugh
Thank of king kavoos, from my Tahmineh
With the pure wine of Moghan, and hope in Khayam fate
Raise and be the Jamshid and see through my crockery goblet
Is the ode of Quran and Avesta,
Lighten the house from the grief of my heart? (Hell but cold, 1357)

What I see in him is like Bahram
The same Varjavand
Which raised before the apocalypse
Will do thousand acts, The Hero
Thousand way will build from him, The Beshkat
After he Goodarz
And Toos- Ibn- e- Noozar
And The brave Garshasb; That brave lion
And another (Winter, 1387)

In spite of the myths, there's another names like: 'damavand, Simorgh, Daghianoos".

Far too long to light and splendor
Efface the night light, and tomorrow way too
(winter, 1388)

Zal seeking not gold, he'll burn the phoenix feathers and asks well
And tricks not expected seven immortal Varjavand
(end of Shahnameh, 1387)

Mild eye and says: its, face to the Zarnegar palace
Sweet morning
But, Daghianoos is deathless
Ooh, ooh, alas

Reflection of Iranian idioms in Akhavan poems.

Proverbs, is the wisdom and aphorism of nation ancestors, which remain as a gift for every nation, showed a clear picture of experiences and thoughts of our ancestors in the form of advisement and wisdom, and can replace the more explanation and has the special place in every nation literature, and each proverbs are the clues of thought, spirit and moral concept among every culture.

Akhavan, as a poet, who loved iran, even in his poems, didn't neglect the proverbs, he loves Farsi, and show this love by use many proverbs in his poems. In his collected works such as: "The last of the winter note, The Man and the Ink, story of Sangestan, Quatrain from "from this Avesta" note, Kaveh or Eskandar from the end of Shahnameh, ", immensely, used proverbs, which is functioning in our daily life. conceptually Using Proverbs such as: "everything is calm, our world is cursed, everything is okay, not every circle is circle, was not perfect, he fallen down not ruined", is in the heart of community and Akhavan works:

He shouted, silence devil,
The temptation of repentance, don't tempt me
The one who make no sin

I'm the wolf, and the hungry wolf will said
Till death be the result of my repentance
(winter, 1388)

Waves are calm, so calm
Storm drums stop playing
And everything is calm
(end of Shahnameh, 1387)

Home was empty
And the empty Khaan with everything inside
Was not what we think about

Reflection of music in his poetry.

Akhavan, was one of the poets, who know the instruments and had the ability to play them. Investigation his notes, specially, " The Angel's gift", of the " winter " note, showed us, he knows himself as the god of poetry and music, and showed his skills in using words such as: the god of music proves (I am the god of music. god of love and rimes/ I'm the god of light. the god of sunshine) (winter, 1388)

In his poetry, specially, the " end of Shahnameh from the same book, Kuzmoz song, and temper from " from this Avesta", the fifth sonnet of " fall in the prison" ', we can see so many phrases, which involved Iranian musical instruments, in our historical records. Here, we can mention:" harp, tar, Dotar, shesh tar, komuz, Koos, Timpani, drum". Each one of this phrases, has the high repetition, but Harp and Komuz, grasp the higher repetition in his poetry.

We're the carnival of goblet and harp

The album of our harp, tell the tale of our life
And our life is the myth and rime
Drunken butler, is Mastaneh
(end of Shahnameh,1387).

Stop god. Thee, O, Komuzi stop
Your tune is lugubrious
Every theme you've played
On curtains familiar with pain
Bounce, my harp anguish in pain
I can't bear the quiet hear
This is what it is
(from this Avesta, 1387)

Akhavan mentioned to the Naghare, only in two of his poetry like: " Winter note, (to the moonlight, which shine upon the cemetery) and (sleeping), it seems this instrument is the symbol of his grief:

“if 6 thousand human raised or asleep
With the sad and ancient tune of Timpani”

In spite of aforementioned instruments, Akhavan, referring to Ramtin, Nakisa and Barbod.

Thee, O, Barbad, if you're happy with kings
O, of palizban and Angabina

(Thee, O, ancient land, 1387)

This roaring harp, what it says
Lay Ramtin and Nakisa?

Reflection of religion and its beliefs in Akhavan poetry:

Ancient Iran from the beginning of history, had not a unite religion. We can't easily find the birth of religion; " religion is the result of human effort to achieve a sense of security in the world" (Noss,1373,56). And "it's a phenomenon, which known as a basis of culture and universality and be the premier sub basis of culture." (Eliade, 1388). From past to present, iran had religions like: Zoroaster, Mithraism, Manichaeism and etc.; these religions and their beliefs in Persian literature manifested in Akhavan poetry, and has special reflections.

He called himself a Zoroastrian in " promises in Abouata" from the " end of Shahnameh", and in " Thee, O ancient land"; " I left some other broken boat to the sea, I Zoroastrian", reflected his love and respect to the three basis of this religion.

"Swear to your pure ancient prophet
Which, he's the enlightened elder, I love you" (Thee, O, ancient land. I Love you)

Worshipping the fire is the main basis of Zoroastrians, and Akhavan showed this holiness in his poetry:

"Water and fire identified immortal
Like night with day, but with wonders.
We were the holy fire,
and the water inside us
Has the amazing blue flames (winter, 1388)

The holy book of Zoroastrian is Avesta, and immensely, used this name in his poetry:

This is Rime of Quran and Avesta, so hush
It'll lighten the house from the pain of my heart
(Thee,O, ancient land...)

He mentioned The Great God, "Ahoora Mazda" in his poetry. In "The Sobh(morning)" of " from this Avesta", he frequently, used the name Ahoora Mazda. Ahoora Mazda, is not only the symbol of Zoroastrian, rather he's the indicator of god, which exist among every nation. He also mentioned to Mazdak:

In this god's twilight and pure

I asked you god, the pure god (From this Avesta, 1388)
Who's the wise men?
Mazdak: I know nothing but what I see
Ask man: or you don't know anything but this place you see
Mazdak: I don't know what is there. or what is that place
Budha: know this vision and thoughts
Or not knowing
Zoroaster: oh, Mazdak. I wish you could see
The city of wishes and hopes
The devil and the god too
Budha: and the big nirvana too

In addition to Zoroaster theology, he mentioned the Mithraism in the " Sangestan born this Avesta" :

Talked with the solitude darkness
You thought of deject magus among the fire temple
Woes of cruelty of kings
Cruelty of Turk and Arabs
Complaint with broken arms of Mithra

Akhavan by combining both Zoroaster and Mazdak words, had built the word " Mazdasht" and used it in his poetry; this term is made by him. He mentioned Mazdasht and its value in " I'm inside the prison this fall from the book with the same name":

There's no good in the bad
And the good,
which I see a good in Mazdasht
He also showed his gratitude to the Manichaeans, in the "Thee, O, ancient land"
Thee, O, Mani. The world born of you
The air has its musk of you. farewell.

Conclusion

Total investigation shows, Akhavan, used Iran and its cultural issues and heritage in his poetry. This study based on his pure love to Iran and its noble culture. Loving Iran and its myths, and reflecting this national and local symbols, is one of the main features of his poetry. So that you can see this love in his historic work " Thee, O, ancient land, I love you ", which showed the complete instance of patriotism. Among all his poetry, he also used myth names and phrases in his poetry like: " end of Shahnameh" and " story of Sangestan", he also, epically mentioned Roostam and Rakhsh in his " Eighth Khaan". Some other cultural components like " proverbs", which is the category of oral literature, have more effects in his poems, because they have special nature and deep relationship with other literatures.

Also, He frequently mentioned musical phrases and instruments such as: cane and Komuz, in his works. Among his history of writing, we can see astrological phrases, that has special place in ancient Iranian thoughts; was rooted in history and predict people's fate. These phrases are: " Bahra-m(mars), Keyvan(Saturn), Parvin(pleiade), Zohreh(Venus) and etc. ". which, based on their symbols in ancient Iran, Akhavan used them as critical elements in his writings. He also mentioned Iranian ancient religions like: "zoroaster, Manichaeans, Mazdak, and Mithraism). and by using them, he also concerned the social collapses. He used the name of prophets in the " Thee, O, ancient land. I Love you", and show his devotion to them. He also known the architectural phrases, and you can see these phrases and his interest in Iran and its culture in every part of his poetry

Resources

1. From this Avesta, Tehran, Winter note (1387)
2. Winter, Tehran, Winter Note, (1388)
3. End of Shahnameh, Tehran, Winter (1387)
4. Organ, Tehran, Winter
5. Thee, O, ancient land, I love you; Tehran; Morvarid(pearl)
6. Three books, Tehran; Winter (1387)
7. Akhavan Sales.M; (1382), Sound of awake wonder, Under provision of Morteza Kakhi; Tehran, Winter.
8. Akhavan Sales, M (1357); Gehenna but cold", Tehran, Tooka

9. Anjavi, Aboul ghasem(1357); Rituals of Winter" ; Tehran; Amir kabeer.
10. Bagheri. M;(1389), Iranian ancient religions.; Tehran; Ghatre
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