

Criticizing and Investigating Pigeon Symbol in the Poetries of Akhavan Sales

Shokrollah Tatri,

MA of Persian Literature, Lecturer at the Islamic Azad University, Darreh Shahr Branch

Abotaleb Pkbaz,

MA of Persian Literature, Lecturer at the Islamic Azad University, Darreh Shahr Branch

Farzad Taheri,

MA of Persian Literature

Mastane Taheri

MA of Persian Literature

ABSTRACT— his paper investigates pigeon symbol in the poetries of Akhavan Sales. Symbol is one of literary industries of Iran and the world in which a term is mentioned but a meaning apart from the appearing meaning is taken. Therefore, it is in this respect somewhat similar to metaphor, metonymy and sign. In symbol, there is no symmetry to conduct towards a meaning apart from the main and primary meaning. So, the primary and seeming meaning is also imaginable in symbol. Symbol has differences with metaphor, metonymy and other literary industries- in which the term is mentioned and the secondary meaning is intended- that in this paper, first literal meaning of pigeon is expressed from valid cultures, then myths and legends which exist about this bird are mentioned; thereafter the books of the intended poet with valid publications are referred for finding the symbolic meaning of this bird and the sections in them pigeon has flown to the sky are extracted and the frequency of applying this bird in his poetries are obtained, and in the end the criticism and analysis of the poetries that pigeon exists in symbolically are addressed and the reason for high use of this bird by poets in their poetries and lack of interest for some other poets are stated..

KEYWORDS: pigeon, Akhavan Sales, symbol

Introduction

Benefiting nature's elements has impressive appearance traditionally and since the first Persian poetries and the poets have used it by different forms in their poetries either realistic like expressing their characteristics such as the famous bit:

"Deer in the plain is how leaping; he has no fellow how skipping" (Abbasi, 1999, p. 162)

Which deer is mentioned as a natural creature and its loneliness in plain is brought into poem and/or these natural elements are assimilated to sample of metaphor, and these elements in poem are commonly seen from fourth and fifth centuries and are not considered a new and this process is kept on until now and tangible assimilations are seen clearly used by contemporary poets especially Nima followers; but in Nima's style poetries, Simile and metaphor are gradually replaced by symbol and symbolic use of natural elements. These elements have special display in the poetries, the elements like deer, flower, nightingale, cypress, pigeon etc.

The poets of this era also have benefited from nature appearance differently in expressing the states by their poets and for telling the thing they want to say in poem and these manifestations were used more symbolically. From Phoenix and Amin Hen of Nima to Dandelion of Akhavan, and pigeon and torquate of Shafiei, each one has used nature in a way to express their poem goals.

Mythical view in the poem of Akhavan Sales:

Contemporary poem of Iran can be mentioned as contemporary history of this land and if many symbols and metaphors existing in the poem of contemporary poets are encoded and anticipated, it will be clear that the true poet of this time has the pulse of contemporary history and his hear is beating with the spirit of time. In the other hand, in the contemporary poetries that represents love to land, pushes the poet to rely on his country history and sing his song, and this issue caused the use of national and patriotic myths in his poem. The myths used in contemporary poem are abundant, but the myth in which Akhavan has appeared is ethnic, epic and national myths.

Contemporary poet by re-creating national-patriotic myths in coded and allegorical symbol tried to sing his national honors and the secret of his society continuation. Akhavan Sales is one of these poets or maybe the biggest of these poets that refers to the past. But he coordinates the past with the contemporary implications without finding a reality except the reality of the time. Akhavan has the best mythical perception and understanding in conformity with this time and era:

".. behold, where is

Where is the capital of this wrong-religious of insanity century?

With its bright night like day,

Its narrow and dark days, like night under the depth of myth,
With its solid hard fort
By ungenerous smile in phrases, cold and strange
Behold, where is?
Capital of century?

We are coming for conquer,

Until we make open its null place..” (Akhavan Sales, End of Shahnameh, pp. 80-84)

Another myth which is remarkable in the poem of Akhavan is the myth of city and his view from urban and city elements. In the address from the collection of autumn in prison we read:

“... come, people, I am calling you

You my city traders and conquerors

Now is your city inevitable

Within the narrow of dark evening

Which scrambled and tired comes from work

Contemptible battle in market

I have a speech with you

A rural speech

From here, from the tip of my tower, this strange tower, snake venom tower

I want to get down from this wild ambush etc..” (Akhavan Sales, in the yard of autumn alley in prison, p. 29-30)

Which expresses the problems and involvement in city.

Akhavan and narrative poem:

Cuckoos-singing ringdove of my ruined palaces” “End of Shahnameh”

Except in some short poems, narrative forms the background of all Akhavan’s artworks.

But Akhavan’s poems are in their real top when narrative loses its simple form and is converted to allegory or myth. Akhavan is not willing even during making allegory to pull the spirit of narrative in his poems. Rows of T.L of many poems show this spirit of narrative:

“two pigeons

are sit on the branch of an old cedar

which is strangely grown from peer in the giant hill..” (Akhavan Sales, Az-In-Avesta, p. 14-16)

This poem is a sample of Akhavan’s poem which includes tone, explain, interpret, character and allegory, but it is not a poem with projection: “Akhavan mostly in the middle or the end of a poem, goes from pictorial expression to narrative expression, or goes from a soft tongue to an elegiac tongue, or adds some rows or paragraphs to the poet for justifying or explaining poem; as in the beautiful poem of crows’ return, by adding two additional paragraphs in the middle of poem harmed it” (Hoghoghi, 1992, p.366).

“Akhavan had never written a poet great as Amin Hen of Nima and this is maybe because Nima is less narrator and is more projector; Akhavan is more narrator and in principle some sentences and rows of Akhavan are simple non-pictorial beautiful words which are originated from imagination world and Akhavan’s freaks for phrases and partly rhetorical “ (Barahani, 1992, p. 10-18).

“Pictures of Hope are highly sensitive and projective and shake the reader hardly. This power of imagery is owed to the method of poet’s expression. The poem Faryad (Scream) is the impulses that have been received. It is an image of life in a broken mirror, but the building of image is not broken and confused and is clear and sensible, and its material design is consistent with frightening position of current time life for human” (Dastgheib, 1994, p. 100).

Mohammad Hoghoghi says about Akhavan’s narratives: “Mehdi Akhavan Sales Chavoshi Khan Ghavafel of regret, rage, curse, hate is the narrative of gone stories and gone wishes. A poet that is the enemy of fraud, obscenity, darkness, lie and badness. A person who is the friend of gentle and brightness and truth and goodness. Two opposite principles that like a light coin on the waves of bright nature of cry, sadness, disappointment, looseness and defeat in his poem are always clearing and hiding and flashing” (Hoghoghi, 1992, p.13).

But one of most beautiful and best narratives of Akhavan is the story of “the city of stones”; in which Akhavan by recovering a few stories and myths of ancient Iran expresses the situation of current society. In the story of City of Stones, he puts mythological terms next to each other and by them properly points contemporary social and historical situation that gradually the reader leaves the narrative pleasurable text and in the form of monarch of the city of stones and from his view sees all his dreams ruined. The reader sees the hope of redemption ruined via penetrating the character of monarch in city of stones and finds the defeat of that commander in the cave as his/her personal/social defeat” (Barahani, 1992, pp. 11-20). Akhavan and society:

Mehdi Akhavan Sales in his life period and his poems becomes the agent of the generation and group that the winter of nature and the winter of society have together and in the other words, sees the winter of society and surrounding in the winter of nature. He sees a generation that: “head is down and the response of greeting is forgotten and hand of kindness is hardly taken, and even the breath of human itself is not for swallowing clean and free air, but to be treason outcome of a wall and to stand against eye to blind the eye”

“...your greet remains without answer and heads are down to sad,
no one is responding and meeting the friends...” (Hamanja, p. 656).

Akhavan can be introduced as a sad man with a sadder poem that doesn't know hunting the instants of drunk and intoxication: “because it is just these instants that detached from null days and the world of consciousness and lies, and enters to the world of drunkenness and truth.

Trough of all his live poems is this fluid cheer nature which is the flowing blood of best of his poems like pray, sudden evening of which star, marsh and wine of morning” (Hoghoghi, 1996, p. 16-17).

“Akhavan Sales can be introduced as the pain poet of suffering; the pain of a generation, but takes his specific expression in his language” (Ashouri, 2001, p. 190).

Akhavan properly knows this issue and is understood that: “The duty of noble poet artist is not to breed a baseless hope within people, but his first duty is to show the limits of possibility, social situations and ugliness, horror and madness governing on surrounding, and in this insight still is a poet and is trying to put human in a situation he is, not in an imaginary situation that is created in human mind based on imaginary thoughts. Showing horrifying sights of night ugliness, night may disappear and the tomorrow may come” (Barahani, 1992, p. 656).

Contrary to his contemporaneous poets that were writing hope, Akhavan since his beginning of poet life regardless of attention to people was involved to a disappointed and hopeless mentality, and this issue can be easily found in the his works of Organon; and this issue is taken from his personality: “all poets of this period had one common pain, but each one has expressed it with one language. Akhavan is the same with others in the beginning, but he doesn't want to remain with them in one place until the end and had been dreaming a longer travel that ends to a prophecy ended from this Avesta” (Ashouri, 2001, p. 191).

In the poem of hope, the signs of chaos, disappointment, defeat of spirit and body etc. are really projected: “I am the narrative of forgotten stories”

Dariush Ashouri in the book of poet and thought writes about Akhavan: “Despite the accept of defeat Akhavan doesn't want to go until the end. This is the reason he looks the past while seeking rescue for obtaining the lost goodness. The dependency of Akhavan to Persian literature and his familiarity with the language of Persian texts and Diwans have prepared the background of his progress. Akhavan is the man of morality, mercy and generosity and thanks himself in hidden and hopes for rescue. He doesn't believe that goodness is gone completely from this world or it has not been except mirage and deception” (Poet and thought, p. 194).

In the end of this discussion we conclude that Akhavan is a unique poet in our poem history with hopeless personality and identity. Akhavan doesn't see the world and the situations black, but knows the cruel world; Akhavan can't be considered as a pessimistic poet in the philosophical meaning than society. He even hates empty and death-plated instants and is always waiting for the time to reach his unrest border and this is when sometimes his penetrating adding-bright breaking-night look overwhelms all ages: “As Akhavan has reached to this point by experience that all that ideals are not just some dreams and will not be realized, therefore he has no choice to proceed with words and phrases in the world of his diverse poems in drunkenness and intoxication world and to cry for that lost on the stairs of poem from grieve and disappointment, and even to finish some of his best poems with cry” (Hoghoghi, 1996, p. 20).

Love for the motherland in Akhavan's poem”

Motherland is the land in which the people have common tribe, language and culture, and this kind of content is usually seen in the poem of poets that have a broad knowledge about Iran's history and culture.

The Khorasani poet that indeed can be the real representative and child of Khorasan and Iran's ancient people in everywhere of his poems names Iran with love and interest, and knows himself Iranian with honor: “Akhavan was believed in the first clean Iran which was completely good, and thought if Iran was remained intact, surely we were prosperous and if there is no hope of prosperous, it is because West, Turks and Arabs didn't let” (Barahani, 1992, p. 1695).

Love to Iran and Iranian made Akhavan an extreme nationalist as far as: “Akhavan's westernization pulled him to the border of worst racism and every Iranian is good and every Arab is evil; without asking why, without asking a question.

Akhavan, against his view that speaks of himself as a whisperer villager, was shocked by present time, the present of Iran not the world. Fear of increasing collapsing of noble roofs which were previously fallen and are now collapsing too; it is clear that this person must be seen higher than a whisperer villager” (Hoghoghi, 1996, . 65).

Frequency of pigeon in Akhavan's poem:

Repetition of pigeon phrase in Akhavan's poem has more representation than other birds. This bird has been used in the Nimaei poems of Akhavan either as picture or as symbol 13 times which 11 times is for the word pigeon and 2 times for its commonly speaking name. However, the frequency of ringdove and cuckoo can be observed in his poems, but in this research, because only the word pigeon is intended by the researcher, so this issue is more considered.

Generally, pigeon in Akhavan's poems is populated in its symbolic form; symbol of purity, honest, intimacy and as bird of enunciation and good news. It is a bird that people are waiting for- contrary to dandelion that no one is waiting for- and also is a pointer (in referring the story of the city of stones).

Criticizing pigeon in Akhavan's poem:

The application of the word pigeon can be clearly seen in the poems of Akhavan either as symbol or as allegory. This bird in Akhavan's poem is more the symbol of enunciation and good news. In this section, the poems that pigeon is used in them as symbol are mentioned and it has been tried to breakthrough their symbolic meanings as much as possible.

One of Akhavan's poems that pigeon is used in is the story of the city of stones. This story represents Iran's contemporary social situation and is stated in the tongue of pigeon:

(Two pigeons
are sat on a branch of an old cedar
which is grown from peer on the robust hillside..)

Kaftar is the slang word for pigeon: in Iranian myths two pigeons- that are usually two sisters- are the narrator of story and the story is formed based on their conversation and in this story also, pigeons are the narrators of the story.

(Pigeon is a symbol of women's spirit; a spirit full of maternal kindness affection and while it has itself a passive state involved in events, but gives men power by its advices and guides and illuminates their moving path by her inherent tact and knowledge) (Moosavi, 2002, p 75)

The poet in the beginning of story together with narrators has planted the cedar that this selection makes the reader to speculate about it (cedar is an Eastern tree and has a long lifetime; this longevity is consistent with the space of story in which ancient Iran and its myths are frequently pointed) (Moosavi, 2002, p 75)

Akhavan begins the story in poem very soft and mild and gives a very simple and beauty background; and all singulars, allegories and myths have a special harmony together.

In the following of this story, it seems that the pigeons who narrate the story are sad pigeons and expresses sadness and grieve.

"Two affable ones and kind together

Two sad narrators of the story together) (Akhavan Sales, End of Shahnameh, p. 23)

We catch the point that pigeons are not the story of this land and are fondling each other and relieving each other. Akhavan is like a poet with ploy and novel-seeker; he wants to create the space of story in a way that doesn't exist in many ancient stories; such that exposes a narrate or story by conversation and establishing an intuitive background between things and persons:

"Two lonely passer-by pigeons

One's caress is fondling the other

It there is blame is with my dear sister

Its answer is my dear sister

Pain with his kind one and"

All the story, when pigeons are talking together and when Akhavan points his society social, historical and economic situation or when the monarch of the city of stones following the hope-giving words of pigeons is following a cave and is talking to himself, represent one of the most tragic social pictures of poet's era; and each ambiguity and amphibology is in place, and each conversation is warm and simple, and each blaming is intimate and in place.

In Akhavan's poem, pigeons are introduced as annunciator and represents this reality that pigeon in poem is the symbol of good news and enunciator and resuscitator of hop in the human's heart

"I say the heart's sadness with you cave

Annunciator magic pigeons

Sat and can't stay and must say existing

They gave annunciations to me and went to their nests" (Akhavan Sales, End of Shahnameh, p. 24)

In the following, Akhavan looks myths of Iran according his way and special poem style, and in the expression of these names, both shows his love to mother land (Iran) and is hopeful an extraordinary work will occur and Garshasb, Pashtoon etc. will rise up and will rescue Iran:

"Isn't god'd shine a sacred guard?

Isn't enough the sleep of seven eternal?

Earth festered, isn't anyone on the sky?

The chain of thousands more evil which are not bound to Damavand is disconnected

Is Pashtoon dead?

Is eternal SamGard snow turned to black stone...." (Akhavan Sales, End of Shahnameh, p. 25)

In the end of this part it must be stated that the poem totally states the situation in Iran of king suppression era

Neocolonialism is entered to Iran and has enchanted the people to depredate its oil and culture, and Akhavan by using simple and complex pictures, cliff, water, poem, fishing in shore, while dry desert is behind the narrator, collapsing forts and imaginary cities etc. induces terrible destruction and drought

As it was mentioned, pigeons are enunciator and pointer, but the annunciations are not correct:

"Cues were right but annunciations,

Sorry, if I am dusty by road and dirty, cave..." (Akhavan Sales, End of Shahnameh, p. 24)

Sunrise:

Sunrise is one of Akhavan's social poems which represents the issue that he was never out of social concerns.

Theme of sunrise is the common familiar and usual poems of Akhavan: forgetting inferior earthy life and all of its dependencies and flying to the top of gentleman dreams.

In sunrise we observe the tip of Akhavan's projection which creates a space which is imaginable like a movie against the eyes of readers.

The poet views in a window to blue sky and the flight of pet and colorful pigeons that are flying and releasing in the space of happy morning:

".. window is open

Sky can be seen, the front roof is clear

Now vigilant unsleeping man

Opens a door to pigeons' dormitory

And that good-nature colorful pets

On vast pure roof

By pigeon voice

By pride and free happiness

Are flapping in the happiness of morning) (Akhavan Sales, End of Shahnameh, p. 67)

In the continuation, pigeon is flying with pigeons again to lead them towards sky's green meadow, and watches them by all body.

The concern of poet comes when pigeons get far and his heart becomes perturbed and by their return, happiness and calm appears inside the poet:

(In turning around their magic, that pigeons

When they go far from my eyes and when they come back

My heart disturbs, like head-cut hen,

From a childish worrying expectation

Becomes full" (Akhavan Sales, End of Shahnameh, p. 69-71)

In the continuation, the poet shows this picture that the pigeon has the female pigeon's leg concerned and with whistle is trying to turn them back to the roof. The wings of pigeons are red and are flying drunk in the far distance. Is a bad event happened? And at this time, sun's coral alight bush is growing in East:

"... I see the man with a feathery leg in hand

With the familiar voice of whistle

Calls towards its roof to get land

Their wings are red

Maybe a bad event is happened

Window is open

And sky is clear

Apart from whistle and voice lover of his earthborn

Pigeons are flying in far distances drunk

Red wings

Because on the top of a far seeable mountain

Free redemption

Sun's coral alight bush..." (Akhavan Sales, End of Shahnameh, p. 70-71)

That represents a glorious and spectacular picture of pigeon's flight that are the symbol of freedom and ambitious; while their wings are colorful of the radiation of first sun's ray: "pigeons in this part, are the fighters of national movement era that are hanged after August 19 coup (Morteza, Keyvan, Siamak et al). They are drunk of flight, unaware of eagle and hawk's danger, and are getting far and the poet only sees their bloody legs. Pigeons are going to the land that return is not possible" (Dastgheib, 1994, p. 54)

In the part the hands of Khan Amir from the collection of the small yard of autumn, the poet introduces pigeon as the symbol of innocence, pure and with no sin:

"... and the path is passed with rage

Until after the path

These sad oppressed hands

With these live and beauty lines

Like two innocent pigeons

Get captive ..." (Akhavan Sales, in the small yard of autumn in prison, p. 38)

Also in the part of existing, the poet introduces pigeon as the symbol of purity and chastity:

".. Do you know who were pure?

The pigeons that died in blood

With cold lead of morning...” (Akhavan Sales, in the small yard of autumn in prison, p. 223)
And in the end this poem clearly points the innocence of pigeon and uses it against impurities:
“.... Hey pigeons
I wish my pain hen was died there, hey pigeons
If I am drunk or vigilant
In the silence of your lonely sad eternal tower
Hey innocents
I roar, cry..” (Akhavan Sales, in the small yard of autumn in prison, p. 223)

Conclusion:

This paper was the background for criticizing pigeon in the poems of the intended poet; some definitions of symbol were stated and it was mentioned that symbol like metaphor and allegory etc. is a phrase and semantic will except the seeming meaning with the difference that in symbol there is no abstract symmetry that leads us from the primary meaning to the meaning beyond phrase and it was stated that in symbol contrary to metaphor, the will of primary meaning is imaginable and predictable. Then its similarities and differences with other literary industries including metonymy, myth and sign were widely addressed. But in next discussion which is the base of this work, after searching the poems of the poet, notable results were obtained and it was mentioned that pigeon was used in what implications and symbols in the poem of Akhavan and is there any differences with the implications of contemporary poets or are in the same implication.

References

1. Ashoori, Dariush, 1380, Poetry and Thought, Tehran, Markaz Publishing House, 3rd Edition.
2. Richards, I. A. 1375, The Principles of Literary Criticism, Tehran, Translated by Saeid Hamidian, Elmi va Farhangi Publishing House, 1st Edition.
3. Akhavan-Sales, Mahdi, 1375, The Ending of Shahnameh, Tehran, Morvarid Publishing House, 3rd Edition.
4. Akhavan-Sales, Mahdi 1375, From This Avesta, Tehran, Morvarid Publishing House, 3rd Edition.
5. Akhavan-Sales, Mahdi 1376, Innovations of Nima Yooshij, Tehran, Zemestan Publishing House, 3rd Edition.
6. Akhavan-Sales, Mahdi 1368, O You Ancient Land, I Love Thee, Tehran, Morvarid Publishing House, 2nd Edition.
7. Akhavan-Sales, Mahdi 1371, Winter, Tehran, Morvarid Publishing House, 3rd Edition.
8. Akhavan-Sales, Mahdi 1372, In the Autumn's Small Yard in Prison, Tehran, Bozorgmehr Publishing House, 4th Edition.
9. Ashkvari, Kazem Sadat, 1375, Messenger of Cloudy Days, Tehran, Bozorgmehr Publishing House, 3rd Edition.
10. Baraheni, Reza, 1371, Gold and Copper, Tehran, Bita Publishing House, 2nd Edition.
11. Bashardoost, Mojtaba, 1379, In Search of Nishabur, Tehran, Sales Publishing House, 1st Edition.
12. Pur Namdarian, Taqi, 1368, Secret and Secret Stories in Persian Literature, Tehran, Elmi va Farhangi Publishing House, 3rd Edition.
13. Pur Namdarian, Taqi 1381, My House Is Cloudy, Tehran, Soroush Publishing House, 2nd Edition.
14. Teflisi, Habbish Ibn Ebrahim, 1382, Collected Dream Interpretations of the Prophet Daniel and Ibn Sirin, Qom, Emam Asr Publishing House, 3rd Edition.
15. Servat, Mansour, 1377, Nima's Literary Theory, Tehran, Paya Publishing House, 1st Edition.
16. Servatian, Behrouz, 1375, Thought and Art in Nima's Poetry, Tehran, Negah Publishing House, 1st Edition.
17. Hakemi, Ismaeil, 1375, Contemporary Persian Literature, Tehran, Asatir Publishing House, 3rd Edition.
18. Hoseini, Hasan, 1376, Bidel and Sepehri and the Indian Style, Tehran, Soroush Publishing House, 2nd Edition.
19. Hoseini, saleh, 1373, Silent Lily (A Look at Sohrab Sepehri's Poetry), Tehran, Nilooofar Publishing House, 3rd Edition.
20. Hoquqi, Mohammad, 1371, Poetry of Our Age (Mahdi Akhavan Sales), Tehran, Negah Publishing House, 2nd Edition.
21. Hoquqi, Mohammad 1371, Poetry of Our Age (3), (Sohrab Sepehri), Tehran, Negah Publishing House, 1st Edition.
22. Hoquqi, Mohammad 1379, Poetry of Our Age, (Nima Yooshij), Tehran, Negah Publishing House, 1st Edition.
23. Hamidian, Saied, 1383, Story of Metamorphoses, Tehran, Nilooofar Publishing House, 2nd Edition.
24. Siah Poosh, Hamid, 1375, Garden of Loneliness (A Tribute to Sohrab Sepehri), Tehran, Soheil Publishing House, 5th Edition.
25. Sepehri, Sohrab, 1382, Eight Books, Tehran, Tahmouri Publishing House, 10th Edition.
26. Shafiei Kadkani, Mohammad-Reza, 1376, A Mirror for Voices, Tehran, Sokhan Publishing House.
27. Shafiei Kadkani 1366, Imagery in Persian Poetry, Tehran, Agah Publishing House.
28. Shafiei Kadkani 1376, Second Millennium of the Mountain Gazelle, Tehran, Kar Publishing House, 1st Edition.
29. Shamisa, Sirous, 1375, Expression and Meanings, Tehran, Ferdos Publishing House, 2nd Edition.
30. Shamisa, Sirous 1373, A Look at Sohrab Sepehri, Tehran, Morvarid Publishing House, 5th Edition.
31. Shiri, Saeid, 1381, Sohrab Sepehri, (20th Century Figures, 6th Volume), Tehran, Qesseh Publishing House, 1st Edition.
32. Dad, Sima, 1380, A Dictionary of Literary Terms, Tehran, Morvarid Publishing House, 4th Edition.
33. Dastqeb, Abdol-Ali, 1373, A Look at Mahdi Akhavan Sales, Tehran, Morvarid Publishing House, 1st Edition.
34. Rahmani, Mehri, 1382, Sohrab's Green Prophet, Tehran, Alborz Publishing House, 1st Edition.
35. Carven, J.C. and Philone, 1370, Literary Criticism, Translated by Khosro Mehrban Samiei, Tehran, Morvarid Publishing House, 1st Edition.
36. Falaki, Mahmoud, 1373, A Look at Nima, Tehran, Morvarid Publishing House, 1st Edition.
37. Kasraei, Siavash, 1382, Amen Bird, Tehran, Nader Publishing House, 1st Edition.
38. Abbasi, Habib-Allah, 1378, Rain's Travelogue, (Criticism and analysis of the Poetry of Dr. Mohammad-Reza Shafiei Kadkani), Tehran, Roozgar Publishing House, 1st Edition).
39. Tahbaz, Sirous, 1371, Collected Poetry of Nima Yooshij, Tehran, Negah Publishing House, 2nd Edition.
40. Mohammadi, Hasan-Ali, 1373, From Spring to September, Two Volumes, Tehran, Orqanun Publishing House, 2nd Edition.
41. Meqdadi, Bahram, 1377, An Analysis and a Selection of Sohrab Sepehri's Poetry, Tehran, Paya Publishing House, 1st Edition.
42. Mousavi, Hafez, 1381, Mahdi Akhavan Sales, (20th Century Figures), Tehran, Qesseh Publishing House, 1st Edition.
43. Noorbakhsh, Mansour, 1376, If You Come Looking for Me, Tehran, Morvarid Publishing House, 1st Edition.
44. Yahaqi, Mohammad-Jafar, 1375, A Dictionary of Narrative Myths and Allusions in Persian Literature, Tehran, IRIB Publishing House, 2nd Edition.
45. Yousefi, Qolam-Hosein, 1373, Bright Fountain, Tehran, Elmi Publishing House, 5th Edition.