

The last designer and architect of Iranian contemporary literature (Modern poetry: Nima Yooshij)

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Abstract: Literature and culture is one of the richest and most valuable legacies of each nation. Culture, civilization, and identity are considered as the community core, which have had indispensable and integral relationship with literature and literary and artistic works of every society. Reflection, illustration, and performance of these cores would be studied in the structural or content description and analysis of prose and verse literature work of the society's writer and poets whom are addressing that society identity; thereby, lead to a better recognition of these writer and poets. Hence, since Nima Yooshij was a poet, storyteller, playwright, author and literary theorist and critic; we should have second thought when trying to represent his artistic figures; which has been under studied, and usually they look at the empty side of his ideas when they trying to recognize and introduce this literary myth; while the capacity of his ideas are tend to perfection and completion; and there are few vacancies there to be found; insofar as, he believed himself that: "I'm like a river that anyone can take amount to his ability from anywhere of it, without any struggle". Nima wasn't a copytaker or borrower; he spoke about his own state and condition and in his own way. "I'm not working by borrowing/ only state my own condition in my own way". ("*Njstam tʃɔm be kare arje saz/hæsbe hale khɔid næmajæm baz*"). The highlight and key point of Nima's theories is vision and perspective alteration. He has replaced objective views with subjective view in his works.

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1. Introduction

He's a son of ancient hilltop and rainy land, soaring up through the dense and tall forests; he's a grandson of the rarity of imagination and feeling, which expressed the words of his people's suffering and affliction through poems in contract with his homeland's culture and not contractual themes; he has added a new chapter to shining poetry books of Iran; and through objective efforts changed the way of sweet dreaming words, altered the loose basis of the weight, rhyme, meters, imagination, and emotions; then established the architecture and foundations of the Persian Modern Poem.

Nima, Nima-like, was the pioneer of breaking the norms, tradition, and foundations of classical Persian poetry; he has trembled the sky of Persian literature, established a new design, which will be protected from wind and rain; so that his poetry have been common and familiar to people from the Parsi language era, and never would be neglected. Nima's works and changes have happened so quickly, that some of great literary and intellectual scholars of the Persian language and literature have not understood his literacy and ideas yet. What's there in the Nima's poetry is not language or thought, but also its exploration of new feelings form nature: Exploration that bring about new appearance and semantics with itself.

Nima's answer to question of "is art an instrument for addressing our ideas or ideas are

instruments? And in fact, what kind of art should be addressed and internalized?" was: "*Not so arbitrary and unreasonably, and not as timid and obedient of rotten habits. I only ask you to be free, first releasing then construction*" (Yooshij, 1351: 68, 69). A wise artist will primarily thought about why he should do, what to do, for what purpose he accept any ways, and why he should change his way? "Because a wise and real artist who deserve this title is familiar with his own art's nature and essence. He won't try in making, he try to make a better and more beautiful type. What's important is identification and recognition, the rest is up to our zeal. They didn't give this drink only to one person, it have been given that can drink it" (Yooshij, 1351: 87). Nima is among who had the capabilities to drink a full stomach of it, and gave a taste to his mates, because he wasn't selfish and self-center, and others problems are his own problems.

Nima is our cultural and literal representative, criterion, and measure in contemporary world. He is considered as out representative, scout, and leader of the modern poetry and literature in the main modern literature stream of the recent world; as Molavi, Hafez, and Saadi... are representative of our old and classic literature in the world literature and cultural movements. Nima is a Sirius and star that enlighten the contemporary Iranian culture and literature, especially nostalgic and otopik poetry and literature [nostalgia] in social, political, ethnic, national, local and even global aspects.

Poems are the language of our time. Language of expressing era's pain; expressing pains rooted in depth of human essence; and a logomachy in form of poem is a way to relieve it. Realm of poetry is an opportunity for the poet as a scout of the caravan going throughout the time, in order to express that time's feelings, pains, sufferings, joys, and shared memories in a way that remained as long as history; a language different from the usual language of other people's choices. As matter of fact, poet seeking to bring up a proposition instead of news in his poems; and inspire community with its poems. Because according to Lewis Borges, "what is inspired is more influential than those introduced" (Borgs, 2002: 37).

Nima is a perfect representative for transition of Iranian old poetry styles to new style; he represents "a progressive wing of the current Persian poetry, which is almost a European a poem" (Shafiei Kadkani, 2004: 17).

"I'm content with a rustic life/ because I'm accustomed to it from childhood/ God bless my hometown, my residence/ because it's immune for all the residents (Yooshij, 2012, 31).

"*Mæn khošæm ba zendegije kvæhjan/tfonke adæt daræ m æz teflj bedan/bæh bæh æz an dza ke mævaje mæn æst/væz særa sær mærdome fæhr imæn æst"/* (yushij: 1391:31).

Biography:

Nima was born in 1276 A.H. (1895 A.D.) in the Yoosh village of the Noor County in Mazandaran province. Living among shepherds and rancher; winter and summer dislocation for finding pastures; sitting around fire in the top of mountains in cold nights; hunting, simple and little recreations; nomadic life are all the childhood memories that dearly remembered by Nima. He have studied primary school in his hometown, then continued his study in French school "saint Louis" and learned French language and literature; then he have pursued poem and literature with encouragement of his poet teacher "Nezam Vafâ". Primarily, he has been writing classical poems and Persian traditional poems. The first poem collection of him was "pale story" (*ghesej rang parjde*) and then he rimed "myth" (*afsane*) which has been published in 1300 AH; in which, time is considered as an emotional and musical voice, indeed, it was a turning point of his literary life. "Afsaneh" is completely romantic poem and have sensual and intellectual message. "Hey, Afsaneh, Afsaneh, Afsaneh!/Hey, you point your arrow on yourself/you are the heal of heart, medicine of pain/ company of night time cry/what do you do with burned me?" (Yooshij, 2012, 47).

"*ej fesaneh,fesaneh,fesaneh!/ej khædeng tu tura nefanæ/ ej æladze del, ej daroje dærd/ hæmrahe*

gerjhaje fæbane/ba mæne sævchte dær tfekarj?"/ (Yooshij, 1391, 47).

Nima literary life stages can be divided into three main parts: (i) Romanticism stage: "learning French language have made him familiar with the world literature. He didn't move beyond his personal emotions. Pale story and myth are poems of this type. (ii) Second stage: Nima and his communist ideas. Nima was influenced by the ideas of communism in a very short period of his life, and that means Nima poems consist of some ideas of Marxism, which was based on social and economic justice. Otherwise, he has never been a communist, and he says: I'm a greater person to become a Communist (Tabbaz, 1380: 270). For example, in the thorny collector story (Kharkan), he was talking about an old woodman (Kharkan), who collect thorny plants from dawn to dusk in the desert, and at the end of the day, he sells the fruit of their efforts to the rich in a very low price. It is the words he based his talk aside:

"O God, why do not you end my unfortunate fate/ why don't you made my job better/ I am old, but my bad luck is with me/ my work is digging and collecting thorny plants/ It's my fate, curved old man/ this isn't thorny collection, this is slavery" (Yooshij, 1931: 113).

"*æj khoda bæchte mæ ra pajan njst/herfej shome mæ ra saman njst/pijræ mo baz dze bæ khte dænj æst/kare mæn khar bærej,khar kænj/ke næsjbe mæne tjon monhænj æst/ njst in khar kænj,dz an kanj æst"/*(Yooshij:1931:113)

(iii) Third stage: community driven Nima. Nima haven't passive about events and issues that happen in Iran; and in most of his poems, he has considered the circumstances of his country; and point out the government tyranny, suffering and sorrow of the people, and the unfortunate circumstances of the country. "Nima is a popular poet with humanities and social poems that got more depth and meaning with passage of time... he is a justice oriented poet, which shout the cruelty of the oppressors, suffer the tyranny of tyrant, and sympathize with those whom suffered from cruelty and injustice" (Hoghooghi, 1381:27). "My farms was drying / near neighbor crop / though they say," they cry on the near shore/ mourners among mourners / herald of cloudy days, Daruag, when is it raining?" (Yooshij, 1391: 760).

"*khošk amæ d keftegahe mæn/dær dzavare kefte hæmsaj/gær tfe mjgerjæ nd:"mj gerjæ nd roje sahele næzdjk/ sævgvaran dær mjane sævgvaran"/ghasede rozane æbrj, darvæ g, kej mj resæd baran? /* (Yooshij, 1391:760).

Nima is exploded bravery, solid hardiness, irreconcilable anti-banalities, and the poet of contemporary Iranian poets. He is a modern poet which wasn't caught in the fence of dogmatism in

comparison with other poets. His new perspective is an arena for criticize his environment, new and beautiful challenges between human and nature.

The final piece of Nima's Poems is "night all night" (*fæb hæme fæb*): "nights, all nights, I cannot fall asleep / my ears are awaiting caravan's bell / with half alive sound from far away / I'm both bridle and tongue / road, however, is free of anyone and empty / tones of debris are dumped on my head / This is me that remain in the dark of night, again / night, all nights / I'm awaiting convoy's bell / "(Yooshij, 1391:787).

fæb hæme fæb, fækæste khab be tʃæfmam/gəʊf bæʀ zænge ka revan æstæm/ba seda haj njm zende ze dər/hæm enan gæfte , hæm zæbæn hæstæm/dzadeh æmma , ze hæme kæs khali/rjkhte bæʀ sære avar avar/ in mæn æm mande be zendane fæbe tjre ke baz/fæb hæme fæb/gɔ:f bæʀ zænge karevan æstæm"/(yushij:1391:787)

The revelation of Nima:

Fourteenth century A.H., particularly its early decades have been eventful period for Iranian literature; one of them was the emergence of a genius from north of Iran, called Nima Yooshij, and his revolution in the structure and content of the poems. Nima was entered the arena of poem and poetry when constitution regimen have been ended, and black dictatorship of Pahlavi regime have laced down the social and political groups, particularly committed and patriotic literature activists such as Nima. The lack of adequate room for the free expression of ideas and opinions, as well as Nima's interest and familiarity with the modern literature of Europe, especially "French symbolist" were all contributing factors to the symbolic language of Nima poetry language. Among the sensible characteristics of the Nima in poetry sector is making alive and dynamic symbol from any phenomenon.

Symbolic language is one of important features of the Nima's poem:

"Nima have concentrated his main area of poetry on riming symbolic poems, relying upon multi-semantic system of poetry... and thereby, essentially increased artistic aspect of his work" (Zarghani, 2004: 202). Nima was an enthusiastic person, a feature that developed under influence of his living environment and pristine nature of that environment. He was always on move like a river, a movement that prevented him from silence and laziness. Nima tendency toward mysterious and symbolic speaking is a natural tendency, which can be said, it's form under influence of French symbolist. Among the symbols that widely used in Nima's poems, and considered as a certain symbol of the poet is "hen", which have had special place in the traditional literature, especially mystical literature; birds (chickens) that appears in

various forms such as "Phoenix", "Gharab", "sad bird", "statue chicken ", "old owl", "Mr. Tuka", "Shabaviz" and "Amen bird" in the Nima poems and become his own symbol, with all the pain, suffering, sensitivities, and loneliness. As she says: "I am grotesque mountain birds that people gather around me in the cities with first noise that I made, however, when thy cannot cognize my secrets, they get away from me little by little" (Yooshij, 1997: 76).

What makes "Phoenix" symbol beautiful? The future of poets lie in it, he was lonely and cursed person in his lifetime, but made martyr-like impact by changing the Persian poems structure. "Phoenix, lilt chicken, world fame, / remained a wanderer due to the cold winds, / on the branches of bamboo / he was sitting alone / and all around him there are birds" / (Yooshij, 2012: 325).

"ghəʊghnəʊs, mɔ:rghe khəʊfkan, avazej dzəhan /avarj mande æz væzeshe bad haj særd ,/dær jakhe khjæran,/benfæste æst færd ,/bær gerde və be hæʀ sære fkhj pæræ ndegan"/(Yooshij:1391:325).

Why loneness of phoenix was reflected here on the top of bamboo tree? Because they made lash and wips form bamboo woods, and this is symbolizes autarchy that governed that times society, in which, Nima was tried to fight it, and with sitting on top of bamboo, he was shown his dominance over tyranny and oppression. "He combines the missing sighs / broken strings of hundreds of faraway voices, / in the clouds like a dark line on the mountain, / makes walls of an imaginary building /" (Yooshij, 2012: 325).

"ve nalehaj gəʊmfədeh tærkj b mj kəʊnæd /æz refte haj parehej sad ha sedaje dər,/ dær æbrhaj mesle khættj tjreh roje kəʊh /djvare jek bænaj khjalj mj sazæd"/(Yooshij,2012 :325).

Why missing sighs and faraway voices? Because clamor of current narrow-minded individuals won't tolerate this new method, although, it can be pleasant voices that can impact lives of those awaken in the future; because "phoenix" describes the future of the poet. "From spreading yellow light of the sun on the wave / is faded away and reached the beach / jackal and rustic men voices / brighten the hidden fire of house / little red flame in his eye / make line under both bold eye of the nights / and at remote places / creatures are crossing / (Yooshij, 2012: 325).

"æzan zæman ke zærdje khorfæd roje modz/kæmræng mande æst væ be sahel grefte odz /bang foghal væ mærdæ dahatj/kærdæ æst rofæn atæf penhan khane ra,/ ghermez be tʃæfme soleje khordj/khæt mjkefæd be zjre do tʃæfme dorofte fæb/væ ndær noghate duʀ/khælgænd dær ubor"/(Yooshij:2012:325)

Nima have addressed transitory period after the Constitutional Revolution in this poem, and beautifully have illustrated the oppression and tyranny

of their own time, which reached its peak, and people have been deprived of any opposition and protest, with a pale and weak light of the sun with all its magnificence, which has been a symbol of hope and move; and among the howling "jackals", the symbol of buzz and intrigue and cunning of the rulers, he has highlighted the image of hopeful little fire that a rustic man has turned on in his home, which could be a glimmer of hope; meanwhile, farmer is a sensible image of the Nima in his real life, because is such cold and dark night, it's fire of his poetry that have light and warmth, however hidden from our eyes; as if this night haven't had the ability to endure it. "His voice is a rarity, hidden as it is, / flying from the place where is a selective place/ among the things that can be tied / with light and darkness of this long night / passes. / A flame forward / looks/"(Yooshij, 2012: 325).

"o nævaj nãdere,penhan dzonã ke hæst,/æz an mækan ke dzaj gozide æst mj pæræd/dær beine dzjzha ke gereh khorde mjfævæd/ba rofænã væ tjregje in fæbe deraz/mjgozaræd/jek sole ra bepjj/mjnægæræd/"(Yooshij:1391:325)

The "rarity voice" is language and new method of Nima, which is hidden due to different reasons. "Long night" is also highlight the dark and full of suffocation era of the poet; and "flame" indicating a hope that poet have in elimination of this dark and long night. "in a place with no plant or life/ the sun exploded on its stones,/ and earth and life on it are not so interesting/ feels like the bird of wishes are / black like smoke, although, their hope/ is like a stack of fire/ in their eyes, and his white morning/ feels like if the life/ come to an end like other birds/ in eating and sleeping/ it become a suffering that no one could bear" (Yooshij, 2012: 325)..

"dzaj ke næ gjah dær an dzast,næ dæmj /tærækjده aftabe samedz ruje sængha/ næ in zæmjn væ zendegjæf /tjze delkæfæst/ hes mjkonad kei ze ruje morghha tjuoæ /tjæst hæm tjui duid,ægær tænd umjdefan /tjun khærmænã ze atæf/dær tfejfm mjnæmajæd væ soibhe sefjdefan ,hes mjkwædke zendegje ou tjomã/mæirghane djgær ær be sær ajæd/dær khab ou khærd/rændzã bævæd kæzan næ tvand nam bæird (yushij:2012:325)

Here the "plant" is the symbol of survival and life; and also a symbol of hope and hopefulness in a place where there aren't any plant or sunlight, it's not a place suitable for living and staying; and this is something in the life that other birds expect too. "That elegant singing bird / on that place, got its honor form fire, / now turned into a hell, / gave ideas in any moment, and shake its tale / its sharp eyes, / ... then a scream from his pathetic and sad heart, / that does not understandable by any passerby bird, / and then drunk from its inner suffering, / cast itself into the fire awe / a strong wind is blowing and the bird is burned / the

ash of its body preserved the eggs! / then again, its chicks born from the ashes /" (Yooshij, 2012: 325).

"an morghe næghz khan/dær an mækan ze atæf tæjilj jafte /æknõn be jek dzæhænnæm tæbdjl jafte /bæste æst dæm be dæm næzær væ mjðæhæd tekan/ tfej -manë tjezbjn ,/...bangj bar aræd æz tæhe del soznako tækh/,ke mænãf nædanæd hæz morghe ræghozær,/anke ze rænãhãj dærõnjf mast,/khod ra be roj hjbæte atæf mj æfkaenæd/bade sæddj mj dæmæd væ søkhte æst morgh / khakestære tænaef ra ændokhte æst morgh!/pæs dzvdzefãf æz dele khakestæræf be dær/"(Yooshij, 2012: 325).

The bird prepares herself for a big event. It means is "fire" which is the tool for celebration in this poem and the poet has provide it with a sacred figure. "Fire has always had a ritual and symbolic value in the Iranian culture, and has been considered as Spand and great ... the loft and greatness of fire was so appreciate in the ancient world that in ancient mythology, we faced as series of secret and symbolic opinions, in which, represents with internalized and secrecy methods (Kazazi, 2001: 114). Fire symbolizes the hardships and pain suffered by the poet in the way of expressing his opinions about his art and his vindication. Nima have shout from the depth of his essence, although it wasn't understandable for short sighted poets of his time. "Wind" is the messenger of news and publish the story of burning bird for all; and the born of chicks from its ashes; although it's the symbol of true follower of the Nima poems who made Nima poems the peak of excellence and significance. And that is why he says, "I'm sure about my success, see a future before my eyes that with white hair and aging figure, all the guided children of my country gathered around me; and people appreciated my service, my efforts, and my suffering with an open and happy face (Nima, 1997: 418).

The influence of Khorasani style on Nima:

Nima have been exploring the arena of ancient poetry with care and depth and could precisely identify its "shortcomings" and "strength" and applied these findings in a new literary theory. In other words, he was able to build a support from ancient poetry; he has expressed this topic with a clerkly and scholar views that: "oldies are bases and roots of us. They are closed mines that supply us with raw materials for helping us. However, this is us who built his own building"(Hamidian, 2004: 219).

The history of influence of Khorasani style on Nima works goes back to his traditional poetry. In periods that poet imitate Khorasani style is evident in his works. Nima was believed that the poetry instrument must contribute with poetic expression and a detailed description of the object (subject), and poets shouldn't has any concerns about language and rhyme..., because it isn't word and weight that

determine the figure of object, but also, it's the object that determine which words enters in poem.

However, it was Khorasani style that could help Nima in achieving a mode for presenting his own poems; and that's when he have used the features and characteristics of this style in order to express his own poetry in a natural way.

Some instances of this influences are: the impacts on linguistic elements; aggravated abbreviation, "All of them like you ... / magpie feather to the floor ..." (*hamme anha chon tou/ parre zaghy ra be kaf*) (The house of Sir Yoveli: 379); increasing or decreasing phoneme, "it appear that have large bone /" (*my nemidash be doroshjy stkhan*) (Manley: 559); using hypocorism K, (that little animal saying the truth" (*rast migoyad an hivvanak*) (Manley: 565); using an (e) after high phonetics of (A) and (V) at the end of noun, "he was hanging on a strand of hair / and established his basis" (Cold laughter: 423); verbs with Khorasani structure, "But anyone that I brock up with / I should stay hungry / I should being condemned to suffering and deprivation /" (*ama man ze har dark e del boridastam/ man be bayad gorosne manam/ bayadam mahkom bodan ranj o herman ra*) (The house of Sir Yoveli: 400); aggravated abbreviation of verbs "cutting bloody nails with tooth" (*bas are dandane khod borried nakhon have khod*) (The house of Sir Yoveli: 400); verbs with Khorasani semantics, "and my bones are powdered" (*va ostokhanam sode east*) (Manley: 529); making adjective using Khorasani's (vandha), "what a great free man is you are" (*besakha marde bozorga ke touiy*) (Manley: 559); and many other effects that confirms the utilization of Khorasani style in the Nima poems; in addition to the fact that Nima have uses Khorasani structure of speech in his speech structure, such as using single verb with plural subject, "not all the peoples is familiar with his words?" (Sad night: 415); and using pronoun as Khorasani style, "he opened his mouth with attractive sweet talk" (Manley: 545); disposition, "I will ruin your ruins with forces that I have" (The house of Sir Wiley, 393); disposition of adjective and noun, "at such horror fall/ redbud didn't bear any flower from fear" (King conquer: 638).

By considering some of influences of Khorasani style on Nima regarding to thinking context, we should say that there are some commonality in the Nima and Khorasani style of poetry, and the common place of them is their attention to nature and natural phenomena in their poetry. However, Nima's view to nature were completely differ with style of Khorasan poets who describe their own perception of nature, and nature is essentially passive in their poems. Whilst, in Nima's new point of view, nature is alive, active, and dynamic; and all of the materials regarding to nature deserve entering his poems. In a sense, it can

be said that Nima angle of view differs whit poet of Khorasani style. Nima is standing in the heart of nature, sank in it, and talk aside with it.

Another similarity of Nima poetry with poetry of Khorasani style is imagery in poetry, with major differences in the imagination. Nima have transformed the old view to beings, human, and art. An example is comparison of night description in Manouchehri and Nima poetry. Manouchehri have described the night in Khorasani style as follow, which is a metaphor:

"shabi gisou fro heshte be daman/ pelasin mejaro ghiriene garzan/..."(manochehry:62),

However, Nima has deep and fresh point of view and have symbolic application of the "night"; in which, symbols have deeper and more artistic imagination that metaphor.

"There are nights, like swollen body left in the hot air, / that's why a lost soul cannot find his way, with a hot body in a long warm desert / like a dead body in a narrow tomb / sick to my body that burns from the solemnity of the night! / it is the night / Yes, the night / "(Yooshij, 2012: 776)

"hæst fæ, hæm tʃʊ væræmkærde tænj gærm dær estade hæva./hæm æz in rʊæst nemj bjnæd ægær gum ʃʊdeji hæf ra ,ba tæ næf gærme bjabane deraz / mʊrde ramanæd dær gʊræf tænj / be tæ næm khæste ke mjsʊzæd æz hjbæte fæb !/hæst fæb,/arj fæb,/(Yooshij:1391:776)

Nima has firm conviction about using ancient language in his theorizing about language in his poetry. But he has had wider imagination in his school of thought that traditional poetry.

The true pioneer:

"The first movement of thought and art that influenced Nima was passing through ancient cosmology, which consider the globe as a static, constant and stagnating phenomenon, Nima's new perspective toward poetry has bring about a wonderful results, and it achieve poetic individuality, a focus on individual experience and the experience of getting rid of stereotypes bound by ancient poets "(Hassan Lee, 1383: 33-34). Nima poems are results of Nima concrete and personal experiences of his life, which acquire poetic expression through subtlety: "remains there from the night around / on track of curved forests / stone work of cold oven / and a cold ash inside..." (Yooshij, 2012: 677).

"mande æz fæb haje dorador/bær mæsjræ khamʊʃə dzængæɐl/sængdʒɪnj æz ʊədʒaghə særd/ændær ʊə khakestærə særdj. (yushij:1391:677)

Nima poetry seemingly appears some none-poetic words like "hover", turtle has become a theme of poetry for Nima, and brings up his poetic emotion: "along the river an old turtle is hover/ day, a sunny day/ it's the scene of warm sunlight..." ("Dær kənarə

rōdkhanə mj pləkæd sængpəʊftə pjɪr/roʊ,roʊə
aftʌbj/sæhnə əjəfə gærmæst) (Yooshij: 767: 2012)

Nima was trying to find a way to change the language and finding a suitable format for the expression of new perceptions and experiences. Achieving this language depends on the years of reflection on language and identification of needs of the time. Among Nima innovations was manipulation of the language syntax. "His body is warm, desert is long (his warm body) (ba tanash garm" tane garmash") – dead remains in his tight grave (his tight grave) (gorash tang "gore tangash") – My body is exhausted, I haven't any pain in my body (pain in body) – the dark night will change to bright morning (will change) (gasht khahad"khahad gasht") – making words highlighted "I've sad face, my boat is sink on the soil - guest house, guest cache, dark day..." word making "light designer – washed body – people said: but that globe eater – making spring – making a cry builder – knowing – draw in the eye – closed color – permeability of moon – long desert – riot heart of lamp" (man ghayegham neshaste be khoshky "ghayegham neshaste be khoshky"-jahankhare- bahar kardan- gerye sar kardan- shnasidan- rang bastan- taravidan- deraz byaban- del ashob cheragh); using regional terms (Mazandarani))"kælə sj -kak kj - dʌrvæg- rōjʌ - tjɾæŋg-" "application phoneme " tj tək- hōghōlj- pōkpōk".

The influence of west on Nima:

Nima has stated in his writings that: "familiarity with French language was open a new path in front of me". Nima was familiar with French new poetry movement that began with symbolism, and also necessities that made development of French poetry inevitable; therefore, after many years of struggling with classical Persian poetry and capturing its constraints, obstacles, capacities, and its facilities; he could apply some aspects of symbolist suggestions in the change of Persian poetry.

We are spoke about symbols in the Nima works, which has several aspects, some implying to his time in terms of social policy, and some are a symbol of his own, and most symbolic words that Nima have used was "night", which implies on the social and political climate of his time.

Content and musical developments of the Nima's poem:

Nima Yooshij have made radical changes in ancient poetry and Persian classical works throughout his scientific, scholarly, and poetic art, and truly acquired the title of father of Persian new poetry. Nima developments in Persian poetry are not only in terms of format; besides taking out poetry from predefined frameworks and formats, such as lyric, song, ode, quatrains, double verse, ballade, four pieces and the weight of the prosodic and how the formation

of Rhymes, but also created changes in content dramatically.

The poet have been looked at any special subject from specific point of view, and his expressions of new concepts were different with all other's interpretations. "Nima Yooshij have been appeared with a new idea and a new look; with the knowledge and unparalleled courage and bravery; to stand beside the different window, and through discovering new meanings and interpretations and finding new regulations and relationships, and reaching a new language and expression; create a new poetry vision and landscape and accordingly, providing a new definition for poem based on a consistent and logical reasoning. Because he was understanding the true meaning of innovation and innovative endeavors; he has known that innovation in his time wasn't imply on using new civilization aspects such as grasping and describing using metaphor, but also innovation would have correct meaning if shown another idea, look, vision, narration or context; which all are modern and finally forced him toward breaking available formats and rules of classical and ancient poetry. He has known that they are complementary to each other, and in fact, new concepts and contents, format and frameworks are necessary based on the appropriateness with time and tongue of current time; that's how new poetry of Nima was born. Whilst, traditional poetry has continue his path along this changes" (Mohammad Hoghoghi, 1383: 390).

With brief look at the "Darvag" poem from the evolution of content perspective, we have known that the economic life of citizens of north of Iran is mostly based agricultural products and rainfall. Darvag is species of frogs that lives in land, and based on this belief that the people of Mazandran have, it was notify rainfall before any other creature; and due to the moist skin of the animal, produces special noises that notifying people of rainfall. They will become joyous with sound of this frog. Nima have had bad feeling about social-economic situation and feel the drought, see peoples in mass public mourning due to famine and losses, and see them in unorganized worth situation; therefore, screed with Darvag and asked him to appear on farms and plantations, bring back hope to everyone, and bring enunciating news of rainfall for all the people. The political dimension of this poem is of particular interest, because the words of this poem have symbolic and political implications, in addition to visual aspects: Darvag is a symbol of freedom messenger; crop and plantation is symbol of depression and crisis in the society; mourners are symbol of mourning, torn, damaged people ... Undoubtedly, Nima view this poem and theme in a politics point of view, and in some ways, dream the emergence of messengers of freedom, in order to fix

the deteriorating situation of society and turning back the ardency and excitement to the mourning community.

Breaking available structures or deconstruction in the modern poetry is escaping from content of traditional poems which was happened and developed by the architect of modern poetry, Nima Yooshij. He have understand completely that traditional poetry formats and frames couldn't met needs of the society of that time, and theme and concern of that time couldn't be expressed through ode, narration, ballade, quatrain... therefor, the language of poetry should be approached the language of market place with consistent shape and format. Nima have believed that poem made the format, and poem's format made of shortness or lengthiness of the verses, not from constraints of predefined formats.

Nima have had following point of view about modern poetry: "if poems couldn't become beautiful, if poem couldn't provide constructive ideas for human life, and present the abnormalities not so as they are, but sometimes with more force than it is, the poem become something extra on the human life, and its development was something fruitless... In my free verse, rhyme and meter are taken into account for other means. Long and short verse is not based on whim and fancy. I believe that disorder have some kind of order in it, every word I use in my poem have linked with next word based on an exact rule, writing free verse is even more difficult for me than other type of poetry" (Rahnema, 1386: 19). "Nima's poetry is simple, although there are some slang words in his poem such as seize and grab or loll, which aren't the language of public, nevertheless, they aren't language of certain someone; indeed, they are special type of prose logic that can be seen everywhere in his poems that transposed for preserving the weight and rhyme of this prose like sentences; and sometimes, it was mixed with slangs and public expressions" (Gholam Rezaei, 1381: 267). Nima architecture that provides a new proper materials befitting new rhyme and poetry, and changes completely logical structure and content to some degree. Implying that, in addition of new content, new weight and rhyme have been added to verses and replace the classical rules of poetry.

Narration in the Nima poetry:

"Narration is some form of expression in which, human experiences of one scene, landscape, personality, trait, or feeling will be used for presenting an objective image of the scene (Rezaei, 2003: 76). The purpose of narration is recreating the human experience with words. Nima could have enhanced his own narration style through using narration style. One of the topics the common in most of Nima poems is nature; Nima accustomed with nature which in turn led to presence of natural components and

phenomenon in his poems. The nature that narrated by Nima is Mazandaran landscape, and he have used terms like Tuka, Mach Avala, Zeek za, Darvag, Silusheh, Uja, Torang...; which expresses his long lasting affection to his own environment.

"Nima wants to establish an independent relationship between nature and man; in manner that people look at nature with humanistic view, and also nature view human in a way to be relevant to humans" (Mokhtari, 1368: 190). He has shown in his works that how can view nature with own perspective and make a new path in this context.

Nima could have provide an objective image for narration of abstract issues such as death, life, love, fear, hope, sadness, loneliness. Moreover, objects have been narrated skillfully and well in the Nima's poems: lights, ship, fat burner, and candle are objects that he sometime used for their objective narration and sometimes he has provided a symbolic narration for them.

"over the grass on the "Bishel", now / a dear is smiling, sitting / of all colors, small flowers / are collected and set package / in order to give as gift to lovers" (Yooshij, 2012: 47).

"bær sære sæbzeje"bjfæl",ienæk/nazanjnst khandan nefæste,/æz hæme ræng.golhaje kotfæk/gerd aværde væ dæste bæste/ta konæd hedjeje efgbaban"(Yooshij, 2012:47)

"Bishel" is a plain near Yoosh, where grass is collected for winter. After naming the place and location, Nima has been narrated it for better objectivity of stats, conditions, and actions of predefined character; which is indicated the full knowledge of Nima about situation in which story and its components (events, places, times, characters...) are get shape. Nima have been gave identity to his story's character in way that audience could reflect all the characteristics of this character in front of his own eyes.

"Lovers getting up, spring is coming / small spring flowing from mountain / flowers appeared in desert, such as fire / dark river flowing as storm / plain is seven colors of the flowers /" (Yooshij, 2012: 47).

"afegha khjz kamæd bæharan/chefmeje kodzæk æz koh d3 ofjed/gol be sæhra dæramæd d3o atæf/rode tjre d3o tofan khorofjed/dæft æz gol fode hæft rænge/ (Yooshij,2012:47).

In another place and other narration:

"it's one or two days that he haven't food, / he haven't sleep with his tow child/ on is asleep and ten year old/ second one is awake and crying/ he want milk, but mother's milk isn't enough/ it's another mourn/ (Yooshij, 2012: 119).

" jek do roze æst ou ghoot nædjdeh,/ba do færzændæf,khof nækhabjde/jek tænz za anha khab væ dæh sale æst,/djgærj bjdar ,kare ou nale æst/fjer

khahæd lj̥k,ʃjere madær kæm /ienhæm jek matæm / (Yooshij, 2012:119).

It's Nima skill to bestow objectivity in reflecting reality and bringing image and reflection to life. Nima have been producing narrations in different contexts, and he has described the function of semantic works as:

"Hey, Afsaneh, Afsaneh, Afsaneh! / hey, you point your arrow on yourself/you are heal of heart, medicine of pain/ company of night time cry/what do you do with burned me?" (Yooshij, 1391, 47).

"ej fesaneh, fesaneh, fesaneh! / ej khædæng tu tura neʃanə / ej æladʒe del, ej daroʒe dærd / hæmrahe gerjhaje ʃæbane / ba mæne sækhte dær tʃekʌrʒ? /" (Yooshij, 2012, 47).

In such narration, the romantic and seclusion trend and tendencies could be seen. As Nima have called the Afsaneh in one hand, he made himself the target of arrow in other hand, and also seeks the treatment and medicine for his own illness in other side. This contrasts will provide special attraction for poem. "Mixed down the mountain dent / flood was suddenly screamed / Cuckoo lost its nest / like "blackbird" in ruins / forgot the memory of his mate" (Yooshij, 2012: 47). The destructive impacts of flood on natural elements such as mountains, cuckoo, and blackbird have been narrated and described in poetic way. In this romantic poem, Nima didn't trying to make a real scene of flood, he have thinking about producing a beautiful and effective image in his audience's mind.

Symbolic functions in the Nima's narrations:

Nima have made his poems symbolic through using symbols and signs, he viewed poet's mind as the origin of symbols, and believed that: "since poets have more precise view than others, he always act with scrutiny, so he had warmer heart and cannot commit any bad and tyranny, therefore, he remain at back of stack, poor and defeated. He won't accept the world of livings, although he is a living too and living thing need life, so he made his own world of living. It is here that he can find the theme and events of their own. What's virtual, what's symbolic, all will be found here" (Nima Yooshij, 1368: 208). The symbols of Nima poetry are simple and societal. Nima was believed that symbols create value for poems.

"Amen bird suffered pains and remained wanderer / moved toward other end of this cruel home / his zest was returned, he isn't in pain for water and seed / his turn of chance / remains after this desparate soul" (Yooshij, 2012: 741).

"morghe æmjn dærd alodj æst ;avare bemande / ræfteh ta an soje in bjdad khane / bazgæfte reghbætæf djgær ze rænʒorje ab ou danh / nobæte roze gofajefra / dær peje bjtfare bemande" (Yooshij, 2012:741)

Here, the dialogue between Amen bird and human are proposed, and poetry finds symbolic function. In general, Nima poems have been written based on the political and social conditions of the time, and filled with different emotions, which represents hope and the feeling of victory.

"The bird says: / -"bad was separated"/ People say: / -" it's to be separated" / says: / -" was released from any strap, a chain that was set up on its feet"/ people say: / - "it's to be separated" / bird says: / - "unorganized creature were returned to order and organization" (Yooshij, 1391: 745). "Amen bird", which is full of emotion and hope to win and improvement of condition and people's liberation from any strap of oppression, hearsay, bird will pray, and people say Amen. Night fades and morning comes.

"And with echo of people's Amen in each moment / (blown away like the sound of a river, lost in the surface of Ange swamp) amine bird / gone away / from the rooftop / at extent of a peaceful region, rooster sing form faraway / pierce the wall of dawn / and for that cold, smoky, and blunt / whatever, expressed by color, colors added to its body/ night faded / and morning comes /" (Yooshij, 2012: 749).

Defamiliarization in the Nima poetry:

Since the higher poet's creativity, the higher frequency of defamiliarization; Nima, the great, name have been mixed with creativity and innovation, therefore, he was unique in this era; because he have had innovation and creation in the entire context he worked on. He have stated about such changing and alteration that: "The most recent things that I wrote and saw the store of one day in it, again, I've trying to seek a fresher theme" (Yooshij, 1998: 488).

Defamiliarization is same as highlighting, it is departure from the ordinary and traditional language, and saving words from the threat of stereotyping and repetition. "Departure of Nima form traditional norms is pervasive, and covers all the poem's components like language, imaginations, musical poems, idea and techniques" (Shafiei, 2003: 91). Nima have developed a new prosody throughout escaping from musical norms of the classical Persian poems, called "Nima's prosody" or "free prosody". Therefore, Nima have been escaping the norms of his time in weight and rime as a self-conscious innovation, thereby, weight and rime served the concept and mental form of poem; which is alienation of the weight, meter, and rhymes.

Nima have been stated about freedom in the poem: "The freedom in poetry is releasing from unnecessary and useless constraints of old time" (Yooshij, 2535: 111). "Nima view about the weight is completely new and interesting. He has said: I told you, our old weights a poem have been weights of stone; and I said again, that's why neighbors say: a lines or one verse cannot create a weight. Ideal weight

that I want is shared combination of some verse and some lines" (Brahani, 1380, No 2: 649). In this way, not only weight is not an extra load on the poem, but also serve it. In Nima's point of view, if we based poem on weight, the equality of prosody basis aren't necessary. However, Nima himself developed this theory and no one speak about it before him.

Nima's main feature that brings about innovation in his poetry is his tendency to approach poem's narration toward prose narration. He said: "Try it, write what you can see, and try to give you a clearer indication of yourself in your poem" (Gorkash, 2004:57). Therefore, Nima was trying to write quite natural and simple poetry, and tried to never impose the rhythm on the poem; because the base of the Nima poetry meter is on natural rime of words and sentences. And so we see that the rhythm of a poem may be changed several times and it has to fit the situation, that sometimes soliloquy, sometimes tow conversation, sometimes it is described as the population explosion, the rhythm change but as close to normal rhythm as possible.

"Phoenix, warbler bird, world fame / remained wanderer from blowing of cold winds / on the bamboo branch/ she sited / ... / and builds the walls of fantasy building/ she makes /" (Yooshij: 1391: 325). It can be seen that there are 5 pillars in the first verse, four pillars in the second verse, and three pillars in the third verse, and two pillars in the fourth verse; and in the second clause of last verse, there are only one pillar; the weight of second clause was completely changed. Therefore, the results of Nima work in this brave performance in his poems were "changing the restricted pillars of the Persian poem to unlimited weight; although reader won't aware of poem tone change that lead to alienation or harshness and ugliness" (Shafiei-Kadkani, 2003: 95).

Defamiliarization in rhyme:

The rhyme is most important topic that Nima have been trying to break its norms, and saved it from an old habit; and offered it with a completely new and beautiful form to reader. Nima believed that rhyme is belong to content; when we separate content from rhyme; it's gave the poet freedom and discretion to bring rhyme anywhere he want. Moreover, make the poem's tone purposeful and meaningful.

The major difference between traditional and modern poetry is that: "a traditional Persian poetry is based on distich. Each distich should have a rhyme. But in free prose or Nima prose, distich isn't the unit of poem; in fact, several successive rows can form a distich" (Shafiei, 2003: 95). Thus, the rhyme is used when it's necessary. "On the wall of this sadness, like a gone away smoke / always a bird sat, has opened its wings / the very thought of grief over his wavering head / ... everywhere that a leafless branch is left / this

dark bird is singing over / at dark of dawn, it's still staying there /" (Yooshij 2012: 225).

"roje in djvare ghæm ,tj on dod ræfte bær zebær/daemæn ben/æste morghj, pæhn karde balo pær/ke særæf mj dz onbæd æz bæf fekre ghæm daræd be sær/ ...hær koja fakhj æst bær ja mande bj bærgo næva/ daræd in morgh keder bær ræhgozæran seda/ dær hævaje tjre væghte sæhær sængjin be dza/" (Tooshij:2012:225)

The poem of "sad bird" have a special usage of rhyme; This poetry have eleven section, nine sections have three verse, and both second and tenth section have four verse, and all three verses section have different rhyme. This diversity and freshness of application of rhyme could be reviewed and explored in the Nima poetry collection.

Row, has special attraction in Nima poetry, and include repetition of almost long sentence such as "sang with me you, my companion" and "toward subtle city/ sing a bell/" and "you, messenger of rainy days, Darvag, when is rainfall" and/or "I'm waiting for you"; in which, all is title of certain poem, maybe due to their repetition in the poem.

Nima have changed format domain too, though he considered traditional formats, but made some changes in their necessity in the poem that can be interesting. For example, "myth" poetry that Nima have a format of phonetic, in contrast with traditional phonetics; he brought five verses in each section. Indeed, the Myth poem couldn't contain in any traditional phonetics of Persian poetry, and it's a new format; because all the verses have rhyme. There are new format and rhyme in "Nile eagle" poetry too, so that, after each verse, there are two semi-verses, in which, all the second semi-verses have same rhyme.

"There are an eagle in the land of the Nile / that it is black as dark of night/from head to foot/ his eyes so that fire flame on it / it's beak is frightening / with evil behavior /" (Yooshij, 2012: 148).

"dær særzæmine nile oghabj æst kan oghab/hæmtfon sæb sjæst/æz paj tabe sær/ tfejmane ou tfonan ke frozændegan bær an/ mengharhæf khof/ ræftarhafjær/" (Yooshij, 1391:148).

Among beauties of Nima innovations is defamiliarization and norm breaking in the Persian syntax, some instances of them are as follows:

"With his warm body, desert long" (batænæsh garme byabane deraz) instead of with hot body in a long desert – "at the end of this night/nothing else than light of white day" (roshæne roze sefied/dastan kærdaen), in which, light of day is an adjective in the conception of noun: white light day – making story – telling story / "make story saddening" – "green and beautiful spring with dears wearing flowers"/ rather than flowers on their nice body – elimination of verb after words such as, whoever, wherever; such as: "The

[is] to languish from long suffering" - "what [is] cried except eyes of Satan" - "flees whoever [is] in plain".

Element of view angle in Nima's poetry and narrations:

Narrative story is a major feature of Nima poems. He has been using many techniques of storytelling and narration in his poems. Some of Nima poems have had the preciseness of a novelist, have shaped based on the modern style and techniques for a flowing mind. The most important issue in this type of poems is the multiplicity of the narrative approach. Narration is presenting or retelling a story with help of special event or style.

One of the technical aspects of the narration is who is responsible for the narration of story. The right choice of narrative perspective is the most important characteristic of the story. Therefore, each author for narrates his story inevitably chooses one or more angles of view. Select the angle of view is of great importance. Because it is one of the most important factors shaping the story, which can impact on other factors; and it's the means by which the author narrates the story.

Narrative story has wide reflection in Nima poetry. Nima also pioneer of modern poetry, he opened a new window for Persian poetry, and as knowledgeable individual of the recent literature, he have adopted the art of storytelling as well. A report of the poem "soldier family" form viewing angle point of view:

The poem of soldier's family represents a family of an orphans suffering soldier, who was sent to fight in the Russians war. The main character (the wife of a soldier) is a poor and hungry woman, who lives with her two children:

"For two days no food she has tasted, / with two kids, she hasn't rested; / one is ten, she is sleeping, / the other is awake and wailing. / She cries for her mother's milk which is small/ this is another woe/".

"jek do roz æst ov ghot nædjde,/ba dv færzændæf khof nækhabide,/ jek tæen æz anha khabov dæh salæst,/djgærj bjdar , kare ov nalæst,/ fjer khahæd ,ljk fjer madær kæm/in hæm jek matæm/".

She haven't even a loaf of bread for feeding her children, even she suppose its dream as impossible: "supposing any certain thing is simple/ but not supposing a loaf of bread, it's difficult/"; in this state that women live in a dark and cold of night, she has trip to the world of dream and fiction and imagination. During lullaby and patting her children, she brought the name of bogey and assumed that bogey will appear in front of her: "asleep. Asleep. Bogey will come now/ then tell herself, maybe he / become aware of these children? Behind the door/ her eyes are glowing! The bogey has come! / Han! Fear! The bogey is come but children became insane/".

"khab ,khab,ælan djv mjajæd /pæs be khood gouft ov:mj ævæd fajæd/djv æz in bætfæ bakhæbær basæd?Poufte dær basæd/bærgh zæd tfejmfæf!djv pjda foud /ha!betærs!amæd bætfæh fjda foud /"

A moment later, her husband is appearing. The women talk with him in her dreams: "when did you comeback from war front? / That's blood or smoke and color on you? /" (*"kej tov bærgæftj æz mjan dzæng?! rooje tov khoon æst jake doode ræng ?/*). Man replying: "hey, woman, you go, its war zone/ the honor of today is taboo of shame / his war take away your husband / his pride transform world to grave for you" (*"Zæn , borv.indza sæhney dzæng æst/eftekhare emrooz ,mayeye næng æst/dzænge ov az tv kærde foohære tv doov/fækhre ov bæer tv kærde alæm goor"*). Again, bogey is appear and saying to woman, me and my children are hungry too: ... "Wind is sharp and burning out there/ my child is crying too/ he is hungry, is hungry, / I'm poor/!" (*"Bad bjronha tond o soozan æst/bæ tjemæn hæm æfk rzjan æst /gorosne mande æst, gorosne æst /mæn tohjdæstæm/"*). Then he introduce himself to woman in a way that assuming he is "death": "I hear at the back of door / put hand on hearts, every moment / your heart is gore, in such despair / return fool, you're dreaming! / so know me, "death" move his head / hands elevated /" (*"poufte dærha gouf mj dæhæm mæn hæm /rooye del ha dæst mj næhæm hæer dæm / foud dele tov khoon , dær tfinjn kharj /baz ej ablæh , arezv darj!/pæs mæra befnas "mærg"sar bærdæft/dæst ha æfrafi/"*). The woman become frightened shout for help; But who can help him? A moment later to oil lamps to light up the darkness of the night in her desperate house, "she turn on his lamp, but / dark house wasn't light / not therein is depressed oil and she depressed / the light of poverty, is died like herself. / my owner, tonight, I do not burn / I do not burn /". She suddenly hears a scream ..."death is possible, for every problem / heard wailing, obsolete mother / her daughter wailing, Oh My! / Oh, my darling! / "her older daughter (Sarah) is dead (*"Bood hæer karj , mærg ra mæghdoor./fjvæn j befnjed ,madære mæhjoor/fjvæne dokhteraf,vaj færzændæm!/vaj delbændæm/!"*). Woman yelled and fell unconscious. Another moment, another wail is heard in the space and woman becomes conscious. This is the voice of her infant: "There is no sound, that's your child voice / nobody will find this helpless child /" (*"hjch sotj njst ,sote tefle tost/bj næva ra hjch kas nemj khahæd jost"*). Finally, the morning is come, carts full of warfare and corpuses over them are presented: "some carts, full of warfare / colored by, smoke and blood / are over the way, their wheels are broken/ dress of murder, covered them?" (*"tænd garjpor æz bæsatæ dzang /dæde doudo khoun, roje anha ræng,/bær sære rahænd ,tærkh befkæste/rækhte mæghtoljn, royefan bæste/"*). When we saw the Czar

castle with this comic narration, we can understand the usefulness of this war: "annual war is for what? / Nicola knows what this screams are for / the greed of two sedition master, / so, poor house will become ruined? / the castle of master remain tall / where is Sir Nicola?" (" *dzænge hæer sale æz bæraj tʃjst? njkola danæd in tʃghoghajst /herse dou ærbabe fætneðzojan æst! /pæs fæghjran ra khaneh vjran æst?/ghæsre an ærbab baz bærdzast! njkola aghast/*) (Yooshij, 1391: 119-146). At the end of this poem, the child is waken and ask his mother for mil. Though his mother was died and never milk him again.

The angle of view in this story starts with limited omniscient (the wife of a soldier): "candle burns on the door curtain / she hasn't slept much, he is leaning on the cradle, / Oh! Poor oh! / the curtain is some vamp / the guard of her house". Second section was narrated by same angle of view. But the third section was narrated by double angle of view: "the peak of "kazbak" is silent and in everywhere / cold and frightful, lonely stars / glaring and decent, the house of this woman/ passage of root breaking mouths / she remember a time of his life/ his pain become intense". Following this, there are monologue of woman:

"Why I am hungry? / until death I'll sing: / the cycle of the Universe will change / sadness runs /if it changed I change too / When will my prayer do impact?" She is confused and thinks dead talk with her "the mysterious shadow's angles / said to mother with a heart rending groan: / "woman" come on, let the children be / cut your heart, save your life /- wait a little - said the mother,/ from an opening on door / "... when she put eyes on the opening/ see an ugly sight, thought of corpus / exclaimed: Death, grind your teeth / house is near, behind the cemetery". In the fourth section, we saw the pronoun of the angle of view, refers to the main character's mind. "Spin the wool, wash the dress./ A woman seeks the provision like this /don't you shame, when you are workless / happy and merry, a sympathetic woman /". The fifth section narrated the woman feels when her husband returned from war and speaks with her.

Nima, the Critique:

Nima has another figure, and it's the face of criticism and research. What's have been found among the "letters"... "the emotions and life values of stars" - "neighbors' narration" - "Definition and Explanation" - Interviews - Introduction and commentary, have not empty of critical considerations. Nima wasn't a philosopher or theorist, he was a modern poet. He has known the customs and styles of literature. He has looked at everything closely, and advised poets: "you should have capability of isolating from yourself, it's the principle" (Yooshij, 2006: 119).

"There should be two intermittent but persistent power inside you, the power of isolating form yourself, and the power of returning to yourself" (ibid: 137). Nima's advice to young poets: "You must be the essence of the vision" (ibid: 109). This recommendation is intuitive and explorative. Nima have gained these through experience. He was recommending consciously and wrote deliberately. "In all my life, I've always been used to study the works of the ancients and the external works' (ibid: 460). Nima won't accept revolution and hastily movements, and believed in move slow and continuous move. "There is nothing that can suddenly change". There is no tradition that suddenly changed" (ibid: 419). From Nima point of view, old poetry have not any relation with prose. This has led distant and alienation of poetry from prose. Nima have established link between the two. All these innovations and creations are praised. Most important is the link of critic and poetry. Nima have done what he said and wrote, he was committed to poetry. His poetry is emergence and reflection of his dialogues. He always told everyone who do a new job, have new destiny as well. I've done something that people need.

Writing folk (local) poems:

Nima was an archer in mountains, son of Mazandaran, and company and companion of mountains, forests, rivers, sea, grass, and plants, so that the whole nature and its climate and appearances were rooted in the vessels and bones of Nima, and Nima became accustomed to them; hence, how is it possible to forget the native language. The honorable language for Nima was Tabari, which have been presented in anywhere but in all of his poems and his legacy. He has never neglected it for a moment, and exploit it words and expressions cutely and cleverly.

"... It is not clear from the proximal, not drink / song to Tabari and its equal / in the happy old, milking cow" (Yooshij 237: 2012).

We know Nima's Tabari collection of poems as Roja, which have been wrote in couplet format: "Nima concerns in Tabari poems aren't less, and it can be argued that new path of Nima in Tabari language is creation of thoughtful and responsible poems.

A poem should have expressed the suffering and joy, the blessings and calamities of nature and people of north. Nima himself says: "the main source of my poems is my suffering. In my opinion, the speaker must have a cause, I would say a poem for mine and others' pain, and this joint pain have been manifested in the lovely Tabari poetry" (Azimi, 2002: 14).

مَنی هَنَر / تَبَارِ گَیْمَنِمَاوَرُو، شَهْرَا / رُسْتَمْدَار یِگَانِه مِیْنِ نِیْمَا،
 1381: عَظِیْمِی) « / مَار کَل سَر کِلِه تَش ، نِیْم کَلِیْن / دَار نُوم مِ وَنِ
 اَگِیْم شَهْر نَسَلِ اَز / هَسْتَم نِیْمَا ، رُسْتَمْدَار یِگَانِه مِ (42)
 / شُود مِ مِ شَهْرِت بَاعِث ، مِ هَنَر / کَمَانْدَار هَسْتَم و اَوْر نَام
 / هَسْتَم اِجَاق آتَش کُنْدِه ، نِیْسْتَم خَاکَسْتَر

*N j mam mæn jgane rostamdar/ njmavære
shæhragim tabar/ honar monj von me no, dær/kelj nj
mo tash kele sær kæle mar/(azymy:2002:186)"*

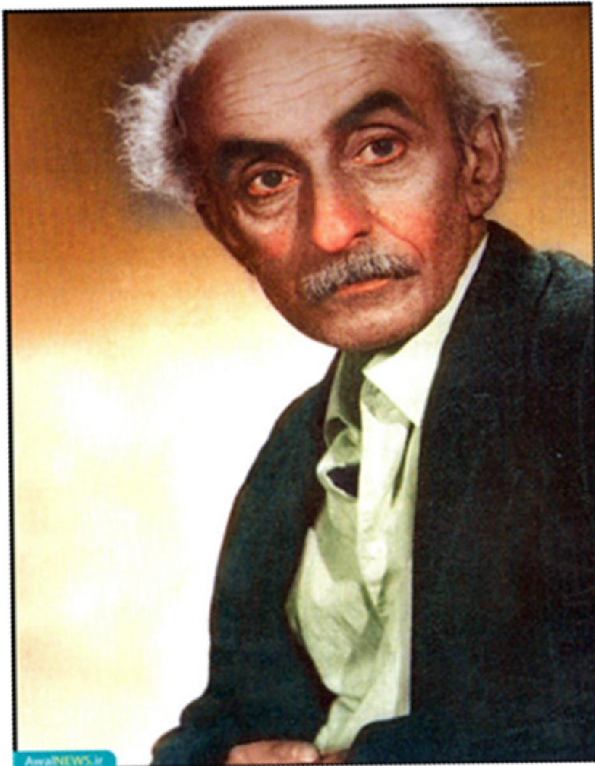
« نیشون روج و وشن کیه اوندم / خانمون ینسوت آنا روجا »
: ظیمی ع) / رهنمون راه م میون شوی / خون دل م آر نیار آیار
/ است سوخته خاندان یکی روجا ی ستاره (1381:186)
، نهان و اشکار / است روزی نشانه، درخشد می هنگامیکه
/ است من راه راهنمای شب دردل / است دلم خون، آری

*"rodza æta bæsoṭ khaṇemon/ oundæm ke vaṣæn
vo rodz nefon/ æyar næyar ær me del khon/fovj mj on
me rahe ræhnemon/(azymy:200"186)*

Nima is all view mirrors of nature and the world around her land in his Tabari poems; and with a new vision, calls people for awakening.

Nima local collection, Roja is a set of his concern. Magic that the generation of thinkers and responsible of this ancient land have been called to wake up and win tomorrow collaboratively and with cooperation.

Conclusion:



My voice is broken (trapped) in my throat,
otherwise,

*Færjade mæn fekæste ægær dær gelæṭ, vægær
If I can scream adequately load,
færjade mæn ræsa*

I will shout for my freedom and yours,
mæn æz bæraje ræhe khælase khod væ fõma
I'll shout

færjad mj zænm

I'll shout!

færjad mj zænaem

(Yooshij, 1391: 752)

In summary, we should remember Nima through his poems, stories, narrations and his unique characteristics as the elite of contemporary poets:

It can be concluded from Nima poetry and in three dimensions of languages, ideas, and images that, Nima was influenced by Khorasani language style, and given the example of a poems, the poet have accepted the words and language structure, and language features of Khorasani style in his poetry. In his own theorizing about language, he has had consistent convictions about the use of the traditional language of poetry. There are various functions of narration in Nima poems. This variation is due to the presence of various poetic era in Nima works. Function semantic poems were in the Romanticism period, and reflection of reality and truth was most expressed in the realism period. Symbolic function could be seen in his late life's works. Nima have emphasized on appearance and meaning of poems, particularly in the natural form of poetry to seem more natural and closer to the prose; so that he could pay attention to the tiniest to the largest lingual and linguistic aspects of the poetry. Nima have questioned symbolic dialogues of his own era through his own symbols. He have presented himself as the representative of opposite type in social, scientific, literary gatherings. He was always concerned about himself and others.

Lexicon:

Ayeesh: plowed, cultivated land
Byshl name of the field in Yoush
Pock Pock: The sound of burning wood
Tlajn: forest plants three seasons
Tuka: Dark sparrow bird
Tyrang: the pheasant (Seagull)
Tytak: single voice peck sauce
khyzaran: Bamboo plant new
Darvag: Tree Frog
Roja: Morning Star -Rvshnk
Rstmdar: The name ancestor of Nima Youshij
Zeek Zar: small bird of the family Nightingale
Syoloshh: Black Beetle
shahragym: Nmavr son of kings Padsbany
Taliban: the famous song Mazandarani
Kazbk: the mountains of North Drqfqaz
Kak ky: Name Bull in Mazandaran
Klee Cy: oven that the true goal
Makh oula: Name valley between the Yoush
Njma: A Song of Mazandaran
Nima: name of a mountain

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Note:

The word's meaning was extracted from following dictionaries.

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