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A Comparative Discourse Analysis of Mehdi Akhavān-Sāles' Defense of the Poetic Style of Nimā Yūshij

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Abstract

This article aims to indicate how Akhavān-Sāles- the greatest defender of Nimāei poetry- introduced Nimāei poetry as the superior poetry and norm against the rival and sometimes contradictory poetic currents of his period. Our approach is based on the theory of discourse analysis by Laclau and Mouffe. By analyzing how discourses are articulated in literary works, we examine the influence of broader social, political, and cultural elements on the creation and reception of literature. This approach will enrich our understanding of critical literary works and demonstrate the power of interdisciplinary research to provide a deeper understanding of the social and political contexts that influence literary texts. The results show that Akhavān, with his mastery and sufficient knowledge of Persian poetry and a tendency towards socially committed literature, deconstructed and rejected other poetic discourses by expressing their structural (aesthetics) and content flaws. By introducing Nimā's method as a mythical approach, free from other poetic discourses' defects and shortcomings, Akhavān endeavored to convince Nimā's opponents and revealed the superiority of his poetic style and its distinction from other poetic currents. Akhavān's embracing of classical poetry and thought and his attempt to adapt the intellectual and formal themes and roots of Nimā's innovations with classical poetry's style is the secret of his success in reconciling the traditional and modern thought in the world of poetry.

Keywords: Akhavān-Sāles, Defending Nimāei Poetry, Nimāei Poetry, Discourse Analysis, Rival Poetic Discourses

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1. Introduction

Poets' focus on modernism in poetry began with the Constitutionalism Revolution and the subsequent social and cultural transformations. This trend continued with Reza Shah's rise to power, sparking discussions on modernity and modernism that permeated all social and cultural spheres. Following the Second World War, literary circles saw fundamental disputes between traditionalists and modernists, leading to debates on old versus new in newspapers and the press (Yāhqī 2013: 26-27). Many critics and writers stressed the need for a significant transformation in poetry and literature, sparking opposition. Nimā's deep knowledge of European and Persian literature and recognition of the inevitability of change in Persian poetry (Langroudī 1991/ vol. 1, 11) prompted him to initiate a major transformation in Persian poetry. With the publication of "Afsāneh" (Mythology) and, afterward, "Qoqnoūs" (Phoenix) by Nimā-Yūshij and his innovation in breaking the millennial structure of Persian poetry, many debates and controversies broke out among critics and poets, many of whom attacked Nimā." (Areyan-pūr 2013: 601). Nimā revolutionized the stagnant atmosphere of Iranian poetry and deliberately questioned all the foundations and structures of ancient Persian poetry, as Seyed-Hosainī states: "Nimā achieved a new trend by changing the classical rules or discarding the usual meaning, by disturbing the associations created by the grammar and its background" (2016: 317)

Nimā freed Persian poetry from the traditional literary conventions; introduced and developed a new poetic discourse free from the restriction of repeated rhyme and the equal length of lines, developed the poetic diction, paid special attention to the social concerns of the people of his own time and removed the traditional use of figures of speech associated with outdated subjects from poetry and modernized the content of Persian poetry as well. For Nimā, the changes in content, inner and outer form of a poem were not the end, but the means to a democratic end (Fomeshi 2015: 12-13). After Nimā's revolution in Persian poetry, outcries were raised everywhere that "there has been a decline in the dignified old literature" (Zarrin-kūb 1979: 52). The biggest reason for enmity with Nimā was "his rebellion and courage in penetrating the impervious fence of ancient Iranian literature. As a result, critics, poets, and poetry theorists, each having their related publications and magazines, discussed, critiqued, and defended their views. During the 1930s and 1940s, Akhavān-Sāles, as a renowned theorist and poet of the Nimāei style, wrote his most influential articles in defense of Nimāei's style. Thus, having taken advantage of his mastery and citation of Persian literature and poetry, he persuaded the traditionalists and other poetic currents and proved the importance of Nimā's literary revolution.

Akhavān-Sāles, who began his career as a poet by composing poetry in the classical style, was a follower of the Khorāsān school's poets, who chose the alias "Hope" (Akhavān-Sāles 2003: 155) for him. He also composed his first collection of poems, Argahnūn (Organ), in the classical style in 1952. According to Akhavān

himself, at first, he was one of the opponents of Nimā's poetry "because all his works in the form and meaning 'were contrary' to habits and conventions, my first encounters with Nimā ['s poetry] were unpleasant, oppositional, and even hostile" (216). But after arriving in Tehran in 1949 and meeting Nimā, Akhavān personally discovered Nimā's style. Akhavān "was no longer against him [Nimā], but became one of his unrelenting defenders and one of those who not only did not content himself with oral discussions, but also wrote and I put down my knowledge, findings, and cognitions about Nimā" (217). With "A Shortcut from Khorasān to Māzandarān" (Akhavān-Sāles 1969: 33-34) Akhavān found his own expression and style in Nimāei style and believed that "in the old methods he had limited opportunity to compose, but Nimā added a wheel to the steed of his poetry composition and pushed it forward" (Akhavān-Sāles 2003: 156) so from that time on, he presented his best works such as Zemestān, Ākhar-e Shāhnāmeh, and Az Eīn Avestā in the field of Persian poetry and became one of the most prominent poets in Nimāei poet.

In addition to composing in the Nimāei style during this period, Akhavān, as the greatest theorist in the field of Nimāei poetry, fervidly defended Nimā's style from all aspects. His two important and valuable books " Beda't-hā va Badāy'e' Nimā Yūshij " and "Atā va Leqāy Nimā Yūshij " are still among the most important literary works in the field of poetry and criticism of Nimāi poetry.

2. Literature Review

There are two articles especially dedicated to this topic: "Mahdi Akhavān-Sāles and the Issue of the Language of Nima's Poetry" written by Mehrdād Zāre'i and Mohammad Shādrooymans. In this article, by using the method of critical analysis and focusing on the book entitled "'Atā va Leqā-y Nimā Yūshij" by Akhavān-Sāles, the authors investigated the issue of language in Nimā Yūshij's poetry and explained Akhavān's views on Nimāi's poetry language. The second article is "The Position of Mehdi Akhavān-Sāles in Nima Study" by Mehrdād Zāre'ī, Mohammad Shādrooymans, and Bahādur Bāqeri. Based on the article "A Kind of Meter in Modern Persian Poetry" by Akhavān-Sāles, the authors concluded that this article was a crucial and influential step in theorizing and popularizing Nimāi's poetry and had an important impact on the attention of traditionalist academics to this emerging format. In addition, two articles analyzed Akhavān's opinions written by Kulthum Miriasl and Maryam Musharraf: 1- "Discourse Analysis of Committed and Social Literature Based on Akhavān's Viewpoint" and 2: "Akhavān-Sāles and Literary Criticism: An Analysis of Akhavān's Views on Literary Criticism Approaches". In the first article, the authors use discourse analysis to argue how context influences Akhavān's views on the content of art and how, by focusing on the central point of committed literature, Akhavān redefines other elements of literature based on committed literature. In the second article, the authors use Jacobsen's theory of communication functions to categorize Akhavān 's views on literary criticism and

point out the positive and negative aspects of his approaches to literary criticism. Nevertheless, while previous studies have made significant achievements and examined some viewpoints of Akhavān about Nimai's poetry, the present study aims to identify the conflicting discourse spaces existing in the period under discussion by using the approach of discourse analysis. Additionally, by considering all works and examining entire viewpoints of Akhavān regarding the language and content of poetry, it attempts to show how Akhavān defended Nimāī's poetry by emphasizing the linguistic and content aspects of Nimāeī's poetry. Furthermore, by focusing on the context and approach of discourse analysis, my study investigates how Akhavān was able to convince many opponents of Nimāeī's poetry by rejecting and marginalizing competing poetic discourses, expressing the weaknesses and shortcomings of other poetic discourses, articulating Nimāeī's poetry as a dominant poetic discourse, and introducing Nimāeī's poetry as a perfect example of poetry needed by Iranian society. Hence, my research focuses on utilizing a new approach and considering extratextual factors in analyzing Akhavān's views on the defense of Nimāeī's poetry by considering all of Akhavān's works and opinions on poetry and art that he employed in support of Nimāī's poetry.

3. Methodology and Aim Of Study

Based on its interdisciplinary potential, literature can interact widely with the terms, concepts, subjects and findings of various research fields (Alavizadeh 2022: 191), and interdisciplinary studies provide researchers with a broader and clearer horizon by intertwining information and theories from two or more fields with different branches of science (Anushiravani, 2013: 4) in literary studies, the method of discourse analysis has been used in this study. In comparative literature studies, analyzing the interaction and influence of poets and writers at both national and transnational levels is crucial. Additionally, it is equally important to consider the context's impact on literary works and integrate other forms of knowledge for a comprehensive understanding of each literary phenomenon. According to Anushiravani and Atashi (2010: 101), emphasis should be given to nested networks, socio-cultural context, and their connection with other arts. Therefore, Laclau and Mouffe's discourse analysis offers a powerful framework for understanding the construction of meaning in a social world where language and discourse play a crucial role. Additionally, their discourse analysis, particularly their theory of "discourse" and "articulation", provides a powerful lens for studying literary works in a way that goes beyond traditional textual analysis. They believe that "discourse is not a neutral medium of communication but rather a site of power relations and struggle" (Laclau & Mouffe 1985: 106) and "meaning is always produced by the act of articulation, the linking of elements together in a particular way" (105) They emphasize the concept of "articulation," where elements (concepts, ideas, images) are brought together in a particular way to create meaning. Based on their theory, discourse

operates through the use of "signifiers". A signifier is any element that represents meaning – words, images, symbols, gestures, etc. The empty signifiers' meaning is always constructed and contested within discourse. This "emptiness" allows for the possibility of creating new meanings and challenging existing ones. The "central point" refers to the core concept or idea that a discourse seeks to establish. The empty signifies are defined based on the central point and by emphasizing on mythical aspect of certain discourses which is built and articulated. Laclau and Mouffe use "mythical" to describe the way in which discourses construct a sense of unity and shared identity around a central point. In Laclau and Mouffe's discourse analysis, the concept of "counter-discourse" refers to a discourse that challenges and seeks to overturn the dominant, hegemonic discourse. The authors emphasize the need to "challenge the dominant discourse and create a counter-discourse that can articulate alternative meanings and values" (106) Counter-discourses work by articulating new meanings and values. They redefine concepts, reinterpret existing terms, and introduce new ideas to challenge the dominant discourse's grip on power. Counter-discourse emerges as a challenge to the dominant discourse and seeks to re-articulate the central point, challenge the dominant discourse's assumptions and definitions, and reframe the terms of the debate.

Discourse analysis is a suitable approach to study and adequately understand the dialectical relationship between society and literature. It examines the relation of the writers' works to the social environment and its impact on their method and style and tries to achieve a clearer and fuller understanding of reality by creating a mutual relationship between the text and context. By using the method of discourse analysis from the perspective of Laclau and Mouffe, expressing the different and contradictory views of poetic discourses in the period under discussion, this study aims to show how Akhavān, by emphasizing the central signifiers in the semantic system of Nimāi's poetic discourse and challenging other poetic discourses, was able to highlight the weaknesses of the competing discourses and articulated Nimāi's poetry as the dominant discourse.

4. Question and Objectivities

Akhavān's acceptance among the classical poetry composers for his poems in the classical style, his skill in Nimāei poetry, and his mastery of poetry and its rhetorical principles paved the way for establishing Nimāei poetry in the literary community of the time by highlighting that poetry's features and merits. The main question of this study is:

1- Why and how, by defending Nimā's poetry, did Akhavān manage to establish its position among the paradoxical and contradictory poetic discourses?

To achieve an answer, I follow two phases in my research:

A) The oppositional poetic discourses and identification of conflict spaces

between these poetic discourses

B) Highlighting the flaws of the oppositional poetic discourses and the positive aspects of Nimai's style and its mythologizing

5. Discussion

5-1. The oppositional poetic discourses and identification of conflict spaces between these poetic discourses

According to Laclau and Mouffe's discourse theory, the forming idea and the underlying cause of creating discourse is its opposition to the era's discourses. In their theory of discourse analysis, by emphasizing the temporal and spatial nature of discourses and paying attention to the context in which the discourse is formed, they underscore the importance of identifying the society's discursive space and the oppositions and conflicts among discourses. According to them, discourses are basically formed in opposition to one another. "Discourses are formed by exclusion and inclusion in a competitive relationship with other discourses" (Eẓdānlū 1996: 49). Therefore, the first step in using discourse analysis is to identify the conflicting atmosphere among society's discourses.

The debate over tradition and modernity began many years ago in various structural aspects of Iranian society, and its manifestation in the field of art and literature dates back to the Constitutional Revolution. During the Constitutional period, with the spread of the spirit of renewal and innovation and the belief that old manifestations had expired, some people such as Aqā Khān Kermāni dubbed poets a bunch of idiots and "sycophantic and hyperbolic starving beggars" (Mirzā Aqā Khān Kermāni 1999: 230). He considered a good poem as "a means of enlightening the thoughts, eliminating superstitions, illuminating the minds, and punishing the negligent" (176). This discussion's continuation took a serious form with the series of articles entitled "Ma'saleh-ye Tajadod dar Adabeyāt" (The Problem of Modernity in Literature) by Taqi Raf'at in the Tajaddod (Modernity) newspaper that caused debates between Mohammad-Taqi Bahār and himself in the Dāneshkadeh (Faculty) magazine. The sparks of Modernism appeared in the works of the poets such as Ja'far Khāmenehei, Mirzādeh 'Eshqi, and Shams Kasmāei before the emergence of Nimā. As mentioned above, Nima created a huge changes and transformations in the form and content of classic Persian poetry. Discourse analysis emphasizes that the formation of any discourse (in this case, the discourse of new poetry in Nima's thought) is influenced by linguistic and meta-linguistic (non-linguistic) factors in the period and time being discussed. In other words, social, political, and cultural developments play a fundamental role in shaping a particular discourse in each era. Furthermore, discourse analysis highlights the "temporal and spatiality of each discourse," suggesting that to analyze a discourse effectively, it must be examined within the broader discourse space that gave rise to it. It is essential to recognize that Nima was influenced by various factors in the modernization of Persian poetry,

including cultural and literary trends such as the translation of European literary works, his exposure to the literature of other nations, and his engagement with Western literature, particularly French literature. He expressed that "familiarity with a foreign language has opened my eyes to new ways" (Nūri 2006: 99). Additionally, the conflicts and controversies of literary discourses (old and new), the emphasis of some critics, writers and poets on the need for a "literary revolution", and the publication of various magazines and articles related to different poetic discourses played a significant role in shaping Nimā's poetic style. Thus, the poet emphasized the necessity for change in Persian poetry, stating, "Our literature must be changed in every respect" (Nimā-Yūshij 1976: 95). Nimā's advent and his innovations in traditional Iranian poetry stirred up new controversy in poetry and led to different reactions in that realm. Books, articles, literary poems, and mainly the press were the sites in which the controversy burgeoned; thus, "publications were the most effective agents in directing and even shaping literary and poetic currents" (Zarqāni 2012: 242-243). In this period, the other discourses -can be identified as discourses that Nimāei poetic style is defined as a counter-discourse for them- that Akhavān rejected to defend Nimā are as follows:

> Traditionalist discourse poetry: In the literary space, the controversy between the Nimā's poets and the traditionalist group was about the ideological differences between them, which had started many years ago. "Fanatic traditionalists" such as Hamidi Shirāzi, Mohammad-Taqi Bahār, Ra'di Azarakhshi, Rahi Mo'ayeri, Ṣūratgar, and others were among the opponents of Nimā's poetry. Nima's literary revolution in poetry broke both the form and structure of classical poetry and differed from traditional poetry in terms of content. He emphasized that "the content of poetry in each era is derived from the life of that era" and should be "related to social issues and life" (Nimā-Yūshij 1976:107-109), shaping the format of his poetry in harmony with the concept and mental perceptions. Apparently, the main reason for the group's opposition to Nimā was their claim of protecting the precious heritage of Persian literature. In their idea, Nimā's work in breaking the meter, lengthening and shortening the lines, changing the content, mental form, and surface structure was considered as an unpardonable heresy, and they wrote articles attacking him. "They fanatically defended the heritage of classical aesthetics by holding magazines such as *Armaghān ("Gift"), which had strong traditional tendencies" (Zarqāni* 2012: 162-163).

The New Wave (Movj-e No) and Volume Poetry's discourse of Non-Committed literature: In this period, New Wave's discourse of Non-Committed Literature had its own followers and its exclusive publication, i.e., Khorūs Jangi (Bantam Chicken), which caused controversy between the committed poets and writers and proponents of pure poetry and proper literature. Hūshang Irāni, one of the latter group's theorists,

criticized Nimā Yūshij for his emphasis on social poetry and believed that "Nimā expresses social pains instead of addressing the artist's inner freedom and genuine expression" (Hasanli 2007: 53-56). The members of this group were against forcing any commitment on art, and their theoretical support was the school of "art for art's sake, which considered poetry and art free from any means of commitment" (Zarqāni 2012: 663). Another group of poets was the school of "Jigh-e Banafsh" ("Piercing Scream") that "attributed themselves to Nimā without understanding his real style and manner" (Akhavān 1990: 65). Akhavān called this group "fake friends" (65) and dubbed their poetic style "mistakes and careless entertainments of Neinanboon Neinanboonis (namby-pumby fellows)" (65).

The discourse of revolutionary and rhetorical/propagandist literature: Although the introduction of social and political themes that began in the constitutional period brought new content into poetry, it gave rise to rhetorical/propagandist literature, in the thirties and after, the translation of European works and the growth of Marxist ideas, "resulted in the formation of partisan critique and directed attention to social realism" (Amankhāni 2019: 495). However, in addition to these effects, its scope of influence in poetry led to the creation of the committed literary discourse. As they got closer to the guerrillas, critics and poets paid less attention to aesthetic issues, and their attention was usually focused on the works' content and theme, and later on the poet and writer's worldview. This idea prevailed to the point that Pūr-Qomi believed that "poetry could use slogans if necessary" (Pūr-Qomi 1976: 33), or Solṭān-Pūr considered "angry and horrible literature and theater as the society's requirement" (1970: 50). In this type of poetry that is devoid of literary aspects, the poet removed symbols and placed the theme of naked struggle at the poem's crux. Gol-Sorkhī was so affected by this type that he described poetry as "a means to stir up and seethe human resources to fight against the exploiters and looters" (1957: 36-37).

The discourse of lyrical literature: the group of poets that expressed personal feelings and distanced themselves from society's fabric was another competing discourse in this period. "These poets started composing romantic and emotional poems and limited themselves to that area" (Hasanli 2007: 14). This type of non-political romanticism- mainly about "physical love and in some cases erotic- is free from social concerns and revolutionary thoughts" (Zarqāni 2012: 342). Poetry and literature in this discourse suffice to express individual and personal feelings and always present the lyrical spirit in the personal imaginations.

Among these poetic discourses, another group consisted of those followers of Nimā's poetry, who defended his approach by insisting on Nimā's style and composing poems based on his technique. Ārash, Honar (Art), and Zendegi (Life) and Ketāb-e Jom'eh (The Book of Friday) were among the publications in which poets and fans of Nimā's style wrote. Akhavān-Sāles was one of these modernists and the most prominent defender of Nimāi poetry. He was introduced to the literary community as the greatest poet-critic and defender of Nimāi poetry for several decades and

published numerous articles. One of Akhavān's most important articles titled "A Kind of Meter in Modern Persian Poetry" was in defense of Nimā's approach, in response to and against the controversial article by Ali Dashti that was a critique of Nimā's poem "Vakdār" (Frog). Akhavān's article mainly discusses the beauty and evolution of meter in Nimā's poetry.

5-2. Highlighting the flaws of the oppositional poetic discourses and the positive aspects of Nimai's style and its mythologizing

In the discourse analysis from Laclau and Mouffe's perspective, discourses are always in conflict with their rivals, and the conflicting atmosphere and the contradictions created between them cause rivalry. Accordingly, Akhavān faces three opposing fronts in defending Nimā's approach; 1. Traditionalists who work in two groups: a. lyricists and prisoners of their inner feelings - in Akhavān's words, the commitment-evaders – b. poets involved in the ancient rhetoric; 2. the New Wave and (Movj-e No) the Volume Poetry: the modernists who, from Akhavān's point of view, have misled Nimā's style and do not have a correct understanding of the mission and content of Nimā's poet; 3. A group that fused art with non-artistic elements and removed poetry from its literary originality, although they had social and popular tendencies.

Akhavān's first approach in criticizing and rejecting rival discourses was to emphasize poetic content and thought. Akhavān, "a social poet and one of the pioneers of neo-epic poetry in contemporary literature" (Zarrin-kūb 1979: 169), believes that art has a purpose, duty, and mission like other human activities and considers literature as a duteous art. He emphasizes that literature requires social and moral obligation and assumes that a leading work "has social and human effects"(Akhavān-Sāles 2033: 335-336). Akhavān regards artists and poets as "the spokesmen and mouthpieces of their time" (Akhavān-Sāles 1969: 148) and believes that "the poem that is the product of human impatience in the light of the consciousness of prophecy, cannot be elusive and uncommitted" (411-412). He considers the only original poetry as "social poetry that also has political aspects" (Akhavān-Sāles 2003: 217). As the leader and founder of the poetic discourse that Akhavān supports, Nimā Yūshij also emphasized the poet's mission and the poem's content. He stated that "the poet and artist is someone who is the extract of his time" (Nimā Yūshij 1976: 84) and a poem is "the answer to demands," so, the nature of poetry is "connection with social issues and people's lives" (107-109) and he believed that "if a work of art was not influenced by the sociopolitical situation of its society, it would not be original" (18-19). Therefore, the followers of Nimāei poetry "assumed the poet's commitment and mission to his community and environment as one of the basic features of this type of poetry" (Torābi 1991: 19). They believed that "the aesthetics and art that are not used as a weapon against the oppressors and do not contribute to the people's welfare and improvement of the social and political situation are worthless and useless"

(Pūr-nāmdāreyān 1976: 28). This attitude prevailed to the extent that Ahmad Shāmlū issued "the statement of the social poetry of that time in his notebook Fresh Air (Havā-ye Tāzeh) within the piece "Poetry That Is Life" (Yāhaqi 2013: 110).

This social and committed view of literature and poetry in Nimā and his followers' thought is due to the social, historical, political, and cultural conditions of the period in which they lived, and Akhavān was influenced by and confined in such discourse. In the three decades leading up to the Islamic Revolution, Iran's socio-political, cultural, and literary society underwent extensive changes, and "literature, as a cultural phenomenon, affected society" (Dorosti 2002: 23). So, writers, poets, and artists were affected by the climatic, cultural, political, social, and economic conditions of their time. In short, what has caused the formation of a committed and social view of art and literature in the minds of poets and writers of this period, especially Nimā and Akhavān, are: the connection between society and literature and the reflection of social and political issues in poetry, the effects of ideas proposed in the "First Congress of Writers" on the thoughts of poets and writers, translation of Western writers' works and the influence of their teachings on Iranian intellectuals and poets that led to the spread of the discourse of committed and social literature and the publication of numerous articles in this field, formation and spread of the Leftist thought and Tudeh Party -the Iranian communist party- and the activities of intellectuals and artists in this party, and the expansion and growth of magazines and publications affiliated to this party in order to hegemonize the ideas and ideologies of the party, literary critics, and the spread of social and committed critical approach to art and poetry.

It is based on this social-committed view of Akhavān to the content of literature and poetry that he considered Nimāi poetry," which is assumed as the harbinger of socio-political poetry" (Shafie'i-kadkani 2001: 55-56), to be the superior poetry and defended it. Akhavān also critiqued the classical era's odes and praise poetry, the beautiful Indian style poetry, and the New Wave (Movj-e No) poetry and volume poetry. In his critique of classical poetry, he used the term "fusion and pollution" (Akhavān-Sāles 1990: 33-35) (Āmīkhtegī va Ālūdegī) and believed that pure poetry was very rare in our past literary heritage. Akhavān considered the classical poets' works to have been polluted because they were pieces in praise of courtiers and kings and believed that a significant percentage of the poems of our past, i.e., about 95% of the works of poets such as Khāqāni, Anvari, 'Onṣori, and Farrokhi, was dedicated to hymns. So, in terms of poetic value, i.e., beauty and delicate humane aspects, these works were worthless. According to him, many elements are involved in such poems, and they do not have the essence of poetry. Moreover, in these poems, the balance between the content, thought (intellectual backbone), expression, and finding the correct form of expression, inducing emotions, and registering spiritual moments (which is the basis of poetry) has not been preserved.

Although Akhavān presumes poetry as "one of the aesthetic currents"

(Akhavān-Sāles 1993: 14), he believes that poetry is written not only for the poet himself but also "for the people, history, and time, and it should be given to others" (15). He does not accept the mere presentation of images and meaningless beautiful poetry in his poetic, intellectual, and critical system. Likewise, in his critique of the Indian-style (Sabk-e Hendi) poetry, Akhavān supposes that this style's pitfall is the poets' ignorance of the sublime social and human thought in their poems. Accordingly, he warns us, "beware! think of finding a sign of fulfilling the human mission and communicating the meaning that has a solid basis in intellectual perspectives and philosophy" (Akhavān-Sāles 1994: 225). Akhavān regards the current of the New Wave (Movj-e No) poetry and Volume Poetry as the "filth" (Kesāfat- Kari) that "emptied our poetry of its own content" (404) due to their lack of socio-human content.

Akhavān is one of those poets who deduced the message of "humanity" (Yāhaqi 2013: 90) from Nimā's and believes that Nimā has given love, which is itself an individual tendency, a social aspect by eliminating the issue of individuality in his poems. From this perspective, Akhavān, in the epilogue of Az Eīn Avestā, depending on the types of "I," which he distinguishes as personal, social, and superhuman, in the literary work and poems, considers a successful poem the one which is not restricted to the poet's "ego" that only recounts the personal emotions of the poet. In this regard, he rejected the type of poetry in the realm of lyrical literature; this is the poetry related to the poet's personal feelings, neglecting the audience, and centered on the sender or the personal "I." Akhavān negates the mere composition of love themes and the poet's attention to trivial matters; he calls that type of poetry "jabbering and howling (Zer-Zer Karkan va Zozeh Keshidan) for mean personal purposes, and despicable private affairs" (Akhavān-Sāles 1955: 125-126) and considers it as the "lowest type of art" (75). Accordingly, he maintains that "there are much more significant and more outstanding issues in the world with which the poet must deal" (Akhavān-Sāles 1994: 33-34).

Akhavān found indifference to the people and society's vernacular and their issues and problems the missing element of these discourses and introduced the central thought in such works as "Gold" (Zar). He gave credence and preference to the content and believes that a "work's originality depends on its thought and content, and its form is at the second level of priority" (Akhavān-Sāles 2003: 50) . Akhavān rejects lyrical poetry's discourse, the hymns (Madayeh) of the classical poetry, the Indian style, and the New Wave (Movj-e No) poetry due to their content negligence. He asserts that Nimā had realized this issue and thus managed to free poetry from the trap of praising certain classes, focusing on the poet's ego, and meaninglessness. So, by composing poems related to problems, society, and people's needs, he used poetry as a means to serve the community and humanity.

Akhavān's attention to and emphasis of the content of Nimā's poetry has never meant ignoring the aesthetic aspects. Although he considers social poetry to be the

most valuable type, he assumes that "it should distance itself from slogans" (93). In his defense of Nimāi's social and committed poetry, Akhavān is also aware of the aesthetics and the artistic aspects of literature. He believes that literature should rise from the society with a beautiful and literary language and coordinate thought with artistic feeling and expression; it should also avoid propagandism. In criticizing the constitutional period's social and political poetry and the guerrilla poetry of the two decades prior to the revolution, Akhavān states that "those poems were not poetic; actually, they were merely rhetorical/propagandist" (Akhavān-Sāles 1990: 43). In fact, the politics of the time and even "news" became the central elements in poetry. Therefore, that literature did not have poetry; it was devoid of symbolism, irony, and beautiful aspects of poetry; its language and expression were crude and rudimentary, and due to the predominance of the mental aspect, it was artistically worthless. From Akhavān's point of view, Nimā is a painter of meaning in his poetry, not its reporter, and he was able to turn "social and political slogans" into "social and political poetry" employing a mature and perfect language" (34-37). In Nimā's poetry, making the issues audible has decreased the role and effectiveness of the mind. "His poetry aims not to communicate mentalities in the form of news but to show objective images" (247).

The burliest and most vigorous opponents of Nimāei poetry are the traditionalists. Traditionalists couldn't bear breaking the rules that were considered the basis of poetry in the ancient books of rhetoric; they mocked Nimā and dubbed his poetry temporary and dying. Against the traditionalists were innovators and followers of Nimā who "believed that classical Persian poetry suffered from stasis and inanition" (Nūri 2006: 41). They thought that "classical Iranian literature - particularly poetry- no longer has the power and competence to define contemporary social life with all its complexities and contradictions" (Areyan-pūr 1994: 569) and claimed that "new content requires new poetry and methods" (Nūri-'Alā 1969: 121).

Akhavān had to cling to his knowledge of classical rhetoric to persuade these opponents, that is, citing the same science by which Nimā's opponents condemned him. He had to prove that Nimā's work aimed not to destroy poetry but to flourish and enrich it. He considers Nimā's first innovation, which is the most significant of all his innovations, to be related to his poems' meter, accompanied by breaking the millennial structure of Persian prosody. The main feature of classical poetry from the perspective of rhetoricians is meter and rhyme. The ancients generally called poetry "rhythmic and rhymed speech" By quoting from classical poetry and bringing various pieces of evidence from it, Akhavān proved that the poet's adherence to the fixed meter and rhyme and balance of prosodic elements causes the following defects in the poem: redundancy and at times ellipsis, falling from the natural state and normal tone, the disproportionality of the tone to the changes in poetic moods and scenes, and making grammatical and linguistic errors in poetry. He extended his critique to the extent that he covered the works of great poets such as Ferdowsi.

On the other hand, by quoting Nimā's poetry and its analysis and interpretation, he indicated that Nimāi poetry eliminated those shortcomings by not limiting itself to the prosodic elements' balance and rhyme's fixed place. That means he made meter a function of meaning, and by changing the meter in the poem, he removed redundancy from it. This innovation of Nimā made speech natural and more effective and resulted in the harmony of meter's verbal attraction and quantity. Nimā used rhyme at the end of poetic sentences instead of the fixed places to terminate the lines, hint at the reader, beautify the speech, make associations, give visual and auditory pleasure, and create balance and symmetry" (Akhavān-Sāles 1990: 76).

Akhavān pointed out that the other flaw of classical poetry is the lack of harmony and compound structures, which is due to prioritizing rhyme over the meaning of the poem. That deficiency results in the prevalence of artificiality and form over poetic feeling and creativity (disregard for inspiration and induction in classical poetry) and imbalance in the poem. From Akhavān's point of view, this caused "each line to surf in a different world from the lines preceding and proceeding it, and to make the poem controlled by the previous rhymes; that is, instead of a harmonious, lively system and organism, confusing and futile sophistry should prevail in poetry" (260-261). According to Akhavān, "Nimā noticed the imbalance of meaning and matter in classical poetry and solved this problem by creating his own style and method" (233). Nimā utilized all the elements and components of poetry as tools to serve the meaning, convey the concept better, and induce his senses as fully as possible. He paid full attention to the proportion and harmony of all the elements such that he composed a poem as a complete artistic creation whose details can neither be reduced nor increased (271)

According to what was mentioned previously, amid the poetic uproar and controversy after the emergence of Nimā, Akhavān, as a representative of Nimāei poetry's discourse, introduced Nimā's discourse and style as a mythical structure that has its roots in ancient poetry. This style eliminated the defects that disturbed classical poetry's beauty, eloquence, and content. Thus, Akhavān proved that Nimā created a new system and method in poetry with a remarkable ability of expression and candor regarding society's needs and problems. Akhavān did so by deconstructing and destabilizing the rival discourse systems and highlighting their aesthetic and content defects. In the field of discourse conflicts, the discourse that is more powerful in hegemonizing itself by highlighting its desired signifiers and marginalizing and deconstructing the rival system of meanings and signifiers strives to maintain its power and hegemony.

Akhavān considers "Nimā Yūshij as the savior of Persian poetry; he believes that his revolution and change of the state of mind is a prescription for recovery, healing, movement, and vitality for the sick and stuck Persian poetry (55).

What is worth pondering is the question: what strategy Akhavān used in defending Nimā's poetry that convinced the staunch opponents of Nimāei poetry, and

what was the secret of his success? The first point was that Akhavān did not wholly break his ties with the tradition of Persian poetry. He paid attention to the historical, cultural, and literary context of his society. In his era, the time's turbulence engulfed all areas of society, politics, culture, art, and literature. The conflict between tradition and modernity, which had begun many years ago, manifested itself not only in people's lifestyles but also in the field of art and literature. The emergence of Nimā as the innovator of the New poetry and breaker and violator of the millennial structure of Persian poetry is the primary manifestation of confronting tradition in the field of poetry. The different and contradictory reactions of the poetry and art community were due to the literary society's discrepancies and intellectual contradictions. Akhavān's attention to the fact that any new and avant-garde phenomenon must emerge in the appropriate intellectual context and worldview and his belief that the necessary ground for its understanding should be provided made him cling to both edges of tradition and modernity in his defense of Nimā. Nimā states that he has been influenced by classical literature and Western literature in a new way. In this regard, he says that:

> "several people in the world have had a profound influence on me, first Neẓāmi, then Ḥāfeẓ, Dānte, Lermontov, the Russian poet Pushkin. Among the Western poets, the one who affected me was 'Hugo' in terms of psychology and narration, 'Stephen Mallarmé' in his narrations from the inside and the rest were marginalized, even if Alfred de Musset is among the latter group" (Ṭāhbāz 1989: 139).

However, Nimā was unable to make the connection between tradition and modernity in defense of his own style. Having perceived this fact about Nimā, Akhavān did what Nimā was incapable of doing. As Shafi'e Kadkani states, Akhavān's work was "a great discovery in understanding the music of Nimā's poetry; this was what Nimā would not have been able to do so well even though he wanted to explain it (Shafie'i-kadkani 2011: 92-93). Akhavān found out that the Iranian's mentality had not yet been able to free itself entirely from the millennial poetic tradition; thus, he preferred to introduce Nimā's style by not a total break from traditional poetry so that traditionalists would accept it.

Therefore, Akhavān defended Nimā based on his knowledge of classical poetry's principles and basics and his credit and acceptance among traditionalists. In his most important articles in Nimā's defense, Akhavān always sought the roots and intellectual and formal themes of Nimā's innovations in Iran's past literary and cultural system. He expatiates in detail that Nimā's former roots are in his innovations "Gāthās (Zoroastrian Hymns), Mostazāds (a classical Persian verse), songs, ancient dirges, proverbs, ballads, acrostic poems, and dialogue poems" (Akhavān-Sāles 1990: 147-194). Moreover, in the article "A Kind of Meter in Modern Persian Poetry," going through Nima's meter ultimately, Akhavān introduces it as the continuation of

the prosodic meters of classical Persian poetry. He writes, "this type of meter, which some called broken, is not a wonder and enemy of other gods, it is just a metric type that has been adapted from the ancient meters. However, it is perfect and does not have some of the defects and shortcomings of other types" (106).

Thus, Akhavān consciously and intentionally endeavored to convince a large number of traditionalists by cross-referencing to ancient literary and poetic traditions, emphasizing their basics and principles, and adapting Nimā's method to them. What Amīn-pūr says about Akhavān's approach is correct and persuasive. He asseverates that

> "The most effective way to accept and spread innovation in the so-called traditional societies is not to reject traditions and oppose them completely, but to adapt innovations to tradition and provide an interpretation and a meaning of these innovations that fit the previous values and rules" (Amīn-pūr 2013: 471).

On the other hand, Akhavān's tendency to compose poetry in the classical style in his first collection (Arghann) and last collection of poems (To Rā Ay Kohan Būm-o Bar Dūst Dāram) insinuates his emotional attachment to classical poetry. Nevertheless, he expresses this style's flaws in his articles. This duality in thought and action is due to the fact that Akhavān did not break with tradition totally, and it indicates that he could not free himself from the trap and attraction of traditional poetry utterly. In this regard, he is the prototype of the members of his society. Jahān-beglū, in the introduction to his book Iran Between Tradition and Modernity, believes that

> "The Iranian man is a person who is neither completely traditional nor absolutely modern. On the one hand, his eye is on the modern world, and on the other hand, on the traditional world. For this reason, he belongs neither to the world of tradition nor to modernity. He tries to be modern because he wants to be an embodiment of his time, but at the same time, he is a traditional person and adheres to traditional norms and standards " (Jahān-beglū 2008: 10).

Although in his defense of Nimā's poetry Akhavān acknowledges the superiority of the two aspects of structure and content in Nimā's poetry over those of classical poetry, his renewed desire to compose in the traditional manner stems from the contradictions in Iranian society and the poet's inner conflict in his complete acceptance of modernity. It can be concluded that this dichotomy in Akhavān's theories somehow reflects the view of the Iranian public that is stuck in the challenge of tradition and modernity and oscillates between these two categories. Akhavān was finally able to reconcile these two opposing components and attract the attention of the opponents of Nimā's poetry. In other words, in his theories, Akhavān was the representative of his society, his historical context, and his milieu, and thus, he took the middle path. He had to do so because if he were an extremist, like Taqi Ra'fat,

who violated the entire ancient history, he would have provoked and aggravated the oppositions and enmities. In expressing his views in Nimā's defense, Akhavān is also involved in the struggle between tradition and modernity in his mind and thought. In all his arguments on defending Nimā, Akhavān tried to present the roots of Nimā's innovations in traditional poetry.

On the other hand, in his theories, Akhavān has always regarded classical rhetoric to the extent that he never assumes the Blank verse as a poem. Accordingly, he says that based on the classical principles, he does " not consider an unrhymed verse to be a complete poem ... meter is an inseparable part and the dividing line between proper poetry and common poetry" (Akhavān Sāles 2003: 72). In fact, Akhavān is also stuck in the oscillation between tradition and modernity in his theories.

Another reason for Akhavān's defense of Nimāei poetry was his confinement to his time's dominant partisan ideas and ideologies. In the thirties, the prevalence of contradictory and sometimes conflicting political and social views and the tendency of artists and poets to the leftist ideology and Marxist thoughts raised the issue of commitment and social etiquette. With his leftist tendencies and belief in social and committed literature, Akhavān-Sāles considers Nimā's poetry as a representation of social, popular poetry arising from the needs of the society. So, in the struggle between the commitment-oriented group and the followers of art for art's sake, Akhavān felt the moral obligation to defend Nimā. From this perspective, Akhavān castigated and rejected classical poetry during this period, although he was also one of the proponents and fans of classical poetry. Therefore, when the debates subsided, and Nimāei poetry passed through the transition period and stabilized, Akhavān no longer followed that approach to classical texts. Again, he composed poetry in the classical style.

6. Conclusion

As a prominent poet and theorist in contemporary poetry, Mehdi Akhavān Sāles defended Nimā Yūshij's style fervently and thoroughly in a period of his life. The activity and presence of different and conflicting poetic discourses during Akhavān's time created a hostile atmosphere in the field of art and poetry, which caused some groups to publish articles in self-defense to prove their legitimacy by using the magazines under their protection. Undoubtedly, one of the critical factors in Akhavān's defense of Nimā's style is the emphasis on a content-based approach due to the social, political, and historical conditions of the period in question (Iran's thirties and forties). During this period, the growth of political ideas and insights among poets and writers led to the discussion of commitment and exigency in art and literature, which resulted in ideological discrepancies and rivalries between the two groups of non-committed artists and Nimā's followers, who preferred social and committed poetry and art. On the other hand, Akhavān did not consider the mere

expression of social and committed poems as the distinguishing feature of Nima's poetry. By proving the aesthetic aspects of Nimā's poetic discourse, he introduced his poetry as genuine art in terms of form and content. Akhavān's approach in defending Nimā Yūshij's style includes showing the weakness of the form and content of the rival poetic discourse system in order to deconstruct, challenge, and reject it and introducing Nimā Yūshij's style as a mythical structure, free from the content and aesthetic flaws of the other poetic discourses. Akhavān further expatiates that Nimā's mythical structure has a richer rhetorical ability and a greater potential to express the needs and problems of his society.

The secret of Akhavān's success in defending and establishing Nimāi poetry against traditionalists, in addition to his expertise in and knowledge of rhetoric and the principles and composition of traditional poetry, is due to his attention to the intellectual and cultural milieu and the society. Having realized that the poetic community could not completely break with the rhetorical aspects of classical poetry, in his defense, Akhavān tried to investigate the roots of Nimā's innovations in literary traditions and classical poetry. So, he proves that Nimā's poetry is on the traditional poetry's side and has never severed from it. Therefore, Akhavān's attention to creating the connection between tradition and modernity in poetry was due to his correct understanding and knowledge of the worldview of the poets and critics of his time. Therefore, since every discourse is affected by the cultural, social, and political components of its period, both Nimā, as the father of Persian New Poetry, and Akhavān, as the greatest defender of New Poetry, are influenced by context and the cultural atmosphere of their era including the translation of Western poets and writers' works, the expansion and growth of magazines and publications, literary critics, and the spread of social and committed critical approach to art and poetry. Akhavān's defense of Nimāi's poetry emphasizes its significance in showcasing Nimai's unique style and method. Nimāei's poetry started new poetic trends and generations inspired by his innovative approach and literary revolution. This paved the way for the rise of exceptional poets and works in the realm of contemporary Iranian literature.

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Endnotes

1 One of the most important developments was the translation of Western literary works and the exposure of poets and writers to the poetry of American and European poets. The increase in magazines and publications also played a significant role in changing the attitudes of poets and writers during this period. For more information, see "Advār-e Sh'er-e Fārsi az Mashrotīyat tā Soqūt-e Saltanat" by Mohammad Rezā Shafi'ei Kadkani (pages 41-42) and "Joyebār-e Lahzeh-hā (Adabeyāt-e Mo'aser Fārsi: Nazm va Nasr)" by Mohammad Ja'far Yāhaqi (pages 26-29) .

2 . . For more information, see "Joyebār-e Lahzeh-hā (Adabeyāt-e Mo'aser Fārsi: Nazm va Nasr)" by Mohammad Ja'far Yāhaqi (pages 26-36)

3 . The influence of European poetry on Nimāj's poetic style is significant ,with many critics believing that he was influenced by French poets and romanticism in his book" mythology". For further reading ,refer to :Ja'fari ,M .2007 .Sīr-e Romāntism dar Irān :Az Mashrotīyat ta Nimā .Tehran :Markaz ,page ,200 Zarīnkoob ,A .H .1973 .Na Sharqī ,Na Gharbī -Ensānī. Tehran :Amir-Kabir ,(312 :Arianpour ,Y .2008 .Az Sabā tā Nimā ,Tehran :Zavār 471 :

4 . The above categories are based on Akhavān's views published in his articles and books. The author of this article has provided explanations to make readers more familiar with these poetic discourses. It must be mentioned that although some poets with leftist tendencies have also written lyric poetry, Akhavān has focused on poetry in general, content and then style.

5 . The controversy between Taqi Raf'at and Mohammad-Taqi Bahār: For more information, refer to the books: Zarrin-kūb, Hamid, Chashm-Andāz-e Sh'er No-e Fārsi; Moqadameh-ye bar Sh'er No, pp. 33-42, also Yahyā Arian-pūr, Az Nimā Ta Rūzegār-e Mā, pp. 572-574, and Ismā'il Nūri-'Alā, Ṣovar va Asbāb dar Sh'er-e Emrūz Iran, 125-129

6 . For further reading, refer to: Zarrin-kūb, Hamid, Chashm-Andāz-e Sh'er No-e Fārsi; Moqadameh-ye bar Sh'er No, pp. 78-122

7 . Articles such as 1: " Darbāreh-ye She'r-hā-ei ke Mā Montasher Mikonīm, *Dar Rāh-e Honar, Esfand 1334 (March 1953)",* 2: "Sanjesh Va Dāvari, Dar Rāh-e Honar, Ordībehesht 1334 (May 1953), 3: "No'ei Vazn Dar She'r-e Fārsi), Dar Rāh-e Honar, Khordād 1334 (June 1953)", 4: " Darbāreh-ye Zamin, Honar Va Adab-e Emrūz), winter, 1334 (1953), 5: " Gar to Shāh-e Shā'erani, Man Khodā-ye Shā'erānam), Bāmshād, Khordād-Mordād 1335 (June-August,1954) 6: " Jazireh-ei Dar Khoshki), Iran-e Mā, Shahrīvar, 1335 (September1954), 7: " Dam-zadani Chand Dar Havā-ye Tāzeh), Newspaper Ṣobḥ-e Jahān, Mordād, 1336 (August 1955) and 8: " Yek Sokhan Darbāreh-ye Ash'ari ke Nimā be Shiveh-ye Qodamā Sorūdeh Ast)", Ṣadaf, Farvardin, 1337 (April 1956)

8 . It is a "kind of Nimāi poem with social, philosophical, and enlightening content. Its purpose is to enhance artistic and social perception and often conveys a social and human message. In this type of poetry, the individual's problem disappears, and the central concern is society. So, it is a type of social poetry" (Zarrin-kūb, Chashm-Andāz-e Sh'er No-e Fārsi;

Moqadameh-ye bar Sh‘er No, 123-124).

9 . The first Congress of Iranian Writers (Nakhostein Kongereh-e Nevisandegān-e Iran), one of the most important cultural and artistic events in Iran, was held in July 1958 at the invitation of the Iranian-Soviet Cultural Relations Association. Many Iranian writers, poets and researchers attended the congress. “In this congress, the left discourse managed to present its political message with more power. Most of the poems read by leftist poets were about the working class, socialism, or social critique” Talattof, Politics of Writing in Iran: A History of Modern Persian Literature, Translated by Mehrak Kamāli, 138.

10 . Here are some of these books and articles:

Moṣṭafā Raḥimi, Honarmand va Zamān Ou, 1345 [1966].

“The responsibility of the author”, A part of the text of the speech of Jean-Paul Sartre, translated by Hamid Mohammadi, *Ārash Magazine, No. 7, Aban 1342 [1963], pp. 219-226.*

Dārūsh Ashūri, “Ta‘ahod, *Ārash Magazine, No. 9, Aban 1343 [November 1964], pp. 44-46.*

George Duhamel, “Ayandeh-ye Adabeyāt”, translated by Ali Akbar Kasmāei, *Sokhan Magazine, No. 13, Mehr va Abān 1341 [October and November and 1962], pp. 730-737.*

Maurice Cranston, “Sartre, Jean Paul”, translated by Manouchehr Bozūrgmehr, *Sokhan Magazine, No. 2, 13th volume,Khordād 1341 [June 1962], pp. 174-186. The continuation of this article, which appears in the next issue (Sokhan Magazine, Volume 13, Tir 1341 [July 1962], pp. 280-290), quotes and expresses Sartre’s views on human originality, freedom and art, and analyzes his views and literary works.*

“Realism Dar Adabeyāt va Honar”, Clarette’s conversation with Jean-Paul Sartre, translated by Houshang Ṭāheri [Translated from the first issue of the *Kursbuch magazine], Arash Magazine, Volume 2, No 4, Summer 1345 [1966], pp. 125-142.*

Moṣtafā Rahīmi, “Dar Jostejo-ye Bashareyat-ei Bi- Neqab”, *Ārash Magazine, No. 9, Aban 1344 (November 1965), pp. 24-33.*

Darūsh Ashūri, “Moshkel-e Honarmand-e Emrūz”, *Ārash Magazine, Volume 2, No 3, Aban 1345 (November 1966), pp. 120-127.*

N. Ebrāhimi, “Mohreh-ye Mār va Masūleyat-e Nevisandeh “, *Payām-e Novin Magazine, Volume 8, No 2 (86), Khordād 1345 (June 1966), pp. 81-85.*

Amīr Hossein Āreyan-pūr, “sh’er, Resālat-e Shā’er va Zamineh-ye Ejtemā’ei *“, Māh- nāmeh-ye Ferdowsi, Shahrīvar 1346 (September 1967), pp. 24-30.*

Ismā’il Nūri A’lā, “Arzesh-hā-ye Ejtemā’-ei Sh’er”, *Ārash Magazine, No. 17, Ordībehesht and Khordād 1347 (May and June 1968), pp. 83-99.*

11 . Having been contributing to this party, participating in political activities, and imprisoned, Akhavān-Sāles also writes about his party and group tendencies: “After entering Tehran, the dominant atmosphere was leftist, and I had leftist, humanitarian tendencies and

paid attention to people and their people's lives as well as poverty and opulence and asked why it is so" (Kākhi 2003: 455).

12 . For further reading, refer to the article "Tahlīl-e Goftemāni Adabeyāt-e Mota'ahed va Ejtemā'ei bā Tekyeh bar Nazargāh-e Akhavān- Sāles," Kulthum Miriasl and Maryam Musharraf, *Fasl-nāmeh Pazhohesh Zabān va Adabeyāt-e Fārsi, No. 53, Summer 1398 (2020), pp 110-115.*

13 . Yāhaqi refers to the phrase "humanity" as a poem whose content reflects the problems and needs of the masses and is a committed and social literature.

14 . For further reading, refer to Beda't-hā va Badāy'e' Nimā Yūshij, 40-44.

15 . At the Congress of the First Writers of Iran, Ḥamidi Shirāzi, who was one of the most staunch opponents of Nimā's poetry, mocked Nimā in a poem. For further reading, refer to Kamāndār-e Bozorg-e Kūhestān: Zendegi va She'r-e NimāYūshij, Sirūs Ṭāhbāz, Third Edition, Tehran: 2008, pp. 436-437.

16 . For further reading, refer to:

Shams-Qays Rāzi, Al-Mo'jam, 147

Ibn Khaldūn, Moqadameh, vol. II, 365.

Naṣir Al-Din Al-Tūsi, Asās-Al-Eqtebās,586.

Naṣir-Al-Din Tūsi, Me'yār-Al- Ash'ar, 5-12.

Ibn Sinā, Shafā, 23.

Al-Sakāki, Meftāh-Al-Olūm, 515.

Qudāmeh Ibn Ja'far,Naqd-Al-Sh'er, 3.

Ahmad Bin Omar Bin Ali Neẓmāi Samarqandi, Chahār Maqāleh, 42-84.

Farābi also has two short treatises on poetry, which Mohammad Taqi Dānesh-pazhūh has compiled in the collection of Manṭeqiyāt-e Farabi under these two titles: Maqaleg Fi Qavānin Sena'at-Al-Sho'rā and Ketāb- Al-Sh'er

17 . For further reading, refer to: Akhavān-Sāles, Beda't-hā va Badāy'e' Nimā Yūshij,71-81.

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