

Epic and Nationalist Illustration in the Poetry of Akhavan Sales with a Semiotic Approach

Abstract

One of the intellectual and philosophical developments in recent centuries is the structuralism movement. The structuralism movement initiated since the 1960s which completely dominated the intellectual life of France. Structuralism or formalism focuses on the external structure of narratives beyond meaning and aesthetics and does not scrutinize the concealed rudiments and layers of the text such as imagination, signs, etc. One of the protruding movements of formalism is the linguistic formalist who studies the linguistic structure of texts; henceforth, poetry as an example of linguistic structure has also been influenced by the formalist movement; hence, by examining the poems of contemporary poets, the extent to which the formalist is influenced can be exposed. Mehdi Akhavan Sales is one of the contemporary poets who has a collection of works. One issue that can be raised is the study of the linguistic structure of the Akhavan's poems in terms of semiotic approach. This research intends to study the characteristics of the poetry of the mentioned poet based on a descriptive and analytical method. The research findings show that the Akhavan's poetry has a formalized poem with a unique linguistic structure. Epic and nationalist illustrations are abundant in his poetry and features such as archaism, anomaly and narration are present.

Research aims:

1. Examining the poetic features and linguistic structure in the works of Akhavan Sales
2. A study of epic and nationalist imagery in the works of the Akhavan Sales based on the semiotic approach

Research questions:

1. What are the salient features of the works of Akhavan Sales?
2. What is the epic and nationalist illustration in the works of Akhavan Sales?

Keywords: Epic and Nationalist Illustration, Formalist, Semiotic Approach, Akhavan Sales

Introduction

Mehdi Akhavan Sales (M. Omid) was born in Toos (Mashhad) in 1929 and passed away on the 4th of September 1990 in Tehran. He entered the political struggle in the 1930s and was imprisoned. Akhavan was a follower of Nima in the style of poetry and published its first poetry book entitled *Organon* in 1952. Akhavan has used epic themes in its poetry and has adorned aspects of these themes with metaphors and symbols. In the first half of the twentieth century, solid analysis, in form, gradually gained strength. One of the most significant schools in this field was the school of Russian formalism, which was established in Russia during the First World War and flourished in 1920. From the point of view of this school, examining the structure or form of any phenomenon is an attempt to comprehend the internal relations of the signs, that is, the extensive knowledge of the meanings. The formalism and morphology of the text (poem or story) is seen as a machine through which we can open the parts of the machine gradually explain its contents and again close it. Formalists paid attention to literary form and structure. But the main difference between them is that they attempt to establish a scientific or linguistic relationship between form and content. Their attention to form does not mean that they ignore the content of the work or the moral, social, and philosophical goals of the work. Formalists first answered the question of whether the nature of literature can be determined by its form and linguistic features. One of the branches of formalism is its linguistic type, which studies the linguistic structure of narratives. In the poetry of the Akhavan Sales due to the predominance of some linguistic features, a unique linguistic structure can be seen. For this reason, the present study has examined the epic and nationalist illustrations in the poems of Akhavan Sales.

Regarding the background of the present study, it should be said that no independent research has been conducted in this field so far. Works have sporadically discussed imagery in the Akhavan's poetry. An article entitled "Coordination and purposefulness of the image in the poetry of Mehdi Akhavan Sales" has been written by Ali Sarvar Yaghoubi. He believes that there is visual harmony in the poetry of the Akhavan (Yaghoubi, 2009: 84). Another article entitled "The role of the image in the richness of contemporary poetry by examining the poetry of Mehdi Akhavan Sales and Nader Naderpour" has been written by Ali Rouhbakhsh Mobaseri and Sohrab Rezazadeh. The writers consider the Akhavan to be a successful poet in illustration and believe that one of the most important poetic tricks of the Akhavan is to describe the desired image as if a short film is being played (1397: 126). With these works, they have not dealt with the formalist discussion in the poetry of the Akhavan. Therefore, the present study seeks to analyze and study the epic and nationalist imagery in the poetry of Akhavan with a semiotic approach, using a descriptive and analytical method and relying on library data.

Conclusion

The experiences of Akhavan's poetry can be divided into two areas of sensory and mental experiences. Sensory experiences mean the poet's encounter with natural phenomena that are obtained directly through the five senses, and one of the features of Akhavan's poetry that can be considered as one of his stylistic features is the inclusion of experiences. There is a sense in poetry, and of course this method is widely seen in Nima Yoshij's poetry prior to him. Among contemporary poets, one group is attached to ancient linguistic constructs and has achieved a glorious and prominent language based on the rich heritage of ancient literature, such as (Mehdi Akhavan Sales) and another group that often achieves linguistic achievements. Archaeological poets believe that they have used most of the possibilities of ancient literature and in the meantime have not been indifferent to the field of role-playing and by using the various capacities of role-playing functions, they have been able to a large extent highlight and differentiate your language. Akhavan, by using the signs of Sajavandi, which can be said to be one of the new tools of Persian calligraphy, and one of the possibilities of the written language, and although it mostly belongs to the field of prose, but Akhavan has been able to use it correctly. And accordingly, in his contemporary poems, to engage in a kind

of poetic innovation in his works. The language of Akhavan in the lyric poems, at its peak, moves towards archaism, but its success is almost always achieved when its poetry approaches "syntactic poetry". These characteristics have made Akhavan successful in creating illustrated poems. One of the themes he addressed in these poems is epicism and nationalism, which have caused some of his poems to be popular among the masses and the properties of society today.

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