

Common Themes in the Poetry of Ilya Aboomazy and Mehdi Akhavan Sales

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ABSTRACT

Finding and comparing the common themes in the poetry of Akhavan and Aboomazy, provides the opportunity to take scenes from thoughts and ideas that are similar to these two modernist poets. And for achieving to this important issue, geographical boundaries as well as people with different culture and popular religion are not obstacles to achieve a like-minding. Because these two poets, While sanctify their beliefs, think cross-border and religion and their poetry reflects the moaning pain of people of a society that the storm of oppression and tyranny dried their hope tree. They value to humanity, and by looking deep into their environment they are involved in having doubts to creation.

On the other hand, it still remained a footprint of ancient poets in thoughts of these two modernist poets, Aboomazy and Akhavan are seen as the voice of the yesterday Khayyam.

KEYWORDS: Akhavan sales - Aboomazy - Common themes - Contemporary Poetry.

1. INTRODUCTION

Mehdi Akhavan Sales, known as Omid, is the unique poet of contemporary poetry.

By cutting off the forms of classical poetry and approaching to Nima's poetry, he represents his own new language in the center of a triangle which its sides are Khorasani language, common language of nowadays, and Nima's language.

Akhavan croons the miserable story of despotism and the suffocation of his era among his poetry. He is the poet of a bare and leafless garden which its instrument is rain, its anthem is wind, and its dress is the cloak of nakedness.

Some of his famous works are: Winter collection, The end of Shahnameh(epopee), From the Avesta, In the small fallyard in prison, etc.

Ilya Aboomazi, is a Lebanese contemporary poet and a member of the authorship association which is established by Jebran Khalil Gebran to unweave Arabic literature from stagnancy and imitation status.

He is familiar with the society moans of his own era and his address is a reflection of despotism and colonialism in Arabic lands. The poetry of this refugee poet is a drawing for achieving the great social desires. Aboomazi's concerns for changing social and political structure in Arab world can be found in his poetry paragraphs. Some of his famous works are : poetry book, Aljadavel collection, Alkhamael, Tazkar almazi, Axe and dust.

2. DISCUSSION

With regard to fulfilled researches in Ilya Aboomazi and Mehdi Akhavan's thoughts and ideas, we can reach to this importance that they two both have lofty ideas and their depth in looking at beyonds has created an inextricably link. Now, a main question is that whether Ilya Aboo mazi and Akhavan have common themes in their poetry.

Being in an identical condition in the political, social, and literary stage get the ideas close together and ties the thoughts because two poets in two different border with various language, culture, and religion can have a similar point of view and both of them can use common phenomenons and subjects for expressing their own intentions and take a look of the same hatch.

This article is to lay beyond from classical literature and with attention to need of the society , audience's enthusiasm and fondness in contemporary literature which is a literature of time, language, thought and idea of modern society have a semi-look at its common achievements and also is to recognize the common contents of these two poets. The purpose of publicizing and comparing the common subjects in Akhavan and Aboo mazi's poetry is to highlight the role of the press and items for reflection of society circumstances, grafting Persian and

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Arabic literature as much as possible and deeper, and also effort to publicize and deeply introducing the thoughts of contemporary poets in exterritorial literature.

3. Common themes in the poetry of Mehdi Akhavan Sales and Ilya Aboomazi

This section of article is to embark and gathering information of common contents in these two fame contemporary poets and makes an effort to recognize and state the participation aspects of these two poets in various introductions and subjects with impartiality and in a way that is befitting on it.

1-3) Worldview

The base of all schools, religions and attitudes is based on a sort of worldview and every school has a purpose and goes forward toward that purpose.

1-1-3) Creation

It's a long time that man's critic mind is to find his origin and have this result that where he has come from, what the purpose of his creation was and what events have happened to him in this way. Philosophers by their language and also poets by their soft soul have been trying to solve this problem and everyone has quoted this story by his own language.

Aboo mazi :

I don't remember anything about my life in the past : I don't know anything about my life in the future / I have an ink-stained except that I don't know what it is. So when I will know my nature essence , I don't know.

And :

Am I in this present existance or primitive? Am I quite free or I'm captured by constraints?

Am I the leader of my own ego or someone else forces me? I wish I would know but I don't.

Akhavan :

Akhavan as well as Aboo mazi has some questions and imaginatively asks about his own origin and searches for his identity in an another language.

We are nothing / We are nothing and something slight / We are not from this people in the world that you see / and we are not from other worlds / What it means ; where are we from then / We are from the world of nothings and something slight. (Akhavan Sales , 17, 1374)

And he as well as Aboo mazi asks about truth and what has happened in the past.

After that night, The days and nights elapsed

but I don't know what is the story yet

From arriving Zarvan's soul in the heart of the hesitation of days and nights I have read figments , but what is the truth ? (Akhavan Sales, 18, 1358)

And :

I'm so amazed, What can I hide when I see the facts signally

That whether we created the God

Or He has created us (Akhavan, 179, 1389)

2-1-3) God

Aboo mazi :

Aboomazi has his own special view about God. He mostly sees the benevolence, kindness, and favorable aspects of God rather than his tyranny and powerfulness aspects :

"I got interested in that beauty

I faced with closed doors and thousands of curtains in a sudden

The bauty was clear

But my mind was unable to perceive it

Then He deceived me by showing the hidden appearance." (Aboomazi, 1988: 17)

And :

If others love God as a dominant, fatal, and tarment power, I love him as the power of creating beauty and wonder. (Aboomazi, 1988 : 191)

And :

They suppose that God has prepared the hell to hassle us. This is a wrong idea about God. He is gentle and never oppress. (Aboomazi, 1988 : 91)

Akhavan with the same attitude, views God even more beautiful than Aboomazi :

So, maybe you are the God, Oh! Instant, Oh! Running / that there was not a place without you, there is not, and there will not be a place without your existance and there will not be a place seems strange for you / even in the imagination, nothing / this could be emptying something and some place , from air, from light, and dark/ but

nothing and no place cannot be doubtlessly evacuated from you, Zarvan / Oh! You were the God, and you were with me and you were in my inner being /

(Akhavan, 1385 : 48)

And :

Get out of your own self and look for God
Be thankful and encomiast
I have seen miens and nature many times in the prayer
The needed tear has been erased from my eyes **(Akhavan, 1389 : 321)**

3-1-3) Resurrection

Aboomazi :

Both Aboomazi and Akhavan poeticaly and by the unreal sailcloth are sailing at this unseen see coast and inquire resurrection from a poet's point of view :

“Is there any appointment of prophet and resurrection after death and after grave? Is there any coming back to life, eternity, or annihilation and destruction? Is people's saying right or it is a lie? Is it right that some people know that I don't know.” **(Losto adri- Aboomazi, 2006 : 99)**

Akhavan :

You again promise the tomorrow along with fear : behold ! first is the punishment of grave? Then the punishment of fire?

Wasn't my life a painful hell?

Full of snakebites, scorpion, full of high flame and flare? **(akhavan, 1388 : 44)**

4-1-3) Doubt and Coercion :

Aboomazi :

“You suppose that before I change to a perfect human, before that I was inconceivable and obliterated , or you suppose that I was something. Is there any solution for this kind of crux? Will it remain unsolvable forever? I don't know, and why do not I know that I don't know.” **(Aboomazi, 2006 : 90)**

And :

“Oh! Book of days, tell me, is there any before and after for days? I'm like a boat inside it and that's a shoreless sea. There is no purpose for me, is there any purpose for my days in motion? Knowing is good but how I can know, I don't know.” **(Haman : 93)**

“I have come, I don't know from where, but I have come and looked at my own march forward and found a way. So I moved and will be moving whether I want or not. How I came? I don't know how I found my way.” **(Aboomazi, Haman : 89-90)**

Akhavan :

Hear and think / sometimes I have thought with me secretly and you yourself know this that in this deep dark of inexistence and farthest of foolishness, I thought ... what is existence? Or being? Like lack of knowing I know not being but what is being? What is knowing? You know the secret , because it is not secret for God (God knows this secret) sometimes I ask myself : Could I know? What is knowing? / Could it be known that what being is. What I can say while I don't know? I don't know what the existence or being is. **(Akhavan, 1387 : 265)**

And :

The caravan of life passes with doubt and certainty
Mind is full of memory, story, and remembrance
I'm on this and you are on that
If you see deeply, there is nothing
We are alike children and we're happy by these tales and charms **(Akhavan, 1380 : 180)**

Oh! The tree of knowledge, what is your product and fruit except doubt and wonder ... And I did not see anything except this on your branches

Any product except fruit of wonder and doubt, except doubt and wonder

What else? Nothing except this, Oh! The tree with old fruits **(Akhavan, 1390 : 607)**

And :

Fallen in ground, distributed / widespread hands and legs till anywhere/ from where? When? Nobody knows / and even does not know why / years ago / khayyam has asked this sad hateful panic question / And he has never heard anything vain from the grace and the candle of companions solitude / nobody knows when this fetid sputum fallen on ground / and from which patient's chest

(Akhavan , Haman : 102)

2-3) Human being

Aboomazi :

Aboomazi like Akhavan is in love with human , and knows human being as the paramount fruit of creation :

“If you want to be pleased and benefit, Try to make people happy and comfort.

If desert is in love, that desert changes to flower along with its sabulous

And its charming mirages will converse to water.” (Aboomazi, 2006 : 457)

And Akhavan :

Although I know – I have heard his word and seen his deeds and that

He knew worship, the same thing called duty by Saadi / he knew life , humanity, not just living superficial and animal-like / not just choosing physical and spiritual tasks / not just generation survival and a good name after death / He knew the goods of lifetime and existence, the worth of human breath more costly and valuable than this / He worshiped God by a pure sincerity / and has a pure and passionate prayer and worship / (Akhavan, 1387 : 240)

3-3) Social

Both Aboomazi and Akhavan Sales have a social awake conscience and consciously take aim of their sensory tentacles toward the deepest social and historical layers.

1-3-3) Authorship and Press

Aboomazi :

“surface-based and empty newspapers that can not be called as newspaper, neither have appearance nor content. Their daylight is gloomy as sunset. They are some springs in mirage which deceive people.” (Mirghaderi, Dehghanian, 1379 : 21)

Akhavan :

History : This dizzy, gullible and blind heart teacher, sometimes asked for its notebook to stain it with a troubled story of my ancestors / Its hand began to tremble / in its banners` fingers the sweet pen of Selk was shaking / its pencil soot in a full wrapped-silk inkwell / it appeared to be a black stone / And then Amir Adeli cried off like thunder :

Where are you oh, My kind uncle! Write / last night, we saw the new moon along with servants in the middle of the night / Our red mane mare breeds three times till morning / In which covenant the story has been like this or so ... write! But do not worry about this / Oh! Kind uncle, history ! (Akhavan, 1369 : 57)

2-3-3) Cruelty :

Both poets are anti-oppression and know that the life of cruelty and injustice is short.

Aboomazi :

“As though I am a reader and there is a night book and it seems there`s a beginning for it which does not have an end. Grief! Would not join you. Indeed I realized that cruelty is not permanent. And indeed there is morning after night and the end of war is peace and reconciliation.” (Aboomazi, 2006 : 433)

Akhavan :

We are either white and red or yellow / If we are portico and arch or the porch of our palace or if we are the doors and walls or staircases, we are altogether / We are altogether in the morning, supper, midday and in the late afternoon/ you are not alone and I am not either / We are altogether and we are with all, We are and we are suffering the same ailment / The task of world is not like an orderline, doors would not change to a staircase, or a heel / For this we are losers if we are not believing. (Akhavan, 1387, 220)

3-3-3) Wealth :

Aboomazi :

Both poets think that some riches are wind brought and do not have extra value.

“Whether one is wealthy or powerful, so he has become needless by your wealth and he has won by your force and arms.” (Aboomazi, 1988 : 53)

And :

If soaring castles do not serve goodness and charity, they are like ruins.

(Aboomazi, 2006 : 363)

Akhavan :

Whatever is or is not, is by theft and unlawful way

Lawful money could not change to a luxury castle

Do not be a cruel as the bloodsucker does not willingly change to a leech by anybody`s blood (Akhavan, 1388 : 41)

4-3) Profound-thinking :

Cogitation, (thinking and thought) can be superficial in literature, but some poets have a deep and basic view about social and political issues and they hesitate and think about them to reach a great result. In other words “ every poet may have contemplative poetry but the contemplative poet is the one whose contemplative poetry could overcome his other works and a poetry is contemplative in which it discusses deep thought about the issues related to human being, nature, and beyond nature. Contemplative poetry is not one of the techniques of poetry, but it is a doctrine of poetry.” (Mirghaderi, 1385 : 66)

Both Akhavan and Aboomazi understand the depth of human`s sufferings and think about that deeply. They do not take a look at human`s superficial griefs but they split social underneath layers by the angle of these griefs.

Aboomazi :

“Oh, sad flower! Indeed I am lugubrious for what you got upset about. When the human being who has not seen a good smell of you and your beautiful color, threw out you from his home. Captivity is painful for you. Oh, the peer of Spring ! Your death is too frightful” (Aboomazi, 1988 : 20)

Akhavan :

I have an old sheepskin, an old ragged memento from those dusty days
An eternal-like elderly which has been devoted to me as a legacy by my ancestors
I spoke about my ancestors but do I know someone except my father?
Yea, I never knew any ancestors except my father as he remarked like me
Also follow this till my last ancestor (Akhavan, 1369 : 56)

And :

I have an old sheepskin, an old ragged memento from those dusty days
An eternal-like elderly which has been devoted to me as a legacy by my ancestors
Hey, my daughter. Hear and be aware
This eternal-like elderly would be deal with your shoulders after me
But do not get sad by this
Where, What sort of colored gold texture cloak have you seen so far
Which is cleaner than my old patched-up sheepskin
By which robe I am able to substitute it
Not to make loss even in the gloom
Hey, girl! I still keep it pure and away from the epistle of offenders (Haman: 59)

We saw how Aboomazi and Akhavan beautifully express human and social issues in these poetry among simple words and how they verse the precious gem of some facts in the strands of pearls of words.

5-3) Homeland

Homeland is a valuable gem and matchless door for both poets :

Aboomazi :

“I crossed among fruitful gardens, I heard the loud song of birds, I got pleased but my heart liked the blossoms of my land like birds.” (Aboomazi, 2006 : 616)

Akhavan :

If I like nothing from the null of the world / Oh, the old habitat and ecology, I like you /
Oh, the old and eternal young habitat, I like you if I like you!
(Akhavan, 1389 : 157)

6-3) Symbolism :

“Symbol means mystery, manifestation, and symbol and it is almost similar to metaphor. In metaphor, the relevance of the two sides is a simile which is not necessarily a similarity between them. For example, pigeon is the symbol of peace.” (Shamisa, 1387 : 70)

But all the symbols are not conventional and the poet himself is independent for choosing them.

“Private symbols are the result of initiative of the poet and usually has not had a record in the literature before them and has recency, and understanding it is difficult. Molana has placed the sun as the symbol of Shams Tabrizi and the lion as the symbol of God. The golden bee in The Blind Owl is the mystery of lover and lily flower is the symbol of the mystic`s soul in some works.” (Haman : 71)

Aboomazi :

“I am neither a marble stone to make a statue from nor a big stone to build a building from it and nor a pearl that beautiful women like to wear. He thought by himself, now that I feel ashamed of my own being, it is better to say farewell to life and while he was complaining of sky, stars, and darkness of night... He fell down from his stand and when the dawn opened his eyes, the city had been engulfed by floodwaters.”

“The poet has not expressed his main purpose anywhere in the ode. The small stone is the symbol of a man who supposes himself unvaluable and has no benefit or loss in the world. He moans so much that he likes to disappear himself “ to suicide” and after falling down from his place, he notices that :

If you take a particle from your place

The whole world crumbles entirely” (Mirghaderi, 1385 : 134)

Akhavan :

They are not gonna answer to your Hello!
Heads are on the collars
Anybody would not shake his head to answer
And I would not be able to see the companions as anybody can not see forepart
The way is dark and slippery
Because the cold is extreme and dry
The wall is standing against your eyes
Breath is this! So tell me eyes what else you have
Being away from the eyes of close and acquainted friends?
My chivalrous Messiah
Oh, old Teresa! With a dirty clothing!
The weather is unfairly cold enough hey
Warm breathes for you , viva! Long life!
Please you answer to my hello(my greeting)
Open the door, that`s me
Guest of everynight
A doleful Gipsy
That`s me, the wretched stone which has been kicked
I am neither from Rome nor buzzer
I am the one ... The netral, the one who is colorless
Come and open the door , open it, I am nostalgic
I have come here tonight to share loans
And put the bill beside the cup
What are you saying much that time was spent
Dawn appeared, morning came ?
You are being deceived , this is not the same redness after the daybreak
Oh, my rival!
The ear is gone by the coldness
That is the same memory of Winter`s cold slap in the face
And the narrowed field of sky`s cresset.
Dead or alive
Is hidden
By the coffin of burly cruelty
Not coating by death
Hey, Rival! Go and turn on the wine light
Night is invariant with day
You are not gonna have your respond to greeting
Weather is heart-rending, doors closed, the heads are fallen on the collars
Hands are hidden
Breathes like cloud
Hearts are weary and sorrowful
Trees are like crystal skeletons
This is Winter
Damp earth, The sky with short ceiling
Dusty sun and moon
This is Winter !

In this poetry, getting the hand out of the armpit in a reluctant way is the symbol of despotism. Suffocation, and curfew. The redness after the daybreak is the symbol of freedom. Cold is the symbol of harassment and torment. Teresa is the symbol of every Iranian`s custom and tradition. Winter is the symbol of despotism and

discouragement and in general Akhavan, in this poetry has depicted the climax of despotism and suffocation and lack of freedom at that period of time.

Conclusion

- 1- Akhavan and Aboomazi's worldview is based on philosophical worldview, and they two both are determinist in the case of creation.
- 2- Their common themes besides the same worldview are : Human, poetry with social content, hesitation and profound thinking, homeland and symbolic poetry
- 3- Profound thinking and hesitation in existence and creation, has created a sort of doubt and uncertainty in both each.
- 4- Similar political, social, and literary in Iran and Lebanon at that days, influences the two poet's thoughts and these ideas express its purpose and aims in forms of symbolic and mysterious poetry.
- 5- Doubt and uncertainty of these two poets is a beginning for reaching to certainty, and offered by relying on reason and is away from every sort of nihilism.
- 6- The two poet's point of view is that authorship and the press play a significant role in informing people.

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