

## Intertextuality in Akhavan Sales's poetry

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### Abstract

This research with the title “Intertextuality in Akhavan Sales's poetry” reviews and explicates the way Akhavan Sales influence and adapt from early poets and prose. The author after offering intertextuality definition and intertextuality theories, states Intertextuality from the viewpoint of linguistic, literary and mythical and techniques of fiction in Akhavan Sales's poetry and Shahname of Ferdowsi. the part of intertextuality in Akhavan Sales's poem from the viewpoint of linguistics included common voices such as using words with A of Saturation ( Alef Eshba), devocalizing the pronoun, added “e voice” with a slight pronunciation and prosodic old issues ( like deleting T).the part of lexical commonalities is included subparts like using Anak and Inak , using words and interpretation of ancient persian or Pahlavi and words in certain meaning. The morphological and syntactic part includes the following sections: using “B” in the past verb, using plural sign

of An instead of Ha, Comparative adjectives, pronoun connection to preposition. Intertextuality in Akhavan Sales's poetry From the perspective of literary includes three categories of virtual instruments and diagnostics and exaggeration. Mythological allusions common in Shahnameh and Akhavan works includes Farr, divine radiance of Azar, Phoenix. Storyboard methods in Shahnameh and Akhavan works are other parts of this research.

**Keywords:** intertextuality, Ferdowsi, Akhavan Sales.

### Introduction

Mehdi Akhavan Sales is one of the greatest contemporary poets and of the pioneers of new poem and he is also of missionaries of movement that began with Nima Youshij and reached to its peak by Ahmad Shamlou, Forough Farukhzad and Mehdi Akhavan Sales. By writing strong article in a Systematic and professional manner i.e the analysis of prosodic devices of Nima , his innovation and Basically, the structure of new poetry, Akhavan defended The principles of this style and school of Nima Youshij.in other words, without Akhavan the new poetry can not passed this way simply. Therefore, the importance of Akhavan in contemporary literature is because of both his poems and his prose works. Akhavan publishe his five books Respectively Arghanoon in 1330 H.A, Winter in 1330H.A, the end of Shahnameh in 1338, and Manzomeye Shekar in 1345 and In the small yard in autumn in prison in the year 1335. If comparing Arghanoon , his first Classical poetry collection with In the small yard in autumn in prison, that is of his last works in the area of new and Nimaian poem, commonalities from the type of Khorasani style, the richness of words and phrases, weights, conditioning, special passion can be find which is the result of his poorly life and talented entrepreneurs and his POW years in prison. from the view point of the Master Shafie Kadkani Akhavan's poem has two Featured properties: first his Rich and resonant language and then social aspect of his poem which has images of life and contemporary history. professor Pournamdariyan considers the winter the sign of his reching to the independence from Nimaian style. Professor Gholam Hossein Yousefi considers Akhavan's special feature that he is not limited to the treasures of ancient language and the creation of new compounds.Reza Baraheni considers Inharmonious as a largest feature of Akhavan works. he knows Akhavan completely inharmonious. in fact, his art is giving meaning and concept to the Inharmonious elements and even elements that are separately inaudible. This giving conception to vague and scattered elements, in fact, determines the main specifications of Akhavan's worldview. Simin Behbehani considers four part for general and specific lines of Akhavan's poetry: political poetry , his space making and mode creating, Induction of his intense emotions and moods, and that he was not imager. In

this article, we want to research and compare intertextuality of akhavan Sales'poems with his before poets in three language areas: Lingual (= structural), literary and intellectual (= the content and meaning)

### Review of literature The literature

Humira Zomorodi, Haniyeh Morshedi, the effect of Ferdowsi's Shahnameh on Mehdi Akhavan Sales works in the field of stylistics, traditions, myths and stories, specialized stylisticJournal of persian poetry and prose (Bahar Adab) scientific-research -third year-third number- autumn 89-number row 9, pages 71-90.

according to the abstract of this paper the most prominent features of Akhavan poem can be epic tone, leaning on ancient language, narration and epic allusions ( that mainly is of the United allusions with classic poems). On the other hand, his poetic style has lots of similarities with Khorasani style and especially the epic style of Shahnameh. Akhavan at different levels of linguistic, literary and intellectual, epic aspects and mythological practices affected by stories of Shahname. In this article we have tried to show these similarities in a copararive way and with giving examples in the works of these two poets.

### History of intertextuality

Intertextual references can be seen everywhere, including in our literary and linguistic studies, es with different names and meanings: Allusion, plagiarism, cause of revelation, Revelation occasions, authority, essays, eastern or Iranian nested or text in text methods of narriating. The role of traditions (Ahadis), news, Christians and Israelis in the interpretation of the Koran and so on. Possibly the first time, Julia Kristeva in the 1960s, in translating Mikhail Mikhailovich Bakhtin of "the logic of dialogue", which he had devised in the 1930s, used the term intertextuality. Of course this does not mean that he has to offer for the first time such a concept. Safavi writes: The term "intertextual relations" for the first time was proposed by the Russian formalism, especially Victor Ashklvsky in the article "Art as a device", affected by the Bakhtin logic of dialogue. According to Shklovsky "Among all the artistic influences, an effect that a literary text takes from other texts, is the most important. The logic of dialogue is essential to every utterance relationship with other known utterances. based on Bakhtin, every utterance can point to a collection of signs Whether an saying, poetry, song, theater, or a movie.in fact, every text is the Intersection of other texts.

### Commonalities of Shahnameh and Akhavan Sales works in the linguistic level

#### 1.Phonetic commonalities

A.using words with a of saturation ( Alefe Eshba)

\*After the death , his head is existed because the boy is called the guidance (11-2)

\*\* they know hundreds of way to be better than stars and angles, individual and societies.  
(Akhavan, I love you, an old canvas, p. 135)

B.Devocalizing of pronoun

\*why must be long our life when the world do not reveal its secret(50-1)

#### 2.lexical commonalities

A.using Anak and Inak

\*Ke Nastihan Anak Bedan Razmgah Aba namdarane Tooran Sepah (137-5)

\* Bedo Goft Inak Tora Khanoban Zavari Baran Baste ta Javedan (34-5)

\* Ab to dari beriz, Inak Atash Mosht to Dari bekob Anak Dandan

( Akhavan, Arghanoon, p. 116)

B.Using words and interpretations of old Persian

\*Hami goft har Kas ke Joyad badi Bepichad ze Badafare Izadi(353-5)

\* \* Gonah Nakarde Badafre Keshidan Khoda danad ke in Darde kami nist

( Akhavan, Arghanoon, p.28)

C.Using words and interpretations of Pahlavi

\*Daro Janam Idar Bemanad Hami Moje Khone del Barfeshanad hami (152-1)

\*Gar hame Gostakhi ast , Goyamat Idar Int Yeki Nasotoode kar padidar  
(Akhavan, Arghanoon, p.162).

D.Words in specific meaning

\*Jahan ra Be niki Man Afrashtam Chenanast Giti Koja Khastam (43-1)

\*\* hami biyayad Didan Khazan Ze bade Bahar

Koja Chenin bood Ayeen Charkhe Davvar

( Akhavan, Tora ey Kohan Boumobar Doost dalam, p.181)

Common aspects of Shahname and Akhavan's poetry in literary level  
Virtual Esnad and Diagnosis

In Ferdowsi's images there is no sign of single and abstract elements, and totally all of his images are material elements and are in tangible field; and Ferdowsi continually attempts to to give abstract concepts a tangible and material face, for example:

Daliran Be Doshman nemoodand posht Azan Karzar Anoh Amad be Mosht (95-4)

In the above verse. "Andooh" (sorrow) which is a single and abstract conception is accompanied with the verb "Be Mosht Amadan" ( fist coming) and so give a material state to this abstract conception, and his physical vision is one of the most important secrets that makes his Epic expression So tangible and sensory, because in epic Due to the special mythological atmosphere, events have a kind of Strangeness and complexity and if the composer wants to draw epic with images that needs to thoughts for understanding, his expression clearness will reduce. Another point is that in an epic , life and movement are main pillar of images. For showing movement nothing is more suitable than physical elements.

Ferestade Chon Pasokh Avard Baz Berahne Shod An Rooy poshide Raaz  
(93-1)

Akhavan also ,in many cases has been expressed single issues in terms of material and tangible statements, and in this respect is not dissimilar to Ferdowsi too:

Va Hozn Angis Ohami, Delam dar panje Befsharad

( Akhavan, 3 Ketab, in the smaal yard of autumn..., p. 67)

here , the single coception of illusion was given a physical state by the verb " Pressing in the claws"

Nemidani che Changi dar Jegar Miafkanad in dard ( same, p.71)

## Exagaration

\*Cho lasgar be Pische Dehestan Resid to Gofti ke khorshid shod Napadid (3-2)

Ze garde Savaran dar in Pahndasht Zamin shod shesho Aseman Gasht hasht (66-2)

\*\*Khaste harfash ke nagahan Zamin shod shesh

Va Aseman shod Hasht

Zanke Ze Anja mardo Makab dar gozar boodand (Akhavan, Az in Avesta,p. 31)

## Intertextuality in Akhavan's poetry from the intellectual perspective

### A. Akhavan and Ferdowsi

#### 1.Death

One of the most prominent themes of Shahnameh is "death" ; Based on Ferdowsi, Death is fate and no one can escape from it:

finally death come to you if you are dark or wight ( Ferdowsi, Shahname- 255-7)

Death" is also one of the issues considered important by Akhavan, the main theme of this Shekar poem collection is "Death," which is so sudden and surprising comes to human.

## 2. Instability and uncertainty of the world

Ferdowsi believes Spnjy house sometimes gives suffering to human and sometimes gives pain and warns that nothing in the world is not reliable :

its so the action of the world                    don't consider these sponjy world  
sometimes I see treasure from it and sometimes sorrow  
comes to us on the sponjy house (Shahname 8-430)

Akhavan also, considers world and the worlds work is unstable and uncertain and believes nothing in the world is stable and lasting:

Begger sarrow and his groan and curse  
or the king's pleasure that knows?

( Akhavan , in the small yard of autumn in the prison, p.117)

In Arghanoon, Akhavan says: at that piece [sound? Or God?] I repeated fifty times and several times that I have no voice, no song, no nothing, absolutely nothing from no one and nothing remains.

## 3. Loving Iran and patriotism

Loving Iran is a conception that in some cases offers after Shahname stories, for example: Rostam in a battle that is for deserving and supporting Iran kills his son Sohrab. one of the conceptions of Akhavans works is loving Iran; He in his book: H love my old country, says: I say I love the old Iran and new Iran, I have patriotism. I am grateful of my mother, my world, my homeland and his sons.

I just love one thing from the null world    you! an old homeland I love  
you an old ancient eternal homeland        you ! an dear Gohar I love  
you ! Precious and old Iran                    you ! an dear Gohar I love ( same, p.157)

## B. Akhavan Sales and Khayam

To take advantage of life

\*Akhavan Sales:

why tommorw? do today the work you must    Maybe for you there is no tomorrow  
(From this Avesta, p.54)

### \*Khayam Neyshabouri

This life is passing very fast                    pay attention to the to the pleasant moments  
Butler why you are sad about tommorow    give us some wine    ( Khayam, Divan,P.)

## Having vitality and happiness

\*Akhavan Sles:

tomorrow when we and you are not alive    no one remember us,  
so live happy and don't care about tommorow    ( Akhavan, From this Avesta,114)

\*Khayam Neyshabouri:

oh my friend come to don't thing about feuture  
and profit from this one moment of life  
tomorrow when we passed the way  
we are equal with a people that was belong to 7000 years a go  
( Khayam, Quatrain)

## C. Akhavan Sales And Molavi

Sound reflection in the mountains

\*Akhavan Sales:

the mountains sometimes give answer to my voice  
I valued this sad voice that comes sometimes    ( Akhavan, from this Avesta,39)

\*Molavi

This world is Mountain and our action is calling  
Toward us comes voices from calling (Molavi, Masnavi)

## Conclusion

among the works of Akhavan and Shahname there are some similarities. These similarities is resulted from effect of Khorasani style and specially epic style of Shahname on Akhavan. Shahnameh at different levels phonetic, linguistic, intellectual influenced on Akhavan works. abundant noting of Akhavan to the epic characters and stories and mythologic of shahname along with his epic tone and his narration expression in most of his poems showing his interest to Ferdosi and his poetic style. Although it can never claimed that there is equality between Akhavan and Ferdowsi poetic capabilities and consider these two poet equivalent. But to say the right ,Akhavan has been working in following Khorasani style and Shahnameh.

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