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Reflejo del mito: un estudio comparativo de Mehdi Akhavan-Sales y Adonis

Reflection of Myth: A Comparative Study of Mehdi Akhavan-Sales and Adonis

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Resumen

El objetivo de este artículo fue un estudio comparativo de las representaciones del mito en los poemas de Mehdi Akhavan Sales y Adonis (poeta sirio). El método de investigación es bibliográfico y también analítico-descriptivo. Apoyándose en las técnicas de creación de mitos y simbolismo y su estética artística y literaria, Adonis busca incluir su personalidad en símbolos míticos, aunque de manera breve y concisa, y convierte el mito en una especie de realidad contemporánea o histórica. El vínculo de la poesía Akhavan con los mitos, arquetipos y símbolos de Irán y el uso de palabras, compuestos y expresiones persas, en la mayoría de sus poemas, es uno de sus arreglos poéticos que ha dado un estatus épico a su lenguaje poético que expresa un Nota crítica con virtuosismo y poder de lenguaje épico. Los resultados muestran que Akhavan emplea mitos históricos del antiguo Irán. Adonis también se aprovechó de la mitología árabe y fue profundamente influenciado por la sociedad en la que creció, combinándola con cuestiones nacionales y patrióticas y creando exitosos arquetipos mitológicos y épicos. Según los resultados, Adonis se ha referido a diferentes culturas como Grecia, el antiguo Egipto, mitos bíblicos y mitos preislámicos, mientras que Akhavan habla solo de los mitos del antiguo Irán.

Palabras clave: Mehdi Akhavan Sales, Ali Ahmad Said Esber (Adonis), literatura comparada, poesía iraní, poetas contemporáneos iraníes, literatura persa, mitología

Abstract

The objective of this article was a comparative study of the representations of myth in the poems of Mehdi Akhavan Sales and Adonis (Syrian poet). The research method is a bibliographic one and also analytical-descriptive. Relying on the techniques of myth-making and symbolism and their artistic and literary aesthetics, Adonis seeks to include his personality in mythical symbols, albeit briefly and concisely, and turns myth into a kind of contemporary or historical reality. The

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bond of Akhavan poetry with the myths, archetypes and symbols of Iran and the use of Persian words, compounds and expressions, in most of his poems, is one of his poetic arrangements which has given an epic status to his poetic language which express a critical note with virtuosity and power of epic language. Results show that Akhavan employs historical myths of ancient Iran. Adonis also took advantage of Arab mythology and was deeply influenced by the society in which he grew up, combining it with national and patriotic issues and creating successful mythological and epic archetypes. According to results, Adonis has referred to different cultures such as Greece, ancient Egypt, biblical myths and pre-Islamic myths, while Akhavan speaks only of the myths of ancient Iran.

Keywords: Mehdi Akhavan Sales, Ali Ahmad Said Esber (Adonis), comparative literature, Iranian poetry, contemporary Iranian poets, Persian literature, mythology

Introduction

Myths are one of the most important treasures of civilization that are entangled with the identity of nations. Myths play a fundamental role in poetry and literature, and the poet and writer recreate the culture of past through myths and mythological stories that are often transmitted orally. Myths can be derived from historical facts or from mythical figures.

If we carefully study history, we would notice that Iranian's identity and subjectivity are in the form of the same myths which existed before Islam [stories from the Achaemenian, Parthian and Sassanid periods], which serves as one of the important factors in the preservation of the history of nation (Ahmadi, 2004, p. 165).

Mythology represents ideal characters or superior archetypes. The most prominent mythical characters are the warrior, invulnerable or idealistic hero. The national myths of any region can have a constructive or destructive effect on the literature of that country which depends on correct perceptions of them otherwise affect all sections of nations. If we imagine literature as a mirror, the myth is the image that reflects the culture, experience and historical narrative of the people that are inherited through ages. Myths are part of the human imagination. Myths are represented and developed differently in different nations (Javan, 1989).

Among contemporary Arab and Iranian writers, Adonis and Mehdi Akhavan Sales (1928-1990) are the most prominent mythologists. Adonis, especially in his youth, was fond of the legendary heroes of his homeland, which clearly has reflected in his poetry. A reason for that was the contrast between the current weakness and humiliation of the Arab nations and the strength and greatness of their ancient civilizations, especially the inhabitants of the ancient Levant, and our poet, who even borrowed his title (Adonis) from these myths, wants to commemorate the glory

of the past to liberate his soul and mind from weakness and humiliation. He seeks to change the status quo, and his alternative vision is the mythical symbols of ancient power and glory.

Mehdi Akhavan Sales is also a poet who, by using the myths and ancient heritage of Persian literature and understanding the necessities of today, has skillfully emerged from the dilemma of past and present, a poet who greatly portrays the reality of our time in his poems. He himself gave a plan of a new life and the words and interpretations of ancient Persian poetry show his bonds with the poetry and literature of the past. Now we turn to analysis of myth in the poetry of these great poets of Syria and Iran; Adonis and Mehdi Akhavan Sales.

Methodology

The research method is a bibliographic one and also analytical-descriptive. In which the authors have used bibliographic sources and documents to study the sources. Myths and legends are collective and impersonal dreams that can accept new meanings at any time according to specific social conditions and situations (Rajaei, 2016). The symbolic and metaphorical interpretation of myths and legends depends on the poet's imagination and knowledge of them. Expressing the narrative of myths and legends in poetry in order to have a greater impact on the audience and also to provide a suitable context for expressing what is not possible and explicitly reflected by the artist due to the political and social conditions prevailing in the society (Adonis, 2008). The poems of many committed poets are impressive.

The present study is a study in the narration of myths and legends in the narrative works of two contemporary Iranian and Iraqi modern poets, Mehdi Akhavan Sales and Adonis, which shows that the narrative poems of these two poets are not a reconstruction of myths and legends but The expression of today's theme and concept is in the form of a mythical story (Akhavan, 2008).

Results: Reflection of myth in the poems of Adonis and Akhavan Sales

Myth mythological style in Adonis's poems

Adonis's aim in employing mythology and mythological symbols, like phoenix which is the leading and most frequent one in his poetry, "is expressing the concepts of devotion and self-sacrifice for regenerating life, vitality and joy in people who have lost hope in anything, even in life, due to difficult situations" (Qasem, 1991: 82). He refers to real heroes and characters like prophet Noah (as), Jesus Christ (as), The story of Karbala and the martyrdom of Imam Hussein

(as), the story of the martyrdom of Zayd ebn Ali (AS), even the story of the hanging of Hallaj and the killing of Bashar, etc., to instill the spirit of resistance and hope in the nation. (Arab, 2017: 92)

Basically, the symbol or symbolism, or in Arabic, “al-Ramziyah” in speech, poetry or prose, can replace direct linguistic references in conceptual denotation. In symbol, the meaning is not presented directly and completely, but in fact, indirectly expressed through literary conceptions (Berghl, 1996: 142) Adonis himself defines a "symbol " as the following : “symbol gives us the opportunity to think beyond the text and learn another signification because the symbol is nothing but a complicated signification, a kind of inspiration, in other words, it is a spark through which your mind and heart can clearly see the infinite world in the light of its radiance. Hence, the symbol is a kind of radiation on the darkness and absorption of the essence of meaning” (Adonis, 1978: 160). Let us see to what extent Adonis has been able to use this aesthetic literary term in his poems:

The representation of myth in Adonis's poems

The myth of Phoenix occupies a significant part of Adonis' poems. The myth of Phoenix is the story of a bird that loves to burn; He burns and turns to ashes, and from his ashes raises a chick which begins a life. This myth is a symbol of life after death. On the one hand, by using this myth, the poet seeks to awaken the Arab nation from the sleep of negligence so that they do not fall behind the caravan of human civilization. And on the other hand, he finds his liberation from the present sufferings, pains and suppression, as in the phoenix and his ascension from the ashes after burning (Adonis, 2002: 160).

فِينِيْقُ خَلَّ بَصْرِي عَلِيْكَ خَلَّ بَصْرِي / أَلْمَحُ خَلَالَ نَارِكَ الْغَيْبِ الَّذِي / يَخْتَبِيْ / الَّذِي يَلْفُ جُرْحَنَا / وَ الْمَلْحُ الرُّكَامُ وَ
الرَّمَالُ وَ الدُّجَى... / فِينِيْقُ مَتَّ فِدَى لَنَا / فِينِيْقُ وَ لَتَبْدَأُ بِكَ الْحِرَانِقُ / لَتَبْدَأُ الشَّفَاتِقُ / لَتَبْدَأُ الْحَيَاةُ (ادونيس، 2002: 76).

“O Phoenix! Let my eyes look upon you; Let me see with my own eyes through your fire, the hidden and secret world that surround our wounds; also, the accumulated mass of ashes and sand and darkness... O Phoenix! Die and sacrifice yourself for us; O Phoenix! Burning must begin with you, the anemone of life” (Adonis, 2002).

Adonis believes that Western civilizations are in the last stage of aging and disintegration. He is waiting for the resurrection to take on a new life and start a new activity. Accordingly, he finds Phoenix, who is in fact the poet himself, impatient to sacrifice himself for his nation (Murrieye, 2003).

We see another image of Phoenix in part “helm” from the ode “Al-Baath wa Al-Ramad” (Rise and Ashes); the poet finds himself in the shape of a phoenix who will burn to raises from his ashes with the same identity or another. He considers sacrifice and burning as the only way to save himself and the agonizing people, and in this way he employs all his strength, energy, spirit and ideas which are full of vitality and dynamism (Qasem, 1991).

Phoenix is a symbol for someone who revives people with his death. The poet in “tatilteh al-baath” (Resurrection Song) from the same ode, considers himself and Phoenix as one who saves people by burning and sacrifice; He hides the fire in his heart and considers the legend of Phoenix as a means of revealing the secret that lies deep in his heart. With this hope and desire, the poet is waiting for the future that is built upon his desire; in himself, he discovers tomorrow and the changes that may take place:

«سیدی أنا اسمی التجدد/ أنا اسمی الغد/ الغد الذى يقتربُ _ الغد الذى بيتعد/ فى مهجتي حريقة ذبيحة/ فينيق سرُّ مهجتي (ادونيس، 2002).

“My majesty! My name is Renewal; my name is tomorrow, tomorrow that is approaching - tomorrow that is going away. A fire has been slaughtered in my heart; Phoenix is the secret of my heart.” (Adonis, 2002).

By reviving the greatness of Phoenix, Adonis expresses his nostalgia and suffering in the current situation, and by showing passion and enthusiasm for Carthage and Baalbek, he declares these two cities as a sign of ancient civilization. He believes that striving to return to a greatness of past is not impossible because man is a changeable being. In this poem, the phoenix is equal to the poet's identity, and the fire that burns and revives the phoenix is equal to the fire of the poet's nostalgia and sufferings, which gives him the good news of rebirth. The poet's alienation in society is the same as the disintegration of the oppressed who feel disassociated from Arab nation. (Arafat Al-zawawi, 2005).

«بعلبك مذبح/ يقال فيه طائرٌ مولءٌ بموته/ و قيل باسم غدّه الجديد باسم بعثه/ يحترقُ و الشمس من حصاده و الأفقُ (ادونيس، 2002).

“Baalbek is an altar / it is said there is bird willing to die/ In the name of fresh tomorrow/ in the name of the resurrected in his resurrection, / Burns in the fire, / and the sun and the horizon are his achievements.” (Adonis, 2002).

In the third part of the ode “Al-Baath wa Al-Ramad” entitled "Ramada Aisha" (Aisha's ash), by brutally attacking the respected symbol of the Arabs, he slanders them and their civilization. According to Adonis, Aisha is a symbol of famine and poverty, because she believes in darkness, futility, beauty and fate. In this way, he expresses his dissatisfaction with the current situations of the Arab world, and considers his solution as the best one. He calls Phoenix to rise from the ashes by destroying Aisha and liberates himself from dependence on such a disgrace.

On the other hand, Jesus Christ is representing another myth of freedom and sacrifice, which Adonis combines with Phoenix and puts them together in a single identity framework to speak with more authority for goal:

«للموت يا فنيقُ في شبابنا للموت في حياتنا/ بيادر منابع/ ليس رياحٌ وَحَدَه/ و لا صدَى القُبورِ في حُطوره/ وأمس مات وأخذ/ مات على صليبه/ حُبا و عاد وَهَجُه من الرمادِ والدجى تأججا/ كان يرى بحيرة من كرز/ حريقه من الضياء موعدا (ادونيس، 2002).

“O Phoenix! My death among our youth and our lives has stacks and springs. On the way of death, neither blow the wind of unity nor heard the echoes of the graves. One died yesterday; Died on his cross; He hid but returned glowing and shining from the ashes and darkness. It seemed to me like a lake of cherries, a fire of light, a meeting place.” (Adonis, 2002).

The most frequent expressions in contemporary Arabic poetry which refer to the poet's reference to Christ as symbol of liberation and sacrifice are the three phrases: “life through death”, “Cross” and “redemption” (Zayed, 2016: 82). Adonis uses the incident of Jesus' crucifixion to illustrate his belief. Although the story of Christ is not a myth, it is similar to the myth of Phoenix or Temus (Adonis) in his sacrifice for apparent death; although we believe that Christ is alive and that someone else was crucified in his place. Of course, the poet does not directly talk about Christ at this time, but it can be easily inferred from the words and themes (Arab, 2017).

Hallaj is another symbol of death and life which Adonis uses in his poetry. According to him, Hallaj is another phoenix who suffered for the survival of others and eventually sacrificed. Adonis uses the symbol of death and suffering in the ode "elegy of Hallaj" by depicting the realities of society (Arab, 2017: 41).

«الزمنُ استلقى على يديك/ والنارُ في عينيك/ مُجتاحة تمتدُ للسماء/ يا كوكباً يطلع من بغداد.

Time lay upon your hands, and the fire in your eyes in the attack is sweeping, reaching the sky. O star rising from Baghdad! (Arab, 2017).

Another Phoenix is born, it comes alive again. Mihyar historically does not have such a persona, but Adonis by giving him power has turned him into a myth in order to establish a connection between himself and his symbol. This benevolent figure is a symbol of heretic rebellion against monotheism, someone who stand against the main figures of oppression, such as Timur Lang. Mihyar is a poet accused of Sha'ubism in the Abbasid era, whom Adonis probably considered appropriate due to his personality and Sha'ubian tendency, in order to use his language to critique the existing reality and establish an unprecedented revolution. The poet sees similarities between himself and Mihyar and calls himself Mihyar of Damascus (Arafat Al-Dawawi, 2005).

Although Mihyar never revolt, but Adonis tries to attribute this feature to him; the following poem refers to the religious political ideals of Adonis, which is depicted in the persona of Mihyar (Arafat Al-Dawawi, 2005).

«أين صارت رياحك مهيار أين؟/ لا تقل خاّني مدارى/ لا تقل ضللتنى دروبى و لم تهدنى خطواتى/ أين صارت أغانيك مهيار أين؟(ادونيس، 2002).

“Mihyar, where is your power and lordship? Where? Do not say my circuit betrayed me; Do not say that my roads have misled me; my steps have not guided me! Where are your songs Mahyar? Where?” (Adonis, 2002).

Adonis does not give in to the destruction and defeat that Mahyar has suffered. So he leaves the symbol and talks about his own pain and mission. After recognizing his position and role in bringing about a fundamental change in the political system and introducing it to everyone in the persona of Mihyar, he declares his readiness for war and confronts the existing reality:

«أعلن الآن، أختارُ هذا المكان/ كلماتى فؤسّ و لصونى شكلُ اليدين/ أعلن الان أنى حطّاب هذا الزمان.
(ادونيس، 2002).

“Now, I declare, I choose this place, my words are axes, my voice is like the shape of two hands, I declare I’m the woodcutter of these days” (Adonis, 2002).

In the Adonis’s collection of poetry, symbols and illusions are prevalent through which the poet seeks to express his internal thought and feelings. He finds himself in common with Abu Nuwas in matters such as the subjugation of domination and power, and the suffering of maintaining and repeating past imitations. He asks Abu Nuwas to listen to the calamities that have

befallen him. Recounting the memories of Abu Nuwas, Adonis speaks of the sufferings and pains he endured at this time. He suffers from the same things. He artistically uses historical allusions to relate a multitude of artistic implications and conscious insights, past pains and present preoccupations, so that the reader does not perceive the time interval and consider both indistinguishable (Arab, 2017). With the mourning of Abu Nuwas, Adonis speaks of feeling of loneliness among the evils that surrounded him and wants to create a new era with his own hands:

«تائه و النهار حولك دهرٌ من الدمن / على وجهك الزمن /... خلنا يا أبانواس / الليلي تلقنا بالعباءات و الدمن.
(ادونيس، 2002).

“You are wandering and the days of you is in era of impurities; the dust of time is visible on your face. O Abu Nawas! Let the night wrap us in cloaks and graves.” (Adonis, 2002).

Adonis uses “Bashar”, a poet of the Abbasid era, who was flogged by the caliph on the charge of treason and apostasy as a symbol. Bashar was originally an Iranian poet and blind, and in his poetry anti-Arabism and attacks on their beliefs and habits were prevalent. Bashar is a representative and symbol of a person who does not accept the prevailing social traditions, and Adonis sees him as the supreme model of the intellectual revolt against domination, and “gathers political allusions and artistic points and the realities of society in this person.” (Zayed, 2016, p. 142).

«لا تبكه و انتزكه للسوط و للخليفة المجنون / و سمّه الشيطان أو فسّمه الطاعون / فهو ها هناك لا يزال / يهدر في الشوارع الصماء / يهدر في أغوارنا الخرساء / يهدر كالزلازل و هو هناك لا يزال / أعمى بلا أرض و لا مدينه / يبحث عن لؤلؤة زرقاء تحفظها أشعاره الأمينه / للسنة العجفاء. (ادونيس، 2002).

“Do not weep over him and whip him, and release him for the mad caliph and call him Satan or the plague. Because he is still here or there; singing in the silent streets; singing in our speechless plains and roars like an earthquake; He is still here or there. Blind, landless, homeless, seeking a blue pearl that his faithful poems have preserved for him for hard times and for dry and famine years.” (Adonis, 2002).

Adonis not only seeks political change in Arab society, but also wants to bring about cultural reformation. He rejects any imitation or traditionalism that leads individuals to intellectual and scientific stagnation, and therefore, for this aim, refers to revolutionary figures throughout history, those who have smashed a weak foundation and rebuilt a new one.

Myth In Akhavan Sales's Poems

Mehdi Akhavan Sales returns to the past in his mythology, but he wants to harmonize this past with the today's needs and concepts. It certainly can be said that the poetry of Akhavan is a bridge between yesterday's traditional poetry and today's poetry. The archaic use of language as one of the features of Akhavan's myth-making is largely influenced by his love for ancient texts, his education and poetic talent, and the influence of ancient texts and literary associations of Khorasan. Archeology has been defined as: "Continuation of the life of the past language through the language of present" (Kadkani, 2015, p. 24).

And this mythological and archeological feature of his works, has led many to call his style "New Khorasanian style". "Even in his lyric poems, he keeps the language of the ancient poets of Khorasanian style, so that eloquence dominates the beauty of words, and traces of interpretations and words and songs of Farrokhi, Nasser Khosrow and Roudaki, and more than that, Ferdowsi can be seen in the fabric of his poems." (Dastgheib, 1994, p. 37).

Regarding his mythology, it can be said that: "Akhavan turned its back on the reality of the present world and returned to the past, he loved the ideal land, the ancient utopia of his father, the untouched utopia and the noble maiden of ancient Iran, and like a child whose everything has taken away, he cried, mourned and cursed" (Legal, 2003, 61).

Omid is very serious about reviving ancient words and is very strict about the legacy of Persian literature. His researches in Iranian literature and his awareness of its subtle details and the obligation to adhere to both classical and modern poetic metric distinguished him from other contemporary poets. Hence, he certainly can be called a new classic.

Manifestations of myth in Akhavan Sales's poems

One of the fascinating aspects of Akhavan's works is his return to the distant past and ancient Iran; the return to ancient myths such as Mazdak, Zoroastrianism and other saints of Zoroastrianism. Akhavan writes: "Thus says, the broken heart of a tired and frightened man, one of the people of Toos Khorasan, unhappily bored of being or not being, the third of the Sushyant brothers, Mehdi Akhavan Sales, afraid of half-despair to the famous M. Omid, singer of regret, anger, curses and hatred, the narrator of forgotten stories and dreams gone with wind." (Akhavan, 1990: 116). Akhavan sees the honor and dignity of Iran in the distant past and ancient myths, and

the present is of no value to him. That is why he has always missed the days of power and recalling those days:

This broken unruly lyre /tame to the hands of the old ashen-faced bard, / sometimes it seems to be dreaming./ it sees itself at the sun's luminous court/ a wondrous sight, joyous and witness to Zarathustra/or as a peri, striding raptly/over chaste, moonlit meadow./ false lights / caravan of dead flames in swap/ sees on the holy forehead of alter/ remembrances of glory and chastity / singing joyfully /The sad story of homesickness (Akhavan, 2000, 79).

In a more intense and lamentable tone, he portrays the powerful past and calls himself the conqueror of proud castles of history: “We are the conquerors of history's proud castles/ witness to each century's splendid cities. We are memorial to the sad chastity of the ages/ we are the tellers of joyful, sweet tales/ tales of clear sky/ light and water...” (Akhavan, 2000, 83). Akhavan's tendency towards ancient myths and culture is largely indebted to his philosophical vision. Dissatisfied with the current situation, the solution is return to the past.

The emotional foundation of Akhavan poetry is his homesickness for this Iran. In this ideal Iran, everything is good, pure and beautiful, but have elements of the current world, which, have contaminated this goodness, purity and ideal beauty with vulgarity, lies and ugliness. That is, Akhavan's worldview always has two inseparable parts. First, A praise of goodness, truth and purity, the ideal form of which is the ancient Iran. Second, the condemnations of ugliness, vulgarity and lies, which are mentioned in some of his poems (Kakhi, 2003, 474).

And this spirit of narration is evident in most of his poems:

I'm a teller, teller, yes / I will repeat, as I have said, Bari / The tellers of forgotten legends / The owl of these cursed ruins of history / The rooftop of this ruined city /the dove of lost castles / with which magic prudence/ with which deceit and guile/ O friends, tell me the truth / the image in the broken mirror looks unbroken?/yes, yes, I am telling the same legend and seeks hearing from the desperate gloomy heart soaked with anger and awareness (Akhavan, 2000, 76).

And so, this poet with his sensitive emotional conscience, fortifies himself against the historical reality, and in the painful field of oppression with the weapon of his mythical heroes, overcomes this destiny. However, this passage is nothing but a painful satire from the metamorphosis of those who are not honorable (Rashidian, 1991). By reading these poems, we observe that it is the poet's frustration and despair which lead him to seek the antiquity, the frustration and despair which have overwhelmed him because of the condition of the society.

The *coup d'état* of 28 August 1953 and the defeat of the national movement and the Mossadegh, to him, people (including Akhavan) were deeply attached, left them deeply disappointed and frustrated, akhavan was deeply affected by this event. The poem "Consolation and hello" addressed to Pir Mohammad Ahmadabadi is one of his poems describing this despair:

Did you see my heart, the beloved did not come, and the dust came, not the rider
 Candles and fuel were burned all over the place, and that gilt morning did not come/ we
 decorated the house and the meal, and that famous guest did not come.
 The heart and the passion and the power were grieving but that sympathetic man did not
 come. Those palaces collapsed from the base and those deeds were not useful
 My heart burns with the pain, oh the patient gardener, spring did not come, it blossomed,
 and withered, but there was no flower
 (Akhavan, 2000: 108).

The representation of this despair and defeat can be observed in most of Akhavan's poems to the extent that some have called him a poet of defeat. The "Song of komuz" is another poem of deep despair and is entangled with ancient myths:

This is the black-clad soul of our tribe /
 with the scroll of his people's sorrow, /
 hidden in instruments like secrets /
 obvious in the fire of songs /
 this is the injured soul of our tribe /
 escape the terrible massacre of the centuries /
 tired and offended /
 it was not long that in this corner
 of regret seeking a safe hold/
 Sometimes when he sees scorching wounds
 and is the paw of sympathy /
 recites the mourning of his beloved
 covenant and rituals /
 sad and slow
 (Akhavan, 2000: 58).

Failure have given a particular theme to many of Omid's poems. A state that ranges from a desperate rage to a bloody lament. That is the ancient tradition of this constantly failed society which has remained in its essence, and the poet who is himself the representation of this ancient culture, becomes a heartbroken and insane lamenter (Mokhtari, 2001).

Because I'm desperate of my apathetic heart/
 tired of stranger, annoyed of myself

This drunken cry of mine is not without reason/
 I'm the cold of my thirsty and withered grass.
 Song is powerful from the joy of fresh flower /
 I'm the singer of dirge for my depressed flower
 They say there is hope, how despair!
 Do not know/
 that I am the mourner of my dead homeland
 What will the poor do if the bitter herb
 don't talk bitterly? /
 I was nourished by this garden
 not myself
 (Akhavan, 2000: 7).

Another important poem of Akhavan that shows the despair and suffocation of the society that is affected by the *coup d'etat* of 28 August is "winter". Therefore, "Akhavan represents a generation that in winter, see the winter of society and step into the bitter coldness of suspicion. A troubled generation that has forgotten to answer greetings and shakes the hand of love reluctantly" (Brahani, 2001: 655). "Winter" is one of the most symbolic poems of Mehdi Akhavan Sales. In this poem, winter is a symbol of current oppression in society:

Thrusting their heads in their collars/
 they won't greet you back./
 no head is raised to greet and meet friends./
 as the road is dark and slippery./
 the eyes could hardly see./
 if you stretch your hands in affection
 towards someone./
 as it is freezing cold./
 he will unwillingly take out his hands
 from his warm pockets
 (Akhavan Sales, 2000, p. 107).

And in the rest, the poem reaches the peak of despair and the poet warns that there is no dawn and no light and there is no hope for the dawn to come, and these are all deceptions:

Do you say it's too late, it's dawn, the morn is at hand? / You are deluded, this is not the scarlet after the dawn./ My companion! This is a chill-struck ear, 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./My companion! Go and kindle the light of wine, Night is indistinguishable from the day (Akhavan Sales, 2000, p. 107).

And so, it is the horror of the destructive cold encourages the aliens to retreat and crawl in their lair to save themselves from destruction. Because the drums are out of date and the torch of all the fields of honor and epic has been extinguished. They have dismantled the gallows, washed the blood, and in Mazar-e-Abad, the city without beating, they have planted “vicious excrement” (Rashidian, 1991, p. 110). In the poem “The Story of stone land” (Akhavan Sales, 2000). he retells the story of the prince (shahriyar) of Sangestan, who is a symbol of a society sleeping in neglect. In this poem, despair is at its peak and there is no hope of salvation:

The prince of stoneland spoke, his head stuck in the cave/ he spoke to the forsaken darkness/ you imagine you are desperate magi in dead fire temple/ woes of tyranny of the kings/ the cruelty of Turks and Arabs/ bewailing with broken arms of mithra/ lamenting the grief of centuries/ his mournful call circled and rang in the cave. / “cave, let me tell you my grief! / tell me, is all hope of salvation now gone?” plaintively the voice answered”...now gone?
(Akhavan Sales, 2000, p. 27).

Another poem in which despair is evident is “Dandelion”, in which the poet sees his hopes and aspirations gone away and does not expect any good days or news:

I don't expect any news,
Neither from a friend, nor from a native district;
Go to such a place where ears and eyes watch you;
Go to such a place where they expect you.
Dandelion!,
Everything is blind and deaf in my heart,
(Akhavan Sales, 2000, p. 147).

He sees everything as a lie and deception and cannot trust anything or anyone and asks the dandelion to leave him and his society, because the clouds of the universe weep day and night in his heart:

Stop lurking here where the self is a stranger to is soul;
messengers of all bitter experiences
I tell my heart:
“You are false, o you are false,
You are a cheat, you are a cheat.
Dandelion!,
The clouds of the whole world day and night / are crying in my heart
(Akhavan Sales, 2000, p. 148).

Comparing the mythology of two poets

Similarities

The literary life of both poets is approximately at the same time, the middle of the twentieth century. The political situations in both poets' countries were similar. Socially and culturally, the living conditions of the two poets were similar. Both societies, observing the progress and technology of the Western world, face a sharp dichotomy between modernity and traditionalism. The literary situation is similar to the political and social situation. Most writers are protesting against the current situation and seek to improve the situation of society. Both are influenced by the West in their symbolism and mythology, especially French literature, and they are mostly influenced by French symbolists. In the symbolism of both, nature and its elements are very tangible. Symbolism of both poets are intertwined with philosophy and their poems are associated with philosophical concept such as the existence and non-existence (Arab, 2017).

Differences

Akhavan has a very simple, lucid and vigorous language, but Adonis's language is not simple. Akhavan is inspired more by epic myths, but Adonis pays more attention to religious and historical myths. Akhavan is the link between traditional art and civil art. But Adonis is a bridge between tradition and modernity.

In their works, these two poets do not consider tradition as the principle, nor modernity; rather, they use tradition in the form of modernity and in the light of the philosophy of the Enlightenment philosophy to explain the cultural, social and political problems of society and consider the past as a bridge to the future.

Conclusion

By examining and comparing the poems of Adonis and Akhavan regarding the difference between the mythologies of these two poets, the following results have obtained: Akhavan has enjoyed more from the ancient heritage of its ancestors and has spoken of it with more authority. This issue prompted many researchers to ask this question perhaps the mystical heritage which fascinated Akhavan is more glorious than Adonis's, which he wants to instill a sense of nationalism in people who are ignorant of their heritage and have a sense of national powerlessness. Mahdi

Akhavan Sales boasts, praise and adorns his poem with mythical heritage of his ancestor due to his sincere fascination with them while Adonis in additions to his fascinations constantly seeking another thing that is, a common ground between himself and his audience. When Akhavan adorns his poems with the ancient heritage of its predecessors, not only does he considered himself a follower of the audience's taste, but also forces the audience to reach the celestial his poem are relying on.

For the other hand, Akhavan is much more influenced by the ancient heritage of his land than Adonis by the ancient Arab heritage. Because in the poems of Akhavan, next to thought, language of poetry is also influenced by that ancient heritage. The archaic linguistic structure of Akhavan's poems is a true testament to this claim; however, no trace of linguistic antiquity can be found in the poems of Adonis. Akhavan more broadly influenced by the heritage of his ancestors, because of that in addition to the strong presence of mythical characters, narration and lexical archaism, his poems stem from his attachment to the eternal heritage of his ancestors. While Akhavan use myth in broader, deeper scope, Adonis deals briefly with them and most often explores the protesting aspects of them in order to instill a spirit of rebellion and protest in his audience.

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