

The Storm in Iran's Contemporary Literature (Modern Poetry), Poetry of Awareness, Storm in Nima's Concepts (Part II)

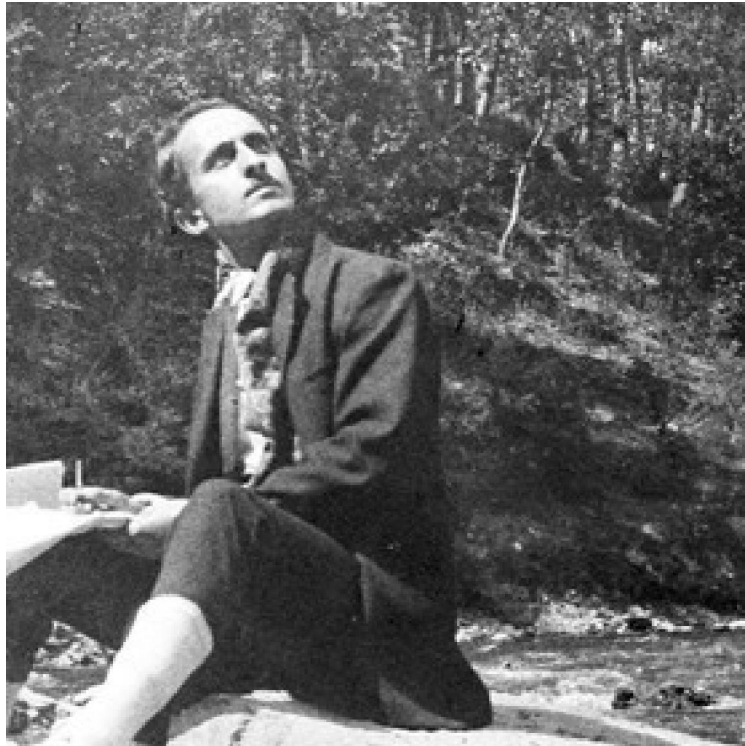
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Abstract: The contemporary poetry finds its identity near the innovative structure to present conscious and deliberate meanings with its own mean of expression and language. This dynamicity, from classic to modern poetry, owes Nima's efforts. In some contemporary poems, the repetition of lines at the beginning and in the end of the poem makes a rotational structure for the poetry. It gives a special strength to the poem structure to instill a specific theory. This repetition as a strong skeleton for repairing the musical context is resulted from the removal of musical side elements (rhyme and radif) and the formation of the poetic focus by making a stop at vertical intervals to strengthen the energy of audience's memory, to avoid the poem laxity, to emphasize and impose the poetic message as well as to reproduce and release the meaning in the poetry. Nima's poetry is combined with the creation of intelligence in the audience in a way that the audience understands that the poetry is still at the beginning by facing with the repeated first line at the end of the poem. Actually, this is his mind which reinforces the poem energy for proliferation of meaning. In the structure of Nima's poetry, the style of ending the poetry is a sign of freshness and modernity which is recorded in his name.

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Introduction

Iran's contemporary poetry goes forward inventively and intellectually with its own independent style and special features. The reality of contemporary poetry existence as a poetry having identity and capacity to be followed under the title of

new school is due to informing and awakening a wide range of general and specific audiences. Given the fact that the structure and form of each work of art is at the service of special language elements, this structure is certainly in line with the poet's meanings and mental attitudes. Affected by the inner world of the poet,

psychology of mind and language, temporal, spatial and verbal circumstances of mother culture, soul demands and aesthetic taste of its time, the structure has its own specific signs which ascent to conscious and deliberate meanings directly or indirectly.

Robert Scholes says: "At the heart of the idea of structuralism is the idea of system: a complete, self-regulating entity that adapts to new conditions by transforming its features while retaining its systematic structure. Every literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of system." (Scholes: 1379: 26)

Roland Barthes considers the structure as the true or possible origin of the collection of the constituent elements in the work (Barthes, 1982: p.5).

Finding the rules of origin, meaning, symptoms and signification of thought and non- thought as well as imposition or non-imposition in system and structure of contemporary poetry, especially the poetry of Nima Youshij as the architect of this long palace, and the style of forming these subjective ideas in order to instill them to readers is a fundamental question which is investigated in this article.

The structure of modern poetry

Nima's poetry relies on the simple tool of expression and language. Its identity owes new structure and special categorical meaning. In this dynamicity, its glory is indebted to the innovation of poet's mind and language. Nima's modernity is a multi-lateral prism for rebirth annunciation in the realm of poetry theory as well as a systematic structure to carry this theory. In the other words, Nima's intervention is not limited to shortening and lengthening the lines, breaking the bonds of rhyme and radif or scraping the language. In his early poems which have been apparently developed with classic rhyme and radif, there are a lot of modern linguistic elements and new concepts.

، پریده رنگ ی قصه / درد شرح گویم که با ندانم من / شیدا قبتاع / شد همخانه و همره من با که هر / سرد؟ خون را خویش سرنوشت دیدم که چون /.../ شد دیوانه و دل جز چاره چیست را مبتلا / بلا در بسوزم تا بدادم تن / کسان آن سزای این/ابتلا؟ دفع راه نیابد چون / رضا (1391:19: یوشیج) /را انجام هیچ نیندشوند که / را خام

"I do not know for whom I can describe my pain: The tale of the pale, the cold blood/ whoever was with me and my housemate/ becomes lover and mad finally/ as I saw my fate/ I started to be burnt in disaster/ what is the stricken person choice except satisfaction/ when he doesn't find a way for disaster removal? /this deserves those inexperienced people/ who don't think about the end" (Youshij: 1391: 19)

Nima's aesthetic cravings were in line with accessing to a new structure and form in order to

coordinate and deal with his new thinking and revolutionary mind. Therefore, he frees the mind from the chain of rhyme and radif for better and more beautiful expressions of verbal concepts in his poetry which is combined with intelligence. Youshij puts the mind at the service of language to attract the audience's attention more easily.

Focusing on Nima's poetry which is an absolutely new and Nimaian structure indicates that this structure finds its manifestation and independency in two delicate points of the poem; the beginning and the end. The reader always remembers these two delicate points forming the poem natural skeleton very well. The conscious and deliberate repetition of lines will weave the central network of the poetry. Nima is a reviver and tries to create awareness and motivate the audiences who are unfortunately sunk in ignorance according to his understanding of the whole community and the social position. Therefore, for this purpose, he uses repeating lines to get more attention and to inform. In addition to weave the central network of meaning, this repetition plays the role of poetic skeleton. As a framework, it keeps the poem structure with its special prominence. Through enjoying the special and independent intellectual talent of Nima, this progressive approach of Nima's poetry moves toward modern aesthetics of Europe, especially French literature.

شاخ در گیرند می که / شباهنگام راهم در چشم من تورا / راست دلخستگانت آن وز / سیاهی رنگ ها سایه اجنلت دمن آدر ، شباهنگام / راهم در چشم من تورا / فراهم اندوهی که نوبت آن در/خفتگانتان مرده چون ها دره جا بر که یاد گرم / دام کوهی سرو پای به نیلوفر دست بندد " راهم در چشم من را تو / کاهم نمی یادت از من ، نه یا آوری (1391:786: یوشیج)

"I keep waiting for you at nightfall/ while shadows are thickening in the branches of Talagen/Making lamplit lovers gloomy/I keep waiting for you/At nightfall, while still valleys are sleeping as dead serpents/while ivy twines about Jupiter's foot/whether or not you remember me, I will never cease to remember you/I keep waiting for you." (Youshij: 1391: 786)

In this poem, the repeating line, at the beginning, middle and end of the poem, forms the meaning focus which is metalinguistic and doubled in each semantic position.

Nima's point of view toward the nature is along with the creation of intelligence and his perspective on life is a double consciousness. His mission is to deliver the message as well as informing. Modern age is not a good time for loving the fanciful images such as daffodil eye, arched eyebrow, hyacinth hair, hazelnut face, full moon, height of cypress, waxy heart and Majnoon love. All of them are dreams and far from human life.

Nima likens the arch to the curved back of the thorn bush collector, the rain to the tears of mother eyes in the sorrow of her lost child, the gray sky to the prisoner slapped face in the jail, the cypress to the height of protest sound of world free people, the mountain to the amen bird due to its patience, endurance and stability, the song of divine angels to Darvag (a kind of frog) and the rock to the patience of heartbroken poet. These parables may lead the human beings to find themselves and to regulate their real life.

One of the techniques of Nima in composing his poems is to insert a neutral setting at the end of his poem to follow his beneficial goals and to create passion and emotion in the audience. What does this mean? In the structure of Nima's poetry, the style of ending the poetry is a sign of freshness and modernity which is recorded in his name. In these poems, the end of the poetry is an open window of question, doubt and ambiguity in front of the audience mind instead of an emphasis on ultimate belief of the audience. The final setting of Nimaian completely new poems such as "I'm waiting for you", "Hey, people" and "It is night" is a neutral and infinite setting which invites the reader to review and re-read the poetry from the beginning for several times.

می موج/تماشا کنید رکا در راماً ساحل روی که نمها ای/...
به مستی چنان گردد می پخش/ خاموش ساحل به گوید
باتنگ وین زنان نعره رود می /مدهوش بس، افتاده جای
از / تر دلگزا دم هر باد صدای و /آنها ای./ آید می دور از باز
آی / نداها این گوش در باز / نزدیک و دور آبهای میان
آنها.../ (یوشیج: 1391:445)

"Hey People, hey, you who are watching from the calm shore/ the wave beats the silent shore/ spreads like a drunk stumbling to bed, out/dies with a final push, and the call returns/Hey, you.../And the rush of wind beating harder, unthinned/from water near and distant/again comes the call/Hey, you..." (Youshij: 1391: 445)

In addition to the centrality of "Hey people" with some full stop, the beauty of this poetry indicates the semantic attraction of the poetry. The existence of some full stop at the end of the poem shows the meaning proliferation and liberation from the word restraint of the audience mind in accordance with individual information and thought. This is the place where Nima's poetry completes and stabilizes its own existence.

The open-ended poems make the reader to struggle with his mind to achieve the ultimate meaning of the poetry. This meaning is an emphasis on their belief of the whole poetry. In fact, Nima employs the reader and his subjective judgment in order to create inherent wisdom in the audience and to complete his purpose. In the other words, he shares his mission with his reader. In addition to the ambiguity

and interpretation of contemporary poetry, this final ambiguity increases the charisma and influence of the poetry. The repeating line during the poem makes the meaning fertile in other lines. The created neutral setting at the end of the poem makes an intellectual vacuum in the audience. This sense of sudden suspension forces the reader to do mental activity in accordance with the whole structure in the process of completing the poem meaning in the absence of the poet.

Through repeating the first part at the end, Nimaian new structure tells the audience that the poem is still at the starting point. Indeed, this is his mind (reader's mind) which reinforces the poem energy for meaning proliferation.

Nima himself has said that: "this structure is a natural and free conversation. Its capacity allows it to get whatever you give. This structure entertains the audience. It leaves them to speak using one or several lines or even one or two words, according to their will and nature. It lets them start wherever they want and stop their questioning wherever they require without destroying the poem structure" (Youshij: Value of Feelings: 1351: 100). In this structure, the repeating elements fill the place of rhyme and radif.

The remarkable thing is that the emergence of modern Persian poetry was a necessity which originated from social, cultural and political changes in the world, particularly in the nineteenth and twentieth century of Europe. Given the created communications and contacts between Iranian society and Europe, this process affected Iranian society, especially the intelligentsia. Therefore, the historical circumstances necessitated the formation of many changes and deconstruction in various fields in Iran. In accordance with this needs, Nima and several poets, writers and artists of his time could establish the initial deconstructions in Persian verse and prose literature.

Obviously, Nima Youshij share in creation of new style in Persian poetry and Sadegh Hedayat share in deconstruction of Persian prose were more effective. Nima has found that many beautiful aspects of today's life cannot be expressed with the required extent in the form of ancient Persian poetry. Therefore, without speaking about the removal of Persian poetry meter, he has presented a new method through shortening and lengthening the lines. Many of his followers and students did not understand this important principle and Nima spent much of his energy to eliminate this doubt.

Nima wrote in his diary: "they think I delete the meter. They don't know that I change the expressing method. My work is related to my method of working. I consider the meter with accepting the implied objectivity in the external nature. My work is separated from the old one. Inequality of lines has

existed since the ancient time, but it has had its own discipline. I have my own discipline and order in accordance with the objective and descriptive method.

Nima is an idealistic and folk poet having the poems derived from his special thoughts and ideas. At the same time, his poetry reflects the social status of his day. There is a philosophical, social, instructive and critical point in each of his poem. Nima teaches people and society with his poems. He makes them excited and leads them to understand their environment and to regain their lost rights.

Nima is a historian poet. This history is expressed by the language of poetry (prose and verse). It is much more important than history. All the people do not read history, but they read the poetry with interest. Here, Nima separates his way from others'. Due to his poetic honesty and social commitment with a deep sociological insight, he considers the fact that literature can change the society as his intellectual underpinning and starts his work with a socialist view.

Nima knows and understands his time and community very well. Therefore, he considers a mission for himself and his poetry. He is a poet in its complete and comprehensive sense. He realized the fact that each era requires its own poetry. The favorable poetry of the contemporary era is a poetry possessing the color of its era and coming from the heart of the life.

Nima considered the poem composition as a kind of living. He believed that the poet must be the abstract of his time. His poetry must be an example of his own and dependent on the time and place where he lives. For this reason, most of his poems are about people, society and the suffering of the oppressed people of his time. As he says: "The main theme of my poetry is pain. I compose the poetry for my own suffering and others'." (Nima: Notes "1329: 29)

Why didn't Nima see the day in which the guided children of the country surround him and look at him and his efforts and services with amiability despite all his talent and insistency? Such a thought in that cultural, social and political environment (Nima's era) was in contrast with the intentions and desires of rulers, poets and intellectuals associated with them (rulers). Therefore, part of the opposition to the methods and practices of Nimaian poetry which was fueled by a wide range was due to the fact that the political and governmental system of that time considered this though, resulted from enlightenment and justice for society, inconsistent with their own interests and purposes. They opposed the disseminating of this idea.

Fighting and uncompromising morality of Nima brought his anger facing with employers, rich people, capitalists and affluent classes. He condemned them.

Looking at the collection of poems by Nima, it can be easily found that most of his poems were composed affected by political and social events. All reflected the political and social movements of the poet's era. If we consider the policy as the objection to the practical order, Nima is a political poet as well. Policy sometimes arises in poetry in its philosophical and ontological sense. Therefore, Hafez splits the sky ceiling and Khayyam wants to dismantle the entire universe. Nima calls the world "the guest killer inn" symbolically. The following poem depicts the discourse of reason and love.

هم جهان این پی از : که حرف این بر زیرک عقل زد خنده
نهانی های عشق بسته ناچیز خاک زاده آدمی / است جهانی
(یوشیج: 1391:47) / است زندگی عشوه / است

"The smart wisdom laughed at this quotation: there is a world after this word/ the human being who is made by poor soil is the bundle of secret loves/ he is the life coquetry" (Youshij: 1391: 47)

Through this conventional perspective, the poet questions the social order and injustice. In this regard, Nima composed "The Soldier Family" in 1305, "Anonymous Martyr" in 1306, "Steel Soldier" and "Bell" in 1314 and "Woe is me" in 1318 in the era of Rezakhani repression. He composed his best political - social poems such as "Amen Bird", "Conqueror King", "My Steel Heart", "A Letter to a Prisoner", "Boat" and "In the first hours of the night" from Shahrivar of 1320 to 1332, the short period of enlightening poetry publication.

Nima's commitment is a commitment to all people. He defends the human dignity by his poetry. His commitment to the poetry is much more important. Human suffering and happiness can be depicted in a political article instead of poetry. Themes of human life can be eternal and delightful when they are manifested in the art.

Nima has a mutual commitment in his poetry: commitment to poetry and commitment to human. These two commitments are manifested as a poem in an internal amalgamation. He is a huge volcano which began to spew due to inner pressure of pain. Its lava made a beautiful, wild and unspoiled island which shows off in the ocean of art (Interview: Gheisari: 1366).

Despite the fact that Nima is a dutiful poet and humanist, most of his poetry has a political flavor. The policy of his poetry does not only have historical value. Policy in Nima's poetry is like vitamin within the fruit. It cannot be seen, but it is useful. The duty of poet is not to compose the emotional and transitory poems.

Nima's poetry

Poetry should provide eternal joy. From this perspective, Nima is successful in his poetry. The political and social incentives which motivate Nima in

composing the social and political poems include the poverty and the plight of people, politicians and power-seekers who exploit poor people and speak about people sympathy, colonizers intervention, constitutionalism remembrance and people support (Poor Namdaryan: 1377: 99).

Nima believed that the enlightening poetry must be in a way that if a farmer or worker reads it, he sees himself and his life in it. This kind of poetry should speak about the pains within society and injustice. It should invite the human beings to think about a better life. The poet as an artist is responsible towards his society and people. He should depict the historical, political and social events of his time with the language of the people. His poetry must be the full-length mirror of realities in his society. The poet should affect the reader's thought and mind with his tool.

Sociological criticism is more effective in the case of loyal poems. The dutiful poet is aware of his social mission toward his society. He tries to say everything which is required by everyone. Since he has the same pains and does not consider himself separated from other people, he tries to be the present language of the society. Therefore, he has to express the social issues.

Using symbols and allegory, Nima expresses the political and social perspective of his poetry. He believes that the poet must be the child of his time. He considers the poetry as a tool which is used by poet in order to express his own and social internal and external issues. For this reason, his poetry is social and speaks about people's pain.

Nima is aware of the class differentiation during the reign of Reza Khan and his son. They spoke about social justice, while all amenities were in the hands of the capitalists. Using these facilities, they abused poor people of society most of whom were workers and farmers. As a result, his poetry depicts the plight of people lives. The poem of "Soldier Family" tells the story of a woman whose husband has gone to war (World War I). He has left his wife and two children involved in the hardships of life and the struggle between life and death. The woman and her small children are hungry and alone. Thoughts of fear, hunger and cold weather do not leave them alone until the time of death. Finally, the death, with its sullen and angry face steals her and one of her children. The younger child who is waiting to be breastfed finds his mother is an eternal sleep.

، پاکي جهان يك / زيباست اش چهره ، است بيدار طفل
 موهايش نوک / خندد مي بچه مادر رخ بر / بيداست آن اندر
 !هه / !طننازي !آه/ بازي گه در ، پستان سر بر / بنسد همي را
 بُد همچنان مادر ليک / خواست مي او از شير ، دم اين !ماما
 زاو بيهده بچه / بود؟ خيالش يا بود مادر نقش / راست

تد چيست/شيرش ابد تا ،داد نخواهد او / بود ملالش
 (يوشيج: 1391: 119)

"The child is awake, his face is beautiful/ a world of innocence can be found in his face / he laughs for his mother, he binds his hair over the breast/ Oh! Coquetry/ Heh! Mama!/ He wants milk/ the mother has no move/ is this an image or a dream of his mother?/ the child is sat/ she will not breastfeed him forever/ what is her policy?" (Youshij: 1391: 119)

The poem of "Mother and Son" is a poem which depicts poverty and social gap. In a dark cottage, there are a mother and her son. They live in poverty and struggle with misery. Her husband has died. The woman who is incapable of providing their livelihood cheats her son to entertain him. She says that the father will come with a lot of bread.

مادر را پسرش فريبد مي /، معصوم، طفلک بيارامد تا
 زير او نان / ، پدرش آمد اي ؛ راه در را پدرش نمايد مي /
 تن همه و است شده چشم سر همه /...پسرش براي از / بغل
 مادر شده سر تا پاي /، پسرک ، مادر لب از نان اسم ز/
 كه آنچه سبب زين/ پدرک بنمايد تا پسر به /افسون
 / دروغ ست حرفي همه/معاش...او به ست داده و گويد مي
 حرف اينم از گيرد نمي در /شده تيره زندگي در ليک
 به است زهر همچو / فرزند براي گونه اين حرفي / . دروغ
 پشيمان چون / خشم رنجش اين آورد مي رنج / مادر کام
 /، چشم ي حلقه کندش مي پر اشک / گنهي از اي شده

"To persuade her child to rest/ the mother deceives her son/ she tells the father is coming/ he has bread in his hand/ the son is waiting for his father and bread/ the mother is totally an enchantment/ to show the father to her son/ whatever she says is a lie/ but in this dark life/ lying is useless/ such a word for the child/ is like poison for the mother/ she is very sad and sorry for this sin/ her eyes are full of tear"

In the following, the poet depicts the social gap very well.

چشم به نيست اشکشان / نان خواهش از داند نمي او " .
 /خندانند بدر خانه اين از داند نمي او /نگران هاي بچه
 ديدن پي و نان پي باز پسرک": "... /". پدران با پسران
 زمان هر / مادر نگاه راه از نگه را او رفته / پدرش روی
 (يوشيج: 1391:485) " دوزد مي او بر چشم

"He doesn't know that other children do not cry for having bread/ he doesn't know that sons and fathers are happy with together outside this house". At the end of the story, the boy is still waiting for his father to come with bread. He is looking at his mother eyes. **"Looking for bread and his father/ the boy is looking at his mother eyes"** (Youshij: 1391: 485).

"Nima's innovations are not limited to the poetry structure, shortening and lengthening of lines, making the poetry closer to prose and changing the norm of language. His most important distinction is his "view". Nima's new view toward the world is a kind of view

which sees the poetry in the life mirror and sees the life in the poetry mirror." (Hoghghi: 1384: 334).

"Nima is a social warrior who wants to take his community to freedom land, but he spoke ahead of his time. His message has no receiver. The poet sinks in the stormy waves, while people are happy and don't hear his scream" (Dastgheib: 1385: 157). This is like the pain which Imam Ali felt in his time. He spoke to well since there is no hearing ear. For the same reason, Nima goes to the mountain and forest to speak with them. One day people may hear the echoes of it. Nima believes in the real power of the people. If these people want, they can change their fate.

اوست زنده. زندگی با اوست/ ز اوست، گر آغاز می گردد
زمانهای جهان را، رستگاری، هم از او، پایان بباید گر
از اسارت. / او بهار دلگشای روزهایی هست دیگرون
از بهار جانتفزی روزهایی خیالی
(یوشیج: 1391: 631) / افسون

"He is alive, the life is with him/ the salvation is started in the world for him/ the captivity is finished for him/ he is the spring of different days/ the spring without any enchantment." (Youshij: 1391: 631).

بر: هم از آن گونه کان می بود / ز مردی در درون پنجره "
ا توکا! چه کارت بود با من دوکا! اق می شود آوا: / دو دوک
خود چیزی /؟ در این تاریک دل شب، نه زو برجای
قرارش. / درون جاده کس نیست پیدا. / پریشان است
افرا، گفت توکا! به رویم پنجره ت را باز بگذار/ به دل
(دارم دمی با تو بماتم/ به دل دارم برای تو بخوانم
(یوشیج : 1391 : 653)

Symbolism

Nima's approach to symbolism is a way to express his thoughts and opinions and to hide himself behind the symbol. He uses nature, everything else and many aspects of them in his poetry. He speaks with them. It shows his characteristic. He defines the elements as the symbol of his society. He addresses the society with all its members. He speaks with them about the society situation. In the poem of "Mr. Tuka", Nima who is the narrator speaks with Mr. Tuka to the end of the poem. Tuka is another person and Nima wants to know himself by him. **"As he should be/ his masculine voice enters the window/ du, duk, duka/ Mr. Tuka/ what do you want?/ in the midnight/ there is no one in the street/ Tuka said that the maple is distressed/ open your window/ I want to be with you a moment/ I want to sing for you"** (Youshij: 1391: 653). In the poem of "Darvag", the poet speaks with Darvag. In the poem of "Hey People", he addresses so many people. **"Hey, you over there, who are sitting on the shore, happy and laughing/ someone is dying in the water/ / Hey, you over there, who are sitting pleasantly on the shore/ Hey, you"** (Youshij: 1391: 445)

Nima makes himself wholeheartedly dependent to humanity. He says that "I" means all people in the

world. Poetry is the language of time. Language is the expression of pains of time. These pains are felt in the depths of human heart. Playing with words is a way to relieve them. The poem the an opportunity through which the poet, as the leader of the caravan going in the direction of time, can use a different language to express emotions, pain, suffering, joy and sharing memories to make the history lasting. Actually, the poet with his poetry wants to express the content to society by poetic language. According to Jorge Luis Borges, "the induced matter is much more effective than the mentioned matter" (Borges: 1381: 37).

The poem mood

Nima's poetry is pristine. The reality and beauty are tested with another measure. He looks at the nature and events with his own eyes. He goes from the surface to the depth. His ideas are socio-political. He is not negligent about lyricism and nature description. In the poems of "Phoenix", "Amen Bird" and "The work of Shabpa", he depicts the life of ordinary people and the darkness of his time. He is in the darkness, but he seeks the light. He hears the clangor of freedom bell at the dawn.

لیکن، که چادر این تاریکی آور شب/ چه اندیشه و
می، خواهد بود با ما صبح؟ / چو صبح از کوه سر بر کرد
(یوشیج: 1391: 740) / یوشیج: 1391: 740

"In this night of awful darkness/ who can say in what state we will be when dawn breaks? / will the morning light make the frightening face of the storm disappear?" (Youshij: 1391: 740). Nima is not afraid of this night and other terrible nights when he starts the conversation. He opens a way to the light out of the darkness. The most important thing is that he created a new system, a kind of modern aesthetic. He transforms the musical system of poetry in order to express the thoughts and emotions of the new age. Nima's poetry is not the issue of short and long lines. It is the issue of looking at the world, society and man.

He believes that today's problems cannot be visualized by romantic lyrics, mystical poems, odes, fables and ancient art. Words and phrases in Nima's poetry are not elegant, beautiful, and aristocratic. He does not deal with purple chalice, wandering in gardens of bliss, ruby lips and golden bed. He speaks about the hunger, suffering and disability of the working people of the community. Nima is concerned about the rice farmer who works days and nights with frozen feet in the rice farm, but he doesn't have a handful of rice for his hungry children. Therefore, Nima's view moves away from sonneteers. He teaches his contemporary poets to live a poetic life. He looks for the poets aspects among the ordinary people.

با/ من چهره ام گرفته / من قایم نشسته به خشکی "
قایم نشسته به خشکی/ فریاد می زدم /.../ فریاد من
من از برای راه/ شکسته اگر در گلو، وگر/ فریاد من رسا

ما / فریاد می زخم / فریاد می زخم خلاص خود و ش
(یوشیج: 1391: 753)

"My face is withered/my boat is stranded/with my stranded bark I cry/my voice is broken in my throat/and if voice is voluble/I cry/for your salvation and mine/I cry!" (Youshij: 1391: 753)

Nima speaks about his life using the allegory. He sees his boat which stays away from the sea, its home. Nima deals with real experience. Sea, shore, boat and drowning victim are not mystical referring. All of them reflect daily events. However, the poet is separated from people due to the lack of culture and tyranny of politicians and the absence of freedom. He is aware of his distance from the sea (the society of his time) and his disability. He asks people (those who sit near the coast) to help him. Ignorant people do not respond to him. The invited people have fallen asleep. They do not hear his cry. "Their smirks are flowering!" Nima wants to awaken the people to fight for freedom.

ای شب شوم وحشت انگیز! تا چند زنی به جانم هان
آتش؟ / یا چشم مرا ز جای برکن، یا پرده ز روی خود بر
/ کش، یا باز گذار تا بمیرم/ کز دیدن روزگار سیرم
تو چستی ای شب غم انگیز / در جست وجوی چه.../
کاری آخر؟/ بس وقت گذشت و تو همانطور/ استاده به
گانی / یا راز گشای شکل خوف آور/ تاریخچه گذشت
مردگانی؟/.../ بگذار بخواب اندر آیم / کز شومی گردش
زمانه، / یکدم کمتر به یاد آرم/ و آزاد شوم زهر
فسانه. / بگذار که چشم ها ببندد/ کمتر به من این جهان
"بخندد (یوشیج: 1391: 42)

In the poem of "Oh, night", he sees the night with a pessimistic view since he touches it. **"Oh night, oh dreadful and horrible night/ till when you must burn my body/ pull out my eyes, unveil your face/ and let me die/ for I'm sick of this life/ who are you, the gloomy night?/ what are you looking for?/ enough time has passed/ you are still standing with your frightening face/ are you the history of past people/ or the secret teller of dead people?/ let me sleep/ to forget the life hardships/ to be free from all the legends/ let the eyes be closed/ let the world laugh at me less than now"** (Youshij: 1391: 42)

The words of Nima's poetry do not seek the order. They just show the discovery which the poet has in his internal and external journey. They will come out to show the commitment and relationship between the poet, the time and the people.

Each poem has its own language through which the poet can express his thoughts and feelings and have his own style. The language of Nima is not the common, literary or official language as well as the language of sonnets and odes. His language is simple, natural and somewhat local. He expresses his purpose in a way that it seems he is sitting in front of the reader and speaking with him. Nima's art is rhetorical

and visual. It is not limited to the simple description of works and people. Nima does not consider the nature as his beloved.

In Nima's poetry, the nature is manifested in human connection and in people workplace. These people work hard, suffer and they are honestly silent. Qaani, the Qajar poet, speaks about the violet. He just uses other poets' interpretation, since he has not ever seen the sea and touched the violet. In another ode, he says "a dark cloud went from sea to sky in the morning". His ode which says "the azure cloud is coming out of the blue sea" failed. He was not familiar with the nature and did not see the sea. Unlike Farokhi Sistani, he just saw the words and he was attracted by the glory of words.

Nima's understanding of nature is combined with the cultural issues and social changes and then he discovers the nature. The nature has so many aspects. At any time and at any place it has different color. Ancient poets have not seen all aspects of the nature. They couldn't see these aspects and they mostly saw the nature through the eyes of others. Nima is fascinated by the mountain. He loves the environment of forest and village. He hates city and urban life.

چو رود از / مرا...خوش است مثل بهایم گریز از ره شهر
من از " (یوشیج: 1391: 273) / خرووشیدن پی کهسار هان
من / این دوان شهرستان نیم / خاطر پر درد کوهستانیم
خوشم با زندگی کوهیان/ چون که عادت دارم از طفلی
بدان/ زندگی در شهر فرساید مرا/ صحبت شهری بیازارد
31: 31) (یوشیج: 1391)

"I want to escape from the city like the herd/ to roar like a river following the mountains"(Youshij: 1391: 237) **"I do not belong to the villains of this city/ I am the man of suffering from the mountain/ I like the life in the mountain/ I am used to this life since my childhood/ living in the city makes me depressed/ urban speaking harms me"**(Youshij: 1391: 31)

Description

Reflection and description of nature in Nima's poetry is alive, dynamic and beautiful, since it is generally presented in the form of simile, metaphor and especially personification.

صبح چون کاروان دزد زده/ نشیند فسرده/ چشم بر دزد
کوه و جنگل بدان (رفته می دوزد" (یوشیج: 1391: 423)
: یوشیج) / " ماتد این جا/ که نمایشگاه رویهان است
من کوهم و دامن به در انداخته ام / هر جانوری به" (1391: 68)
814: 814) (یوشیج: 1391) دامنم می گذرد

"The morning is like the stolen convoy/ sitting depressed/ as it is looking at the thief/" (Youshij: 2012: 423) Nima's power of expression uses anything in the form of tenor and vehicle. **"The mountain and the forest are like fox exhibition"** (Youshij: 1391: 68) **"I am the mountains/ I have spread my skirt/ every animal passes on skirt"**(Youshij: 1391: 814)

Conclusion

In addition to the novelty and freshness, the form and structure of Nimaian contemporary poetry is at the service of meanings and conscious thoughts which exist in Nima's mind before the discovery of the structure. Escaping from the restriction of rhyme, justifying the rationality and logical process of creating the poetry, strengthening the interpretation energy and spiritual richness, guaranteeing the text fertility, repairing the musical context resulted from the inevitable elimination of rhyme and radif and creation of pause, stop and silence for suspension of reader's mind, avoiding the decisive ending and providing a better understanding of poetical contents in the audience to awaken him are among the important thoughts and independent ideas of Nima in discovery of this structure. This article has investigated these issues.

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