

**Storm in Iran's Contemporary Literature (New Poetry)  
Nima Yushij (Part I)**

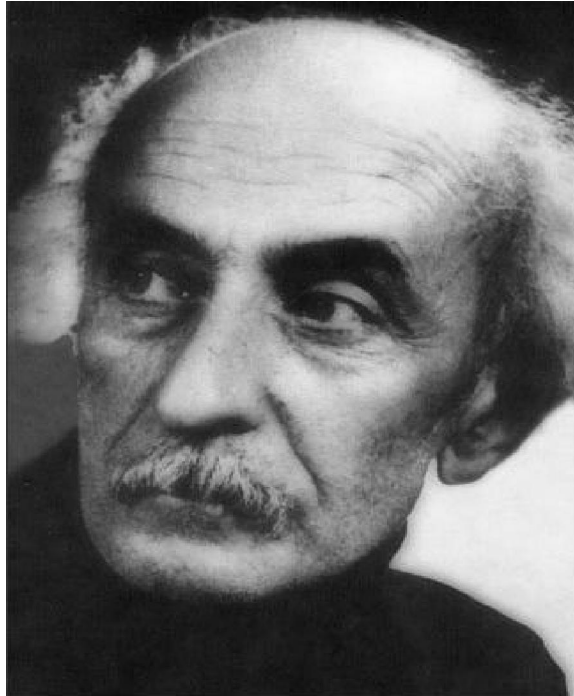
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**Abstract:** Nima Yooshij is the vanguard of change in the form and structure of poetry. He begins his work with Khorasani poetic style with special calmness and serenity. Taking advantage of a diversity-seeking spirit, he follows up his route by making change in the form, language, and meaning. He looks from a diverse perspective to the world using poetry a tool for expressing the meanings that has been pondered in the mind. He prefers objectivity to subjectivity:

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"Ey fesaneh !khasanand anan/ ke frobasteh rah ra be golzar/ khas be sad sal tofan nanalad/gol be yek tondbad bymar/ to maposhan sokhan ha ke dary/to bego ba zaban dele khod /hiechkas goye napasandad an ra/ mytavan hieleh ha rand dar kar /eyb bashad noktedan ra /nokte poshy pye harfe mardom..."(Nima:1391:59)

**“Oh the myth! They’re abject / who has shut the way to flower-garden / the thorn won’t rosary over one hundred years of storm / the flower is sick with a hurricane / thou! Don’t hide your words / tell with your heart’s tongue / a silent person won’t admire it / trick can be played at work / it’s a flaw for the sagacious / stealth over people’s words...”**

**Introduction:**

The storm in the dictionary has been defined as passion and uproar, shout, sound and din out of people or animal’s crowd or roaring of the sea and hurricanes and harsh wind (Nazem-al-Atteba).

In the natural world, after a period of relative inertia and tranquility, the natural states undergo changes due to internal and environmental transformations. Thanks to these transformations, a change will emerge through which a typical person can reconsider his lifestyle and manner by influencing

from these transformations and make a different life for himself. The modern philosophy views the world as the world which changes from time to time. By psychological understanding of the humankind, this tells us that although human being is concerned about the eternity, but because he/she lives along his life, thus all his actions are influenced by this passage of time.

The art is a concept that is not uninfluenced by this situation; thereby when we look at the Iran and world literature, we come to this conclusion that the art cannot be trans-temporal and trans-cultural and this directly links to the spiritual condition of contemporary human being. If we consider the history as a multiple-floor building, the community as result of temporal and historical necessity will go from the first floor to upper ones. But the return to lower floors is not expected as the history is upward-looking and each floor of this building has its own economic, social, cultural, and political characteristics and the art is not separate from this transformation.

The aesthetic activities (the art) are in the context of ideology and ideology is images that a society forms in a historical stage. Thus, an art that will appear in a specific period of time, can appeal to the people of time but not necessarily the posterities of the same society. Of course this is not related to the taste but the change in social conditions.

When today we praise many literary arts from the past enjoying from reading and watching them does not mean that we are stripped of our history of art, never! Still we enjoy hearing and reading a sonnet by Hafez or Sa'di or any other original poet in any land. And this is not confined to us because any person from any other country will share the same feeling. Thus, it should be said that there is no death and doom for original art. But there is one point and that is the temporal acceptance from the social point of view, because in any time and in any period the society needs to understand something and comprehend it with his heart and soul. In other words, in fact the contemporary art should speak with the people.

Nima gets familiar with French language by studying in Tehran Saint Louis School and this acquaintance opens a new way by his way. He is familiar with the 'new poetry' and its essence and well knows its advent. Although he faces resistance by traditionalists, he consistently releases himself from the constraints and requirements of obligations and requirements of traditional lyrical poetry to establish the structure of 'new poetry'.

Nima had analytical intelligence which has led to the tragic world and has admitted it knowingly and has lived it.

Nima places the art, poetry and prose in the time and regards them as the utterance of each period. His art like roaring storm set up by the cry of the time and even trans-temporal. Nima believes that the finest lyrics which have the real essence of poetry belongs to the time and world of the poet and has faith in the individual character of the poet (Diary: p. 144).

Nima believes that a good poetry should meet the demands of us; at the same time he praises the poetry of a poet like Sharieyar. Nima gives everything a separate value and does not consider time and space for the poet. He believes that, following historical evolution, the art of a poet and artist created in its own specific period and specific time should be considerably devoid of the society that his art could be a valuable source in every period.

Nima considers gradual evolution along with individual character, training, and practice, watching, understanding and using as requisite for the advent of artwork. He puts his thoughts in fluid container of art which does not fit in any other form. The storm that Nima has set up in the contemporary literature falls in two branch of ontology and epistemology.

His ontological poetry is in protest against the tragic situation of the society. In this environment, he stimulates and encourages, fears and hopes and wishes for a better condition for the society. In his epistemological strand, he is in a position that speaks of the pain that tends to higher issues that have been consistently unanswered. (Asadi, Hekmat and Ma'refat: no. 11).

Nima concerns with people's mind and fundamental issues left unanswered in their mind throughout the history; thus, anyone in any time and place will feel it wholeheartedly and will be influenced by it.

The storm which Nima established in the form of manuscripts and poems would give a second life to people's lives so that they can relief their fatigue along the internal dialogue of solitude.

Change is the meaning of life and the art is born of life hence it is accompanied by change. Those who hesitates this, they have hands-off. They like poetry for loitering and their debauchery parties. Such poets write to gain fame. Hearing the repetitive words that others have said frequently does not annoy them (Nima, About Poet and Poetry: p. 340).

Nima Movement is simultaneous with the rise of constitutionalism. After a period of interval, inertia and rehash, prose can be adapted to the time. The individuals like Talbof, Zeynal-Abedin Maraghei, Sūr-e-Esrāfil and Nima courageously and thoughtfully transformed the poetry.

#### **What Nima did that was like storm?**

"In the world, literature is an art in which the words and rhythm are its major intermediary, these

thoughts are known as poetry (Nima: the Poet and Poetry: p. 375).

In his view, poetry is not a pop art and not everyone is a poet. The poetry is the language of the elites and on the both sides (i.e. the poet and the reader) should be special individuals. Thus, the poet does not expect everyone to understand him. Generally, the poet's thoughts are extraordinary and his language is not the usual/familiar language of everyday life.

Nima believes that the poetry should be fine and for him this fineness is its consolation quality in human life. He is expected to express the abnormalities not as they are, but sometimes much stronger; otherwise it would be only a burden in human life.

"The poetry is a power. An intuitive and sensory power that finds meaning by those meaning and diverse forms" (Nima, The Poet and Poetry: p.188). Nima grants people their lost opportunities and become the telling voice of people's hidden inside in present and future time; and this is the 'storm' that blow up and call the society to inspiration and excitement. He believes that a fine poem is like an epidemic/contagious disease that transmits to the reader. The poetry is not the rhythm and rhyme, but they are the tools for the poet. The poetry is delving into and revealing the hidden and detailed interiors of human life. Nima knows that people usually lag the time, because of everyday life preoccupations and unfortunately get accustomed to it while the true poet is perceivably ahead of his time.

Nima never expect people of the time to understand him, because they did not have the necessary means to ponder. As he says: "what I have done will be revealed and understood some day when neither me nor you are alive then" (Nima: the poet and poetry: p. 62). Nima got out of himself in order to know other people and this understanding happened just when he come to know himself.

In the storm of Nima, the poetry becomes detached from the music [or rhyme]; however, the rhythm remains and the poem gets close to its natural style. The poem which will be of use to the singers is not poem. The poetry is apart from the music. One can make up rhyme for poem, but the poem is not rhyme. There is natural rhyme within poem. The natural song is the same as speech uttered naturally; do you utter speech with music/song? Never! The natural poem is objectivity not subjectivity. The classic poetry which Nima's storm attacked is subjectivity.

The classic poetry has its own music and should read by the same music. The sonnets of Hafez and Sa'di are delightful to the reader or listener when he/she can identify himself with the specific subjectivity of the poet. But this music cannot be

traced in the new poetry of Nima, because Nima's poetry has objectivity not subjectivity. Nima releases the poetry from the uniform restrictions and believe that the poetry will not find its natural rhythm by verse and hemistich. His intended rhythm will define rhyme; and this rhyme will define the hemistich to be short or long. Nima brings the poetry out from traditional subjugation and prison and puts it in its natural route. He gives it a descriptive quality. He tries to close the poetry to prose in order to get it easier to understand.

The rhythm is the result of the relations that evolve based on the taste. The rhythm is not solid and abstract and cannot be so. The rhythm which I believe in is different with music and consistent with it, is different with prosody and consistent with it is the result of the compulsion that the nature of conversation will make. As per the rhythm, the Persian Poetry has three outstanding periods: musical disciplines period, prosody disciplines period that relies on the first period, and the natural disciplines period which 'the Neighbor' is a reasonable initiatives in it ((Nima, The Poet and Poetry: p. 100).

Nima disagrees with his predecessors in terms of equivalence and rhyme. As Akhavān-Sāles says: "when Nima puts aside the equivalence, those periods will not remain as before. Thus, naturally the similarity of the periods will not be kept like the previous norms and the second stage is the innovation of Nima. It means he initially took away the equivalence of the feet (arkaan) (phonetic building blocks of meter or beher) from the meter/rhythm and has made it subordinate to the meaning. Then, he does not bring the rhymes at the end as fixed and equivalent; instead he has used the end of poetic verses and the end of hemistich symmetric for the remembrance of the minds of readers and arrangement of speech for audio and visual joy (Akhavān-Sāles: the innovations: p. 76).

An unrhythmic poetry is like a naked body.

#### **Nima next storm is in rhyme.**

"They say my poems are not rhymed. An unrhymed poem is a boneless human. The rhyme is what I use in my poetry and it seems that it does not have rhyme, not like traditional predecessors. Their work is childish and so easy. But the rhyme scheme, as I know, and as I call it "the tone of content" is so hard and it demands great talent and taste. When the end of the two hemistiches is not the same, they are rhymed with the next hemistiches. There is no better rhyme than this" (Nima: the poet and poetry: p. 103). Nima considers the rhyme as the 'tone', when the content is ended, the rhyme is also ended.

Nima never sacrifices the meaning for the rhyme, he puts value to the hemistiches and this happens for the first time in contemporary Persian literature not being practiced among predecessors.

### Where does Nima storm hit?

The contradictions of time; Nima's poems shows the reader external and sensible things without getting used to it, while the reader seeks after the rhythm that is familiar to his taste. The reader is accustomed to the traditional rhythm and rhyme and it rings in his ears. He does not want poetry, he wants song and music. The poetry is only something that sounds the singer and the song which does not conform the meaning of poem. Only he enjoys it and feels euphoria. The traditional poetry completely conforms to this style.

"I do not owe you the rhythm and rhyme, but I owe the rhythm and rhyme to the taste and artistic sense of the most obvious poet of the time (and the poetry was a tool for me to utter about human and humanity and his life on the earth). If I do not write you poetry of today, it's the time to laugh at you. But you do not represent the next generation. I write poetry for the next generation who would be exuberant. If you want to show off with your piety, it's just better to throw away the piety, because you would become much closer to the people; then you would benefit more from it than from showing off your piety" (Nima: Diary: p. 290).

"The main motif of my poetry is suffering. To me, the true poet should have that motif. I will write for my own suffering. The form, words, the rhyme and rhythm all have been tools for me which I had to change them in order to be more compatible with my sufferings. (Nima: Diary: p. 285).

Nima speaks with his own language in his poetry and drowned in his dreams and backstage deals with hidden things and people's souls and speaks their hearts and remind them of their pains, but alas! "People will go for the nice words while the originality of art is that a subject would be in its right form (in terms of form, words and everything) and when it was put in place, it is original. I did the same thing. I both ruined and reclaimed, what others want to reclaim is not of my concern" (Nima: Diary: p. 132).

The movement of Nima storm in literature is on subjectivity and objectivity. He believes that subjectivity cannot stimulate the feelings such as sadness and happiness unless they conform to each individual's state of mind, because in this case nothing can be imagined but only recall. Thus, this is the main reason behind separating the poetry from the music; since presenting the subject in the form of story and performance is more effective than the form of report and to visualize the incident is better than its narration. So we witness that the theatrical performance of some artists like Charli Chaplin will better convey the subject of evil and callousness within fifteen minutes to the viewers than Sa'di and others like him in fifteen years.

Nima denies traditional lyricism because love is virtual, physical and individual. It is a descriptive portrayal which will come with youth and will go away once ended; whereas the world is filled with the love and in the whole nature and cannot be reduced to the youth time. Nima believe that it's a shame for literary culture of poetry if a poet is in love with a woman and write all his poetry throughout his life for that woman.

A subjective poetry is a dream and illusory and will make man roam in a world that is far from his own world; thus it takes away his mobility and leads him to an illusive direction. He does not believe in narrating the sadness, he says it should be presented in order to be effective. We cannot see this in the classic literature.

In the storm Nima has set up, one can witness the sadness or happiness and similar emotions behind the faces he describes in his poetry without verbally talking about the sadness and happiness.

The main tenet of Nima theory in "the storm in literature" is that he puts the 'object' vs. the 'subject'. This is the "explicit and news" that Akhavān-Sāles says that in the 'news' there is possibility of being true or false because it is suggestive of subjectivity. But in the 'explicit' there is no false, there is no room for denial and it conforms to objectivity" (Akhavān-Sāles: the innovations: p. 232). Nima makes everything explicit not uttered. By explicit, he means is displaying everything (like sadness), it means he views the realities of objects and individuals out of mind and this is the main difference between Nima and other traditional poets. In the traditional poetry, everything and every individual is uttered from the eyes of poets and through his own subjectivity, for example, what is told about 'cypress' in the old poetry represents the internal feelings and circumstances of the poet not the description of that tree out of the mind with its own objective characteristics. "Nima reverses the direction of poetry i.e. from objective to subjective and from subjective to objective (Pournamdarian: My House is Cloudy: p. 139).

When the storm strikes, it won't destroy the earth, the mountains, the sea, and the forest; they all will remain but they will be transformed. In his reformist way, Nima values the merits of traditional poetry and adds to its shortcomings. He believes that "the predecessors are like base and roots for us. They're like unused mines, they feed us with raw materials, they help us, but the building is in our hands (Hamidian: The Story of Metamorphosis: p. 219).

Nima not only could put down the unwritten law of the lyrical and non-lyrical words, but also allow each word enter poetry. In the storm of Nima that is illuminating, we learn that for understanding we should behold with care and should get used to it and

this way we understand Nima's reflections in the structure of the poetry that he himself founded. These subtleties are so deep and novel that if we call poetry after Nima as "new poetry", we are not wrong. The great and dramatic movement that Nima had started led to the birth of a new style in poetic expression that exactly suited the needs of time. Thus, the modern poets after him owe him.

Nima opened the eyes of all contemporary poets to a new horizon of poetic style that had been unprecedented in Persian Literature. He understood the demands of his own time and our time from poetry with tolerating great sufferings and did not stop a moment developing and disseminating this demand all on his own (Servat: Literary Theory of Nima: p. 92).

### Conclusion:

The poetry of Nima made a splash in literary society of Iran and prompted many pros and cons. Although the opponents were more and they resisted stubbornly. But Nima continued his way with patience and at the end could get this novel movement into recognition and gain it a literary identity so the literary society could taste the calmness after storm. With due apologies, for preventing from prolongation, the sample of the literary developments of Nima will be presented in the second part of this article along with the examples.

Man nadanam ba ke goyam sharhe dard/ gheseye range pariede, khone sard/ harke ba man hamraho

pemaneh shod/ aghebat shyda delo dyvaneh shod...(Nima: 1391:19).

**I don't know to whom I should say the account of my pains / the pale story, the cold blood/ anyone who come along me and get congenial / got crazy and lovelorn at the end...**(Nima: 1391: 19).

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