

# Examining the Aspects of Music and Its Importance in the Poems of Mehdi Akhavan Sales

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**Abstract**— *This research provides an in-depth analysis of the musical aspects of Mehdi Akhavan Sales' innovative poetry. Focusing on three main areas; external music (meters), lateral music (rhyme and radif), and internal music (sound and meaning), this article explores the role and importance of these elements in the structure and transmission of Akhavan's poetic concepts. In particular, in the section on internal music, by providing definitions and examining the most frequently used verbal and spiritual devices, it is emphasized how they affect the message of the poem. The aim is to clarify the vital role of music in Akhavan's poetry as one of the most prominent contemporary Iranian poets. This research aims to answer the following questions using a descriptive-analytical method: 1- What meter and rhyme patterns are used in Akhavan Sales' free verse poems and how have these choices affected the external and accompanying music of his compositions? 2- How do the verbal and spiritual devices (internal music) in Akhavan Sales' poems contribute to the musical richness and the transmission of his deep poetic themes? The research findings indicate that Akhavan Sales, by creatively utilizing prosodic meters and also making innovative changes in rhyme and radif, has created a special music in the form of his free verse that distinguishes his poetic identity. The strategic use of widely used literary devices such as metaphor, simile, pun, and repetition in Akhavan's poems has not only contributed to the aesthetics of his words, but has also been an effective tool for transmitting his emotions, social, and philosophical themes.*

**Keywords**— *Mehdi Akhavan Sales, poetry music, meter, rhyme and radif, inner music.*

## I. INTRODUCTION

The discussions related to the music of Mehdi Akhavan Sales' poetry in this article consist of three general areas: meter, rhyme and radif (lateral music), and internal music. In the meter section, definitions related to meter and an introduction to its importance in free (half) poetry are examined. Also, the use of poetic meters in Akhavan's poetry collection, including his seven poems, are analyzed and their frequency is presented. In the rhyme section, discussions are raised about the role of rhyme and radif in Akhavan's poetry. In the internal music section, the most widely used and influential verbal and spiritual devices are discussed. In this section, a brief definition of literary devices is presented, which is mainly based on the contents of the book "Arts of Rhetoric and Literary Crafts" by Professor Allameh Jalal al-Din Homaei. For a better understanding, some of the devices and the words or phrases in question are highlighted so that the reader can understand the subject in question. It should be noted that due to the size of the article, the study of the traditional poetry collections of Akhavan has been omitted, though occasional references to his traditional poems are made for comparative purposes when relevant to understanding his musical innovations. This study aims to show how these musical components provide a platform for the deeper transmission of themes and emotions in Akhavan's poems. Inner music, especially relying on spiritual arrangements, plays a key role in creating the epic and lyrical spaces of his poetry. Also, the study of these components in Akhavan's Nimai'i poems establishes his position as one of the pioneers of this style in contemporary Iranian poetry. A correct understanding of this music opens a new window to understanding the hidden semantic and artistic layers of his works.

Mehdi Akhavan Sales (1929-1990), known as one of the most prominent figures of contemporary Iranian poetry, was a student and follower of Nima Yushij, the founder of Persian free verse. His poetry is characterized by a unique combination of classical prosody and modern themes, often expressing despair, social criticism, and philosophical contemplation.

## II. BACKGROUND

Regarding the present study titled "Investigating the Aspects of Music and Its Importance in the Poems of Akhavan Sales," no independent and comprehensive studies have been conducted so far, and only limited case studies and research have been conducted on this subject. Therefore, the present study has been conducted in line with this existing necessity. The studies that were used as sources in this study and are relevant to the content of the present study are introduced below:

- Adel Sawaedi and Afsaneh Ghayem (2023/1402 AH), *Investigating the Aspects of Music and Its Importance in the Poems of Akhavan Sales*
- Rezaee et al. (2016), *Investigating the Role of Repetition in the Music of Nimai'i Poems by Mehdi Akhavan Sales*
- Mohammad Zanganeh (2016), *Criticism and Study of the Background Music of Classical Poems by Mehdi Akhavan Sales*
- Mehdi Firouzian (2016), *Pathology of External Music in Nimai'i Poetry*
- Ziauddin Torabi (2000), *Musical Richness of Mehdi Akhavan Sales' Poetry*
- Mohammad Khaghani and Ruhollah Motlabi (2010), *New Poetry Metrics in Arabic and Persian Literature*

Music in the poems of Akhavan Sales, beyond being melodious, is a tool for conveying sense and giving depth to social concepts. Examining this aspect shows how meter and rhyme are linked to the modern content of poetry. The necessity of this research lies in better understanding the innovations of Akhavan Sales in breaking traditional molds. This study helps to measure the impact of verbal music on the understanding of the contemporary audience. Also, analyzing the internal rhythms of poetry reveals hidden layers of meaning to researchers. Without considering the musical dimension, the analysis of the poems of Akhavan Sales will remain incomplete and superficial. Therefore, this research is an important step in more accurately understanding the place of Akhavan Sales in contemporary Iranian literature.

## III. EXTERNAL MUSIC: METER

To understand the meaning and concept of meter, it is necessary to pay attention to the following: a) The arrangement and proportion of sounds, in such a way that the sounds together form a single system and the listener or reader feels the words are coherent and harmonious. b) The concept of meter gains meaning through proportion in time. In other words, "if proportion occurs in time, it is called meter." c) Meter is a relative concept, and the structure of the words of each nation creates a type of poetic meter for them that cannot be matched with the poetic meter of other nations.

Considering what has been said, among the poems of different nations, the important meters are: a) Syllable meter b) Stressed or percussive meter c) Musical meter d) Prosodic meter. The poetic meter is related to the message and content of the poem. Perhaps the best definition of meter is: "It is a kind of proportion, a qualitative proportion resulting from the perception of unity among multiple components. If proportion occurs in space, it is called qarineh, and if it occurs in time, it is called meter." [1]

### 3.1 The Value and Importance of Meter in Nimai'i Free Poetry

What is certain is that Nima, as the founder of free poetry (Nimai'i), never violated the principles of meter, or according to some, he never disrupted or weakened the meter of Persian poetry. In this section, an attempt has been made to prove the necessity of meter for poetry with the help of Nima's and Akhavan's opinions. Nima's theorist Akhavan says: "I have not seen any verseless poetry by Nima, and he (Nima) believes that: 'Overall, we expect a specific verse from each piece, because the poet must use all the means of beauty. Verse is what forms and completes poetry. In my opinion, verseless poetry resembles a naked person. We know that clothing and makeup can add to a person's beauty. In this case, I consider verse to be necessary and inevitable, both according to the classical rules and according to the rules that create free poetry.'"

In response to those who call Nima's poetic meter "broken meter," Akhavan says: "This type of meter, which some have called 'broken meter,' is not a miraculous creation and an enemy of other creations, but rather it is a type of meter that is adapted from the same old meters and is perfect and does not have some of the shortcomings and defects of other types."

Regarding the importance of Nima's work, Akhavan says: "...The basic, logical, necessary, and very valuable work of Nima is that by taking inspiration from the meters and the main pillars of prosody meters, it has gained greater freedom and authority for the poet." Akhavan quotes Nima in this regard: "This is also a part of the parts of poetry. The basis of these meters is the same prosody. However, I do not want the prosody to dominate us, but rather, we should dominate the prosody according to our different moods and emotions."

Nima's main work and important change in ancient prosody was to remove the constraint of equality of elements, so that the poet could use elements less or more than usual, according to the emotional requirements and needs of his poem. Akhavan says about the result of Nima's work: "As we have seen, this innovation of Nima Yushij is not only destructive of the foundation of the work of the ancients and does not confuse the basis of prosody and rhyme, but is a logical expansion of their method, along with avoiding the constraints that hinder and taking advantage of their healthy veins and nerves. While this innovation does not take away those hundred and twenty meters from us, it multiplies the use of those meters, because it places each meter at the disposal of the poet in a way that does not change its special singing mode and its original rhythms and beats. It opens up a wide field of colorful meters, with all their ups and downs, before the poet, who is naturally rhythmic and has a creative flair. This is his work of expanding meters and multiplying them; and at this point in time, this historical movement is a liberating movement and a future-building and fruitful norm." [2]

Considering what has been stated, free poetry (Nimai'i) not only does not consider itself without the need for meter, but it has also created broader possibilities for greater and better use of the meters of Persian poetry.

### 3.2 Analyzing the Proportion of Meters to Content in the Poetry of Akhavan Sales

By carefully examining the meters that Akhavan Sales has chosen to compose his poems (both traditional and free), we find that he has made this choice with full awareness. We know that one of the characteristics of a talented poet is to use appropriate meters and rhythms to express different themes. In this regard, Hafez can be mentioned as an example, who was very careful in choosing meters that are appropriate to the content of the poem.

One of the important and influential factors on the poetry of poets is the time and period in which they live. Undoubtedly, the social environment and the prevailing conditions have had a direct impact on the poetry of poets. Akhavan Sales is no exception to this rule. He lived in a specific period; but his poetry has not been influenced only by that forty to fifty year period. It is true that he tasted failure and poverty from the beginning of his life and suffered a failure in love in his youth and later in life lost his young daughter in an accident, but his despair and hopelessness are not only the result of the specific period of his life; he has the bitter experience of the defeat of the national movement in his memory; he has had a difficult time with it throughout his life and has sometimes been dismissed from his job, exiled and imprisoned. Even his personality is a protesting and always dissatisfied personality. All of these have been influential reasons for Akhavan Sales' poetry, but they have not been all of it.

Akhavan Sales has found the roots of defeat; he is a poet who is familiar with Iranian history and tradition; he sees that most of the uprisings of the Iranian people have ended in defeat; it is as if there has been an invisible hand throughout history that has willed that the Iranian people should always taste defeat; he has found the roots of this historical pain. The motivations for the manifestation of defeat in his poetry are sometimes individual, sometimes social, sometimes political, and sometimes philosophical, and sometimes he has even generalized this thought to the entire world. He is a poet-narrator, and since he has reached this understanding of defeat, he narrates it for his society. In his own words: "I am a lamenter for my dead homeland." Perhaps this is why he even had a special view of the issue of religion; he was looking for a religion that could free humanity from this continuous defeat. Akhavan Sales is a poet who has experienced deep sorrow, and this sorrow is a symbolic state of despair and hopelessness that ripples through his poetry; poems such as "The Inscription," "The End of the Shahnameh," "The Barren," "Winter," and others are examples so obvious and abundant that there is no need to mention and explain them further.

With a statistical look, we find that Akhavan Sales has mostly used verses that express the theme of failure and despair and have the capacity to express these concepts in terms of rhythm and melody. For example, in his poems, he has used a particular meter thirteen times in the *Winter* collection, seven times in the *End of the Shahnameh* collection, eleven times in the *This Avesta* collection, sixteen times in the *Hell but Cold* collection, and twelve times in the *In the Small Yard of Autumn, in Prison* collection, which is an observation of this issue. The last word is that all the factors that have been mentioned have directly or indirectly brought the poet closer to this despair and hopelessness. He believes that despair is better than false and illusory hope; and this thought is reflected in his poetry, and the epithet "Hope" in his poem is only an unattainable dream that the poet has tried throughout his life not to be happy with, but to explore the roots of the eternal and incurable failure of man and express it in his poetry—a failure that leaves no room for hope.

#### IV. LATERAL MUSIC: RHYME AND RADIF IN THE POETRY OF AKHAVAN SALES

##### 4.1 Rhyme in Traditional and Free Poetry: Similarities and Differences

The necessity of rhyme in poetry is generally accepted by all poets and poetry lovers. As Nima, the founder of the free poetry style (understanding "free poetry" as opposed to traditional poetry, meaning poetry that does not follow the rules of traditional poetry but has meter and rhyme), says about rhyme: "If there is no rhyme, what will it be? Your empty bubble, poetry without rhyme is like a person without bones and meter without rhythm." [3] Therefore, in the following discussion, we do not intend to prove the necessity of rhyme in poetry; rather, we raise the question: Is the method of using rhyme in traditional and free poetry the same, or are there differences?

One of the main differences is that in traditional poetry, rhyme is introduced exactly where it has been previously designated, and the listener, when encountering traditional poetry, looks for rhyme in each verse like a child accustomed to regular meals. It is true that rhyme in a verse strengthens and consolidates the verse and, like a clamp, holds it in place, but after a while, it tires the listener due to repetition and monotony, and the effect of rhyme is reduced.

When encountering free verse, the reader finds the rhymes disrupted, and it is natural that he will initially make some excuses. To adapt to the new conditions, he is like a thirsty person in the desert who has to walk a path for a sip of water, and if he suddenly reaches water, he will enjoy it much better and be satisfied, and he will understand the real value of water better. Rhyme in free verse is like water in the desert, and it is for this reason that rhyme in free verse is so distinctive that it can never be compared to traditional poetry. Perhaps this is why some poets place the most key words in free verse in the place of rhyme, in order to emphasize them and make the rhyme bright and prominent.

##### Example from the *Winter* collection:

I am certain that there is no prophetic or imamic blood in my veins /  
Nor is there any khan or king's blood /  
The old man, Nadim, told me /  
That being without pride is not a sin [4]

This poem specifically highlights "not being from the lineage of a king is not a sin" through rhyme, in such a way that the reader feels satisfaction and pleasure at the end of the stanza, and it also gives unity to the poem.

##### Another example from the *This Avesta* collection:

With you is a drunken conversation /  
I am drunk and I know that I am /  
O all that is, are you also? [5]

Here again "drunken" and "being" are rhymed together and paired so beautifully that the reader unconsciously adds at the end of the poem "so drunk!"

The great danger that rhyme poses to the poet in traditional poetry is that he falls into the abyss of rhymes following the poet rather than the rhymes following the poet. We know that in free poetry, rhyme is at the poet's disposal and he uses it correctly wherever he deems necessary, and the more skillful the poet is, the better and more appropriately he will use rhymes.

But in traditional poetry, as soon as a few rhymes are composed, other rhymes are associated and it is possible for the poet to distance himself from the original by following rhymes. Perhaps this is why the themes of, for example, ghazals in Persian poetry are close to each other, and this is a great danger that threatens the poetry. In some cases, due to the frequent repetition of rhymes of the same family, the reader already recognizes the rhyme.

##### Example from the *Arghnoun* collection:

Be golden and be a golden wire /  
Be a seafarer and be a river /  
In this cage of sorrow, what a peacock, what a boom /

| Because the eternal path is, wherever...

Here the reader replaces the dot with the word "Buddha."

**Another example from the same book:**

| A crack from behind the sky and shone /

| Like a bloody tulip on the face...[6]

Here the reader replaces the dot with the word "sun."

There are many examples; one can open any of the traditional poetry collections and easily find examples, but here, since we are talking about the poetry of Akhavan Sales, the examples were also chosen from his poems. But in free verse, the poet does not fall into this trap, and thought can follow its natural course, and along the way, in the garden of rhymes, pick the flowers of its choice and adorn its poetry basket.

**4.2 The Role of Rhyme in Akhavan Sales' Poetry**

**4.2.1 The Influence of Rhyme on the Music of Poetry**

Undoubtedly, rhyme has a direct effect on the music of poetry, so the more common the rhyme letters, the greater this effect will be.

**Example from the *End of the Shahnameh* collection:**

| They will remain and drive them away /

| until their hearts are free from the love of the lowly earth /

| And the sky, this crystal dome with its distant roof /

| called them to its green meadows[7]

**4.2.2 Rhyme Proportion**

In traditional poetry, rhyme has a specific place, but in free verse, the poet determines this place for rhyme, so that the more skillful the poet is, the better he can place the jewel of rhyme on the ring of poetry. One of the points that must be observed in the rhyme of free verse poetry is to create a proportion between rhymes, so that the previous rhyme is ready to accept the next rhyme.

**Example from the *Winter* collection:**

| They do not want to answer the greeting, the heads are not in the grip /

| No one raises his head to answer and meet the friends /

| Hold on, except for the feet in front, he cannot /

| For the path is dark and slippery, /

| And if the hand of love reaches out to someone /

| Reluctantly, he brings his hand out of the embrace /

| Because the cold is fierce and burning[8]

**Example of not observing proportion, from the *This Avesta* collection:**

| Between knowing /

| and not knowing /

| As long as the world remains, there is a boundary /

| It has been so /

| Until the world was, there is.

This would have been better if either the last line rhymed with the third line ("As long as the world remains, there is a boundary"), or a line had been composed between the last and penultimate lines to make the rhyme more acceptable.

#### 4.2.3 Response to Expectation

When reading a poem, each rhyme creates an expectation in the reader that must be answered in the next rhyme. This type of response is clearly seen in couplets and quatrains, so that the rhyme of the fourth line should be the end of the expectation.

##### Two examples from the *This Avesta* collection:

Our sea has become dry and deserted /  
Today is bad and our tomorrow is even worse /  
The dark saddle of the devil's heart is a handful of attributes (anticipation) /  
Because the hereafter has become our world (answer) (Quatrain/90)

"... I will tell you the sorrow of my heart, cave! /  
Tell me, is there no longer any hope of salvation for me? (anticipation) /  
The voice answered in a plaintive voice: /  
... Yes, there is no more." [9]

#### 4.2.4 The Placement of Rhyme in Free Poetry

One of the problems of young poets in composing free verse poetry is how to recognize the right place of rhyme. Apart from the principle of proportion mentioned earlier and its direct connection with the beauty of the poem, in free verse poetry, rhyme depends on the subject of the poem and the rhyme also changes with the change of subject.

##### Example from the *Winter* collection:

"I am with you, oh... you /  
springs that pass through this passage! /  
With a look of all ease and sweetness and pride /  
drunk and in harmony with silence /  
you look at the earth and at time! /  
In this great plain /  
there was a small nameless spring /  
hidden in the dark house of the earth /  
at the dawn of a cold and black night /  
it opened its eyes to the world (Forgetfulness/70, first and second stanzas)

Therefore, where different subjects are placed at a short distance from each other, rhyme is not used. It is also better for rhyme to be at the end of a sentence, because a sentence is a single unit of the language system that conveys a complete concept. So the end of each sentence is a suitable place for rhyme to be placed, which ends with an emphasis on the rhyme of the sentence and conveys the intended concept.

##### Example from the *Winter* collection:

Monsin, but with me, Monsin /  
Do not lean on me, O silk curtain of sarcasm! /  
That I have become evil /

My belly! My ass! /  
I have become a rabid wolf.

("Do not lean on me, O silk curtain of sarcasm! / That I have become evil" is one sentence and "My belly! My ass! / I have become a rabid wolf" is the next sentence.)

#### 4.2.5 Inducing a Concept Through Rhythm

Sometimes the poet suggests concepts based on the rhythm of the rhyming words, which is also a sign of the power of rhyme and its value.

##### Example from the *Winter* collection:

My brave Christ! O old fear in a dirty shirt! /  
The weather is so uncouth... Oh... /  
May your heart be warm and your head be happy! /  
You answer my greeting, open the door.

The word "Oh" shows the poet's dissatisfaction with the current situation.

##### Another example from the *This Avesta* collection:

The thunder cracked, crackled /  
Between the south and the east /  
Lightning struck /  
Now the rain was a clatter[10]

The words "crack, east, lightning" show the existence of thunder and lightning well and create an image.

#### 4.2.6 Rhyme in Traditional Poetry and Arabic Vocabulary

One of the problems of traditional poetry is that when the poet is in a rhyme difficulty, he uses Arabic words to fill the rhyme gap, and in this way Arabic words enter the poem. Since the Arabic language has many derived forms, more rhymes are found in it than in Persian. This defect is seen throughout different periods and in the poetry of poets.

##### Examples from the poetry of Akhavan Sales:

From the *Arghnoun* collection: In the poem "Chara," the poet rhymes Arabic words (jars, fares, qabs) with Persian words (nafas, faryadars, etc.). In the poem "Polad Sakht," the poet rhymes Arabic words (takfir, tathir, and tazwir) with words (zanjir, shamshir, etc.). In the poem "Hashdar," the poet has used Arabic words (hal, munzal, majallal, mudallal, mursal) as rhymes[11].

#### 4.2.7 Rhyme Emphasis in Free Verse

Rhyme is more emphasized in free verse, and sometimes the poet increases this emphasis by placing the rhyming word alone on a line, so that the word stands out well.

##### Example from the *End of the Shahnameh* collection:

But /  
he /  
with his eternal fruit, the greenness that is constant /  
has taken a lifetime

##### Another example from the same book:

The capital of such a century /  
Where? /

On which unmarked line is it /

In which direction?[12]

#### 4.2.8 Internal Rhyme

Internal rhyme in poetry enhances its musicality. Akhavan Sales rarely used internal rhyme in his poems.

##### Example from the *Hell but Cold* collection:

A reader to my world, not sitting on my head /

So that I may satisfy my heart, or from your house to my heart, a person who dies and procreates, /

may my fear and astonishment increase /

May my problem not be solved, may another earth be thrown upon my head[13]

#### 4.2.9 Defective Rhyme

In terms of observing the rules, Akhavan Sales' poetry is sound poetry and has no flaws, and it is rarely seen that there is a defective rhyme.

### V. INTERNAL MUSIC: VERBAL DEVICES IN AKHAVAN SALES' POETRY

Verbal devices refer to the adornment and beauty of poetry that depends on the words themselves, such that if we change the words while maintaining the meaning, that beauty will disappear.

#### Introduction

Poetry is the creation of beauty through language, and the poet's material for creating beauty and creating poetry is words. But poetry is not just about using words in a normal way; rather, it is the use of words in a special way that creates beauty and affects the reader. If a poet uses words to create beauty and uses special techniques in this regard, he has created verbal beauty, and the devices he has used are called verbal devices.

To create beauty in his poetry, Akhavan Sales has used verbal devices, especially puns and repetition. However, their frequency in his free verse is low, and although repetition is used a lot in Akhavan's poetry, it does not have artistic value in all cases. The device of reflection has been used only in two cases, but beautifully.

#### 5.1 Puns in Akhavan Sales' Poetry

Puns (jinās) occur when the speaker or writer uses words of the same gender in his speech that are similar in appearance but different in meaning. Two similar words are called two elements of puns, and there are several types of puns. The art of puns has been used to a considerable extent in Akhavan Sales' works, but what is interesting is that the frequency of puns in free poems is greatly reduced, so that the number of puns used in the six collections (*Winter*, *The End of the Shahnameh*, *This Avesta*, *Hell but Cold*, *In the Small Yard of Autumn*, *in Prison*, and *Life Says: But We Must Live Again*) is almost as many as the number of puns used in the *Arghnoun* collection alone. Also, present and past tense puns are the most used, so that the number of their uses is as many as all other types of puns combined.

##### Examples of puns (the punning elements are highlighted):

###### From the *Winter* collection:

Letters turn black /

Creeps wither[14]

###### From the *End of the Shahnameh* collection:

In the buildings of its far-flung palaces, the sweet stream trembles[15]

###### From the *This Avesta* collection:

Like a ribbon of old age, it is worn and worn[16]

###### From the *Life Says: But We Must Still Live* collection:

But still one must live... /  
Made with burnt wood, its difference is from Alef to Vav, /  
If we are the jewel of the sun's crown /  
And the color of the depths of the earth[17]

## 5.2 Assonance and Consonance in Akhavan Sales' Poetry

Repetition of letters, even if not regular, is beautiful in emotional and beautiful words, provided that the distance between the letters is such that the mind perceives the repetition. Of course, the repetition of fricative letters such as (s, sh, z, zh, f, etc.) is more noticeable than stop letters such as (b, p, t, k, etc.). On the other hand, some letters are more beautiful than others. For example, long vowels are completely musical and melodious, followed by short vowels. Among the consonants, the consonants (zh, ch, sh, z, f, etc.) are more pleasing to the ear[18]. The repetition of the letters "s" and "sh" is more prominent in Akhavan Sales' poetry.

### Examples from Akhavan Sales' poetry collections:

#### From the *Winter* collection:

The hair in my hair tried with the effects of sleep /  
The swaying of the king's robes, the design of my hair was /  
Not from my face, not from my rust, I am the same colorless /  
Come, open the door, open it, my heart is longing[19]

#### From the *End of the Shahnameh* collection:

It was night and cold /  
And the cold is wet and the wetness is dark and the darkness is heavy[20]

#### From the *This Avesta* collection:

The bright spring before my eyes was pleasant[21]

#### From the *Hell but Cold* collection:

The plain was bright and in me an unknown fire was bright

#### From the *In the Small Yard of Autumn, in Prison* collection:

And under my steps the dry rustling of autumn grew more and more and was extinguished[22]

## VI. SPIRITUAL MUSIC IN THE POETRY OF AKHAVAN SALES

Spiritual art refers to the beauty of decoration that is related to meaning rather than to the word. If we change the words while maintaining the meaning, that beauty still remains, because beauty is directly related to meaning. If some benefit of literary beauty is also gained by the words, it is subordinate to the meanings. In other words, the beauty of spiritual art is directed primarily to the meanings, and secondarily may also spread to the words.

### Introduction

We have said before that poetry is the creation of beauty with words, and the poet has no other materials for it than words. But just having words is not enough; rather, the way of using words is much more important. This is where the poet creates his work by using special tools. If a poet uses the means of meaning in creating his work, and applies the meanings beautifully and artistically in a way that creates pleasure and impact, he has benefited from spiritual music (spiritual devices) in his work.

Akhavan Sales has also used spiritual music well in his poetry. He has taken the best advantage of allusions (especially the allusions of proportion), the use of metaphors, the observance of analogies, and good reasoning. He has used more personification in free verse poetry, and the frequency of sensuality is also much higher in free verse poetry, as personification is much more common. In this section, we will discuss the spiritual music of Akhavan Sales' poetry.

## VII. THE USE OF PROVERBS IN THE POETRY OF AKHAVAN SALES

The use of proverbs means decorating a verse or prose phrase with a sentence that is a proverb or similar to a proverb and contains a wise message. This art everywhere helps to decorate and strengthen the foundation of speech. Sometimes the use of a proverb in verse, prose, oratory, and speech has more effect in developing the purpose and attracting the attention of the listener than several verses of poetry and several pages of articles and treatises. Akhavan Sales has made good use of this art, and the examples themselves are sufficiently eloquent.

### Examples from Akhavan Sales' poetry collections:

#### From the *Winter* collection:

Rise and be a man, but beware, beware /  
You must not be afraid

#### From the *This Avesta* collection:

He fell from his horse, the yellow dog, this jackal, after all /  
Have you not heard that every round has walnuts?[25]

#### From the *Life Says: But We Must Still Live* collection:

But still one must live... /  
After this, do not let your foot out of your kilim, /  
every end will eventually hit a stone, /  
the saddle will not turn into a footrest, or a heel, /  
my soul has descended from the devil's donkey[26]

## VIII. CONCLUSION

In examining the music of Mehdi Akhavan Sales' poetry, it can be seen that the element of music is one of the most important foundations for the formation of the artistic and expressive structure of his poetry. By consciously utilizing the musical capacities of language, Akhavan Sales has been able to create a deep and effective connection between form and meaning.

An examination of external music in his poems shows that meter is not only a phonetic format, but also a tool for conveying emotion, inducing space, and strengthening poetic tone. The variety of meters and rhythms in Akhavan Sales' poetry collections testifies to his mastery of the musical possibilities of poetry and his detailed familiarity with both tradition and innovation.

In the field of lateral music, rhyme and radif play a role beyond verbal arrangement in his poetry, and in many cases, they help to integrate the structure of the poem, highlight the meaning, and strengthen the rhythm of the words. By carefully using rhyme, Akhavan Sales has been able to avoid monotony while at the same time maintaining the phonetic coherence of the poem. Also, the radif in some of his poems has become a factor of semantic and emotional emphasis and has contributed to the permanence of the poetic atmosphere.

In the area of internal music, the frequency and diversity of verbal and spiritual devices show that Akhavan Sales' poetic language is a completely artistic, selective language with a high capacity for induction. Devices such as repetition, consideration of analogy, contrast, pun, and proportion, in addition to creating harmony, have played an important role in deepening the semantic layers of his poetry. These features have caused the music in Akhavan Sales' poetry not to remain only at the level of sound, but to be mixed with meaning, image, and emotion.

Therefore, the music of Akhavan Sales' poetry should be considered a fundamental element in the formation of his stylistic identity. The results of this research show that Akhavan Sales achieved a special and effective way of utilizing musical elements by combining the prosody tradition and the capacities of Nimai'i poetry. This has given his poetry structural strength, linguistic richness, and special emotional impact.

In sum, the music of poetry in the works of Akhavan Sales is not a secondary element, but one of the main pillars of his literary creation, and its study can provide a clearer way to understand the poetic world and the artistic expression of this prominent poet.

### CONFLICT OF INTEREST

The authors declare no conflict of interest.

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