

Theory of structure in contemporary literature poetry and prose Nima Youshij

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Abstract: All of the Nima's papers work covering: letters, daily papers, value trace about man and his social life, nature artifice and nominate actualartificer, important literary theories and Nima didn't use specific style in his papeteries, because his purposes had been giving message and his sights. The sentences generally are briefly, form and articles are plainly and impressive. His languages and tone are simple, matey, and in address to several persons, also were amorous, poetic or affliction, and in totally faithfully and admonish. In fact Nima outmuches in these papeteries of oration poet or characterization storied pros, and moves accost to herself painful, lofty inside of life and share him to love in life and birthplace, thinks for better living, perception and Inflorescence, and in the end to insights and modern theory but them nobel attitude. Nima founds modern horizons of artifice which someone less had acceded to it. Artifice than was seemly responsiveing to modern needs society in evolution for literature, naturally for brave it needed to time and plenty activity. Than found his position in society and community. That community which Nima sticks out confidentially and bloms for it's cultural progress.

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I exactly expectance to my success, and I see whiles with white hear and old face all directed children are around me, and the people look me and my trouble and attendance with pleasing (youshij: letters: 2000:418)

Brio is before of every "Nima's totem"

Do not be stubborn and oncaused, also not be coward and ancient submit custom... only I tell to you, be free thought, redd before prettification, sober and real artificer which tise name is deserve for him, conversance to inside of him artifice. (neighboring's speech: 1989:105).

He believer if there was`nt artifice is beest of artifice without humanities. We seeing simplism and with in all of his papeteries.

Therewith papeteries, he has collection of poetry, rubai, Ode, frag ment and tabary poetry. He had been wanted explanatory mind of any one who need to him and same him, for inside out public, socity and cultural.

Nima's prose:

Prose is simply graphic language, conjunct, reel in regularity of it. prose is unconventional of rhythm, rime and persopopoeia. Aim in prose is bais opinion. phrase in natural rule sit in it's place. prose usage universally and everybody can write.

Nima is innermost poet. Humanity artificer, he initiates of people's live in paddies, tents, pastral, befriend with pastoral and survive social and cultural life with him, and finally achives to top off new artificer. (toraby:2000:95)

Nima: social and cultural;

He was thinkers as operated of chanes and achive cordinated with daily society needs to grand evolution wisdom, in somuch, he was believer and humanity artificer, he shares futurity to these resultant. He wrotes in his paper work "we must have disposition and religion and reflective character, as have oldens, next artifice be tole for declaration"(poet and poetry: 1996:245) his speech is unassuming and outbye of all mannerd wich it is imaginal for every one in every startum. He writes in one of letters to his friend: "all of my papetries are about human portion and world, those neither don't speak in mutable in ditail problems and other superstition phenomenon, superstition phenomenon dose not power for me. (letters:1989:35) Lifetime of history in Persian literature none autore and poet didn't remain in somuch Nima at his versions, theories, moot of theories, scholium, and... these letters are invaluable treasury, if checking, scholium, adjustment and publication, but not only our adviser in understanding of poetry and new litruture and it's social themes, rather literary world profit of these flow power supply.

Simplification culture:

Nima's method in prose is simpl with flavour and power of art. work of art is practical no formular, also need to vuligate and in this musing in self vision and inside of people, speech of people and flaunt them teen.

"Simple make is unlike decline and debilitate. Consist lower of knowledge and isn't forbode evolution. Because this evolution is coercive-say for imaginal in original template wich is result of time, it material in litratur isn't possible for our in many year, it is not necessary intend demos from poet (in theater and minstrelsy is possible) beside for progress in land this work was needful and we work by rest assistance. for usage of shade tree by people we don't nip, rather repair it in branches, then up to umber". (papers: 2009:145)

Reviw in Nima's remant prose (letters):

Letters are full mass of remant prose. This letters in his life identity by few addressee. Some those are about opinions poetic, therefore have sights didactic and advice, also are simpl and unadorned. In position governor and restrictionism public, social. Nima actuated of mental process to subjectivity and imagination, then in these years we confront in letters which point to suicide, lunacy, dissociable, flood, cartridge, insurgency, wanoon, mutation, blood, sword and strick. he address to poets, write: if you want any sower or any woodman read your poetry, you must know how speech Nima !my friend remind to you, be sower and woodman (letters:1984:41) Nima has span same spunk land, than stand any miscat and inequality, also result of these defiances are gloom and pain for him, therefore he leave joyless and sole in this tribble world. In a letter to his friend wrote: they say to me in sociable, this is better for me, my short lived isn't for ineffective visit, next time must not spoil, this position of ruffe and dummy is for ineffective visit, wich waste my times. (same: 245)

Ephermeris:

Some Nima's ephermeris correspond to end of his life, in fact terminative to all rest speech about his character and advices. These papers are only memoir. Somewhen satire and some when veracious and somewhen mix of theme, rapid and telegraphic, un complot. He repeats anchorite, he write in obnubilate, depauperate mid inner sads, though less reach to height of opening in literature and Persian poetry, injured of slights and raddled from unmagnanimity of peripherals, and though simplicity, shiftless, influence in his diseconomy. "if government protection me, I obtain attributes for deare Iran in several century, but he send agants to my house for weapon !, I must disconcert which governmend hasn't tactical agent. If he had tactical agent, had been know me (same:210) in other share of paper he write " no body don't know, when I write and I say poet, I had been in what unsavory pins and what insufferably pickle, or mental anxiety (same:244). This is end of paper in tow days before his death." Some one become so much sole, than death" (01:des.:1959).

Logbook:

Logbook is same as paper work in compare letters and essays is reckon private for me. as sight can my fancy author for rests, to this meaning my daybooks of my report been the book for reader, and busy him for several time ... perhaps after many years this papers been somber memory. But specially my and didn't influence to rests...I don't writ unless sightly novelty things, which I beheld and hear say, after probe determin.(logbook:2000:4)

Logbooks and letters are objective and his notice is to touch objectivity of life.He nameables in these logbooks of funny storied and playwright. He tries accessible to rabble, there in after accede from them sprits to bodys and from bodys to sprits. He says about livinghood of farmer, shopper and huckster women in local market.

"People of Barforosh less think,they hear Shah come !only given enormity and awe, that them memory are full of, Dread unduly,but don't understand what thing annoy them to anguish,because Barforosh is ancient city. Mastery of despotism to succession several century, obey, dread, and subservience memorial in them descendent and rest, now yet govern in them maind (logbook:2000:19)

About poem and poetry:

Speech in these papers between Nima and tow suppositve neighbours are utopian.Any minutes are aphorize and apply primary problems description. "whatever I writing those are not wich I understand and I success to it. Those are things wich it's show are possible for my writing,wich I have could understand, and if have, I have could utter to rest my savvys.(poem and poetry:1989:387) In this collection he says technically speech about poem and poet and necessary high light. " my dear you must be same sea, slack water and serene. With tow ears, one for hear droit and right, one for hear un droit and in equality. Un right how people say about any thing and any body, even you. You know the sea motion not tumble with squall of stons and suppland branches. If you be except this, reduce of your effect, and exist same glass water toylike rest (same:25). when asked of him about contemporary, he answer, " in fact we reach to period which poem has defuncted, is end of orbit glimpse previously, End of wall. Way has closed (same:64)

Nima know his success mystery in unchorite, and invite his devotee to privacy valley. He reach of body privacy to midst privacy. He had tried near poem to prose.

Now to day you read as his poem as his prose those are near.Nima believer people hasn't good coneive, our people dosen't costum regard to outside. they regard to theme inner case,he know reason of man savvy is good regard." he say don't say why

don't understand, say why don't costum to see. (same: 78)

Value emotion:

In this collection Nima tries regard to factors like incident, imagination and impressible artificers from each other, and far away from politic and social theorems. Nima accent to configuration of economic and social – form of life-character-emotion –inpressible of artificer-and display models ennovation artificer of several state wich aim available configuration of economic and social in them state, more than as them innovation had been product form of them life, product for ear n and news and inprassible of literary traditions and artificer's effects of other state. Nima named this effect to nundial and simpl, but doubtless is one of valuable Nima's theory.Because apply, pointer to various progress of poem and art in nineteen and twentieth century on west, inpermissible artificer from each other and reviu to innovate in Iran.

Abstracts from Nima's luation in value emotion:

*artificer more and before of any factor touch of configuration historic and socity in his term. *nobel artificers are bloom experimeces of novice artificer, and priority of any novice artificer will safe in art historic. *until public culture and character of several man s when even don't change, can't prospect the muss of single innovate artificers accede.

Short storys:

"this one is fancy for me and resource which disposes my cellar from mischief "(poem and poetry: 1979) Nima believer none fiction glib of selve fiction, from it's end did read it's start. In Nim's story you can see thread of stair. The Nim's short storys isn't of reticence of narrator, rather his story enjoyment of tow original component" charism and admittance" I don't conterview with summarize wich man say many subjects by reticence.this system mystery means marcher to roman and novel. Nima's story and criticism and theorys show, any table befor of that wich recount for skalds, he sees that in his way. khorkhe loves borkhes say:"the man don't writ that thing who like, rather he writ that requit (borkhes: 2002) System of Nim's record in storys is very simple and nift.Nima in painter's story grandiloquence man with blithe and stair scenic, the painter lover paint picture of lion. He find lion lively in forest and drowing it, lion accustom with him and take him and versatileing. When painter come out of unter his body risk smell,the wildlife defer to him, so in this time he forsakens painting (prido) and trail to purple.Then when mortal lion, wildlifes march to lion and murder it.The painter abscond but wildlife follow him by his smell. painter gos to his home and had self murder. when strave door they see painter dead on the picture of lion (storys: 2011:83) Nim's trail in storys is usage unlanguage relational.special language and body,wich

are complementary talk and term of characters in story with basis upon valence stage, "euphony and cases of organ and snit, messages and wishing from man. this manner which have processor with each other had said kinetics" (Richmond:2002:97) reflected.

Poetry:

"Poem is a power. one sensory and notice power which powering in accession by that meaning and various figures" (poem and poetry: 1989:188). **Az shearam khalghy beham âmikhte am / khobobadeshân be ham darâmikhte am / khod goshe grefteam tamâshâ râ âb / dar khâbgahe morchegân rikhte am / (robâeyât:2012:844)**

Nima's artifice traits: give prophecy to causeless and simulative poem in end of Ghajar period-anti despotism-enjoyment of moral-abandonment to value-astisfied-power freethought.

In range form precedent content to form, because he believer poet mind must had domination to form not in other poem form, the poet have to say speeches which he didn't aim. Nima is excogitator in range of imagination, peer and widespread imagination in it and so much mind associational with that. in range of affections and thought he pays to new meaning and regard to society.

Nima's poem:

Nima's poem is blazon of human and human society, in his fundament of cogitation, humanism plan are eminent from many other subjects and this pass from traditionalism and reach to modernism, in Nima's perception poetic principally are resultant pass from traditional and assist to malar philosophic theory in modern universe. Nima's poems invite reader similar him. see something like him in halo of humanly, which Nima was defender in longevity. **Shâmgâhân ke royate daryâ / naghsh dar naghsh mi nahoft kabod / dâstâny na tâzeh kard be kê.../hamchenin dar goshod o shama afrokht / ân negârin charbdast ostâd / goshmâyly be chang dâd o neshast / pas cherâghy nahâd bar dame bâd.../ (youshij:2012:599)** Nima is promiser poet and principled to his artily message, so doesn't know apart from others. However his personal life is twin with seculude. His aim is society aim, he want any best and good things for people. Maybe this sense rather his desire to seclude, collections, Khaneye seryouvely, shabpa, and... is in part of his artily message onus and his eyesight to world.

Nature in Nima's poem:

Nature is one of original ingredient in lifemanship for Nima and his structure thought. Phenomenon and parades nature like; night, morgen, birds, sea, rain, snow... prufus all spatial of Nima's poems and give it space and vastity. He tell "I can't stagger so why we have been superable and spellbind to nature, because all of details our body and spirit

have total relation with nature." (letters: 1979:108) Nima is joyless with nature, he has eternal accustomed with nature, from start to end of his life in forest and mountain and his sphere. You can tell he like coalescent. With nature which doesn't imagine separate of it. Nima in (Ojaghe sard) he remarks his character and his inner nostalgia. He tries to show his memoir which was cause his offense by this pictures of forest. **mânde az shbhâye dor â dor / bar masier khâmoshe jangal / sangchiny az ojâghe khord / andaro kh âkestare sardy / hamchon ân kandar ghobâre andohy andishe hay man malal â angiz / tarhe tasviry dar ân har chiez / d âstani hâselash dardy / roze shirinam ke bâ man âtashi dâsh t / naghsh nâ hamrang gardideh / sard gashte sang gardideh bâ dame pâieze more man kenâyat az bahâr roye zardi hamchnân ke mânde az shab hâye dor âdor / bar masiere khâmoshe jangal / sangchini az ojâghe khord / andar o khâkestare sardi / (same: 677).**

usage of birds, potty of nature is one of his poetic themes (Morgh) in Nima's poem has spacious usage, mostly it is symbol for himself (Ghoghnos-Ghorab-Morgh mojasame-Joghdey pier-Aghatoka-Mrghe amin) are birds which have in Nima's poem symbolic usage. **ghoghnos, morghe khoshkhân, âvazeye jahân, / âvâre mâne az vazeshe bâd hâye sard / bar shâkhe khiezarân, / benshaste ast fard / bar gerde ou be har sare shâkhy parandegân / ou nâlehay gomshode tarkieb my konad, / az reshtehây pârey sadhâ sedâyeye dor, / dar aber hâye mecle khatty tiere roye koh / divâre yek banâyeye khiyâli / mi sâzad / (same:325).**

Win pointers in poem (Ghoghnos), style of record and poet relation with reader, drawing novel portraitist all is narrative models of composition poem. the words remark stage which poet with his poem induct to reader, single Ghoghnos-it presence in top of Rattan-Bamboo-birds around Ghoghnos-drawing from circuitry of dictatorship to society-win poet to dictator and strangles from poem start, then poet tone scat in turmoil of insular. **az ân zamân ke zardiye khorshied roye moj/ kamrang mânde ast va be salel gerefte oje / bâge shoghal, va marde dehâty / kardast roshan âtashe penhân khâne ra / ghermez be chashme sholeye khordy / khat mikeshad br zire do chashme doroshte shab / vandar noghate dor khalghand dar obur / (same:326)**

How is reasant man, except poet which he hope to moral and luminous by his poem.

ou ân navâyeye nâdere, penhân chnân ke hast / az ân makân ke jây gozidast mi parad / dar byine chiezhâ ke gereh khorde mishavad / bâ roshany va tiregye in shabe derâz / migozarad / yek shole râ be pish / mi negarad/ jâiy ke na giyâh dar ân jâst, na dami / terkide âftâbe semej roye sanghâsh, / na in

zamin va zendegiyash chiyze delkash ast / hes mi konad ke ārezoye degar morgh hâ cho ou / tirast hamcho doud. agar chand omideshân / chon khermany ze ātash / dar cheshm mi nam âyad ou sobhe sefideshân / hes mi konad ke zendgye ou chnân / morghâne digar ar besar āyad / dar khâbo khorde ou / ranjy bovad kaz ān natavânand bord nâm / (same"326).

Rarity tone is Nima, wich tone hide but doesn't chill he has flame in front, daily queers are hard for Nima, he can't with atant this pain like another poets wich apparently them workes have prosper. ān morghē naghzhkân / bar ān makâne ze ātash tajlil yâfte / aknon be yek jahannam tabdil yâfte / basthast dam be dam nazaro mi dahad tekân / cheshmane tyzbyn/ vaz roye tapeh hâ / nâgâh chon be jây paro bâl mizanad / bângy barârad az tahe dell soznâk ou talkh / ke manish na dâ nad har morghē rahgozar / ān gah ze ranj hâye daronish mast / kod râ be roye hybate ātash mi afkanad / bâte shdied mi damad va sokhtast morgh! / khâkestare tanash râ andokhtast morgh / pas jojehâsh az delle khâkestarash be dar/"(same ; 327).

Nima is ready for miracle. Tool of event is fire. Fier is sign of celebration. It has order cost and it is symbolic. plaintive call is new word, wint is informer, wich bring massage of burning bird to public ear. yes Nima burn from his love and his manner. reps this burn of his slag stick up birds. wich is disciple symbol so in future impart Nima's poem to top.

Modality of poem and poetry in Nima's theory: Original and preceuse poem, is boon work of poet, wich say by self tongue and is musing in self vision, and handele with people, and take the words out of people mouth and put up them pins. (papers:2011:144).

Poet sign is priny and young heart and that eye wich lightning, and sighted. My regard is to them. my poem prepare for them.(same:16).

Always roundly poet is something farther of time and people home busy to any things, in this case latter from time. poet gos front and the people come hobble. with even lelp find out and ask for way and come to his situation. when he is not, and several generation has pasted, that time will be easy verdict.(same:40).

Nima with use of a cqainted and resourceful technique, in mind direct, coneives prepense werst, than make new and freaky befor duplicate views in sighted of addressce, this is a technique wich poet can give satin fair hearty to his poem. Poem is structure formant of ingredient language diverse wich nicely sit side other and did composed with together. **man chehream gerefte / man ghâyegham neshaste be khoshky / ba ghâyegham neshaste be khoshky / faryâd mi zanam / vamânde dar azâbam andâkhte ast / dar râhe por makhâfate in sâhele kharâb / va**

fâselast āb / emdâdy ey rafighân bâ man / gol karde ast pozkhandeshân ammâ / bar man / bar ghâyegham ke na mozon / bar harf hâyam dar che raho rasm / bar eltehâbam az had d biron / dar eltehâbam az had biron / faryâd bar mi āyad az man / dar vaghte marg ke bâ marg / joz bime nistiy ou khatar nist/.../faryâde man shkaste agar dar grlo va gar / faryâde man rasa / man az barâye râhe khalâse khod va shomâ / faryâd mizanam / faryâd mizanam! / (same:752).

Nima in his poems enjoy of artistically satire. Planks Nima's satire has jape case wich nearest to satire, pose wich Nima uses in his satire are roses and characters in socity popular, plover and fallguy. He pays in planks and satire to censure and lible period people and sheer of faulty typicality same ignorance, pride, greed, poverty, penury. Nima point to ignorance human and unself analysis with squib and satire, he says in satire with different technique also composes by planks same Angasy- Bozrmola hasn-Kachby-Khariyat...with melodic, fair, prudency, and special care pay to moral problems. Angasy story is a coment terazhik from prover of human peasant in Angas wich Nima to operation moral motive saied it. **soye shahr âmad ān zane angas / seyr kardan gereft az chapo râst / died âyeneiy fetâde be khâk / goft haghâ gohary yektâst! / be tamâshâ cho bargerefto bedied / akse khod râ, fekando pozesh khâst / ke: bebakhshied khâharam! be khodâ / man nadânestam in gohar ze shomâst! / mâ hamân rostâ zanim dorost / sâde bin sâde fahm bi kamo kâst / ke dar âyeneye jahân bar mâ / az hame nâshenâstar, khode mâst/(same:92).**

In Nima's poem hidden depth wich pointer to special interst humanity culture wich he life inter them. Nima's satire poem has learned logic and in end distich of planks, you can see it. **khâst angasye ablah ke be deh / zodtar bar gardad az jâye rame/ bi khabar az rahe dorandishy / ze rafighân, hame, girad pishy / did kân abre sabok khiz tarak / az khare oust basi tiez tarak / az farâze kamare kohe boland / jost ou pâ bar sare ān abre afkand / baad chon shod, na be kas maktom ast./ man nemigoyam ou por malom ast / binavâ shoghe savâri bodash / shogh, rah soye adam benmodash / harke bargasht be deh az rahe gasht / ou ze deh raft ou degar bâz nagasht / zood mikhâst be maghsood resied / tâ abad chehreye maghsood nadid / ablahy râ ham az in sân sakhtyst / ān ke nâbinad nazdik be khiesh / natvânad ke boovad doorandish / (same; 202)**

Contexts socity and public Nima's poem:

Reflex diseconomy, slash social geners, despair, diviation, social passive, despotism, gaverment, legitimation, are contex of Nima's poem. The social socityare several in Nima's poem. Nima somewhen reflect bitter sarcasm satire and some when same

teacher pays to child. He consurein in his poems of justice oretor reckless aristocracy to people pins and mouth miserys and pins, wich up to depth of people life has influx. in poem (Madary va pesary) wich is symbol of all people, he delinate poverty for need them to bread. **faghr az har che ke dar bāsh bood / dād āshofte dar in goshe tekān / mādary ou pesary rā behād / peye nān khprdan ammā koo nān! / .../pishe chashme tare ou naghshaye nāni ke az ou mi talabad / naghshaye zendegye in donyāst / cho be lab mimekad ou ābe dahān / nān afordeh konānash manāst / (same:486)** For child picture of bread is map of his life in this world, means all things in his maind is picture of bread. Nima in poem of (khnevadeye sabaz) also has reflex in geners slash, by mouth murmur and resigned of soldier wife. **tefle hamsāye khob miposhad / khob migardad, khob mi noshad / fargh dar biene in do bache chiest / harch ān rā hast in yeky rā nist / (same; 119)**

One of the workart trait in Nima's poem is analysisof perimeter and things there are in that. Principally aristocracys isn't there in Nima's opinion, he pays to depauperates and stratum slack of society, and stand side them. Sympathy with them.he says peoples whatever are wronged my heart is near to them.

Narrator poem:

Nima is forerun poet, he present meny of cocity, politic, histiryca...novella with narrator poem to addresse,he says about people pins.he doesn't see memorable poise of liberal and public geners wich they are very far from, in meant Nima know the people are attain, because doesn't try to increase for politic and social montion,also with them injudicious loss to socity and drawoff liberals of selfs. Nima has figures of explanatory for people.love to people and steerage and let them from misery stand in his heart. **lik ba roshaniye shame kherad / gar nabyni mahe roshan che gonāh! / mard rā tā nabovad binā ie / che gohar dar nazare vey che giyāh / hamcho ān koor dele kootah bien / hamcho ān harze darāye bad khāh / kare ostāde mehīn arzhangy / binad ammā be negāhe kotāh!/(same:204)**
eshgh bā man goft: az jā khiyz hān / khalghy rā az dared bad bakhty rahān! / khāstam tā rah namāyam khalgh rā / tā ze nākhāy rahānam khalgh rā / mynemodam rāheshān raftāreshan mana mykardam az pykāreshān / (same: 27)

He composes poem (Āyādamā) by his artistic prophecy and with poem donnybrook cincture to awakening humour and montion to them, continer in complex of poem is inclusive,sunken,dingy and warny sea, viwer, enjoyment of pleasing lay out, calm shore, wind wich it work is multiplication donnybrook for equest help.the symbols are show ing poem has social container. You see in that civilization and naturalism

tend. Nima has addresse to people whoms are irresponsibility and listless to others.they had sat in shore and are deheld to merge sunken in sea. **āy ādamhā ke bar sāhel neshaste shād ou khandānyd! / .../ān zamān ke mast hastyd az khyāle dast yābydan be doshman / ān zamān ke pyshe khoob byhode pendāryd / ke gerfastyd daste nātāvāny rā / tā tavānāiye behtar rā padiyd āryd ān zamān ke tang mybandyd / bar kamarhātān kamarband/ (same:445)**

va sedāye bād har dam delgazātar / dar sedāye bād bānge ou rahātar / az myāne ābhāye door ou nazdyk / bāz dar gosh in nedāhā ;/ āy ādamhā / (same:446)

Pitch massage of poem are waves wich sunken is in it and try to escape,momentarily waves knock up to shore and abbatial elapse so willy nilly the shore evidently safe will denomolition and altogether will involve in it.

Social mutation:

Nima believes poet must be bain in his moment. he knows poem is tool for poem for his inner and outer matter then more of his poem are social and says about pins of human,he has artistic promiser then off socity and people sense liability.wich with tools are in his hand pictoral historeic, politic and social,in moment. He says in poem (Sobh damān) about mutation: **vin gone be khesht mynaham khesht / dar khāneye koor dydegān / tā ze taf āftābe fardā beshānameshān be sāyebāny / afrokhte am cherāgh az in ro / tā sobh damān dar in shabe garm / mikhām bar kesham be jātar / dyvāry dar sarāye koorān/(same; 736)**

Nima in poem(Aztarkeshe rozegār) is sole in field and follwout to challenge same arrow soent of quiver,stand steel and adamant and gives help from hisindeed,visiblehis target, precise and luculent and defenceof method and motion. **tā dāst bar sare mā zamāne ghoghā / tā kyne bood az rokhash hoveydā / tā bood havāye enteghāmash / yek tyr be tarkeshash nahān dāst / ān tye hezār hā zabān dāst/ begreft zamāmāneash sare dast /.../har jāy fereshtey bood maghlob / dyvāne palyd andar āshob / dar ghasre tou raghs bood ou āvāz / hagh bood be rāh hā goryzān / mydād neshāne ān palydān /myryhgt ze cheshm hā goharhā / dāem cho delle zamāne mysokht / cheshm az sare kyn be ān neshān dookht / ān tyr ke dāst pas rahā kard / zan shaste paryde az sare sooz / ān tyr manam, manam ke emrooz / āiye man ast, jonbesh man /.../in gone bepycham ou beparram / har jāy bebendam ou bedarram / vaz rāstyam marā madad hast / (same:147)**

Battle anti despotism:

Parlance between poultry and silkworm so has speech to public and social despotism.poultry ask

from silkworm until when you anchorite solitary, why did prison? Silk say: because, I have not the track for liberty, I have one close circuit and I am remain of my alike had free. **hamsâl hâye man parvânegân shodand / jastand az in ghafas, gashtand dydany / yâ sookht jâneshân dehghân be dygarân / joz man ke zende am dar hâle jân kandany / dar habs ou khalvatam tâvârahâ be marg / yâ par barâvaram bahre parydany / (same:209)**

Nima's poem is symphony to patriotic and liberty. vastly of human sprite visible in everywhere of Nima's poem, purport of his poem formed with social precept qualified. He is with people pleasance, merry, and with people dole is ruthless. **ey setamdydeh mardâ! Sho bydâ / raft nahseye ghar nhâ bar bâd / nahseye bakhte in zamâne beshkast / be gedâyan hame beshârat bâd / bakhte bad khoofte ast ou madhosh ast / tâ be khâb andarast in shayyâd / zood khyzyd ou châreyi sâzyd / tâ kanydash ze bykh ou az bonyâd /.../yâ bemyrym jomle yâ gardym / sâhebe zendegânye âzâd/ (same:153)**

Nima in poem (Ghalbe ghavy) openly invite people to battle anti despotism. **nashavad pahny ou bolandy tou / mâyeze ezzo arjmandy tou / arjmandy pas az kojâ pydâst ?/ arjomandy ze ghovvate delle toost / hame ze ânjâst ânche hâsele toost / tou râ dell bovad be dell bengar / peye doshman basy lejâjat koon / chon lejât koonad semâjat koon / mard râ zendegy chonyn bâyd / khyz bâ ghovvate dell ou ommyd / shabe khood râ be koon cho rooz sefyd / kham bâ hykalo tou bâ delle khysh / khysh râ bâ selâh zynat koon / az hame jânebe maremmat koon / khâneiey râ ke faghr vyrân kard / (same: 164)**

Love and Nima:

More of teme in Nima's poem consists of love, dole, solitary, which originate from one fact and they is love, this love is same of Haféz and Molana you say that outpour from same language. Nima accept love in splay notion, he wants to union between love, leveret society and universe and enjoy from earthy Sufism, delicate and orphic. **.../ yâd mi âyad ma râ az kodaky / hamrahe man bood hamvâre yeky / ghesse iey dâram az in hamrâhe khood / hamrahe khosh zâhere bad khâhe khood/ .../ har kojâ bodam be harjâ myshidam / bood ân hamrâhe dyryn dar peyam / man nemydânestam in hamrâh kyst / ghasdash az in hamrâhy dar kê chyst /.../ goftamash: ey nâzanyn yâre nekoo / kysty? che nâm dâry ? goft: eshgh./ chysty ke bygharâry ? goft: eshgh./ (same: 19)**

You can see visage of Nima's love in poem (Afsâneh) in fact drama is his joiner, Nima's life is in nature with sheeherder and season migrate followout paddock all is teme of his romantis trend. which it peer from Afsâneh poem, that is expository of society,

love. And nature. Afsâneh is parle between lover and Afsâneh, love is symbol of poet's mind and Afsâneh is symbol of pierian spring peri. **.../tâ be sar maste ou ghamgosâry / bâ fesâne kony dostâry / âlâmy dâym az vey goryzad / bâ tou ou râ bovad sâzegâry / mobtalâiy nayâbad beh az tou / fesâne: mobtalâiy ke mânandey ou / kas daryn râhe laghzân nadyde / âh ! dyryst kin ghesse goyand / az bare shâkhe morgy paryde / mânde bar jây az ou âsheyâne / lik in âshyân hâ sarâsar / bar kafe bâd hâ andar âyand/ rahrovân andar in râh hastand / kandarin gham be gham misorâyand / ou yeky niz az rahrovân bood / dar bare in khrâbe maghâre / vin boland âsemân ou setâre / sâlhâ bâ ham afsorde boodyd / vaz havâdes be dell pâre pâre / ou tou râ bose myzad tou ou râ / âshegh: sâlhâ bâ ham afsorde boodym / sâlhâ hamcho vâ mândegâny / lik mojoy ke âshofte myraft / boodash az tou be lab dâstâny / myzadat lab darân mooy labkhand / fesâne: man bar ân mooy âshofte dydam / yekke tâzy sarâsime /âshegh: ammâ / man soye golozary resydam / dar hamash gysovân chon moammâ / hamchonân gerd bâdy moshavvash/ (same:50)**

Ey fesâne, fesâne, fesâne, / ey khadang to râ man neshâne! / ey alâje dell, ey dâroye dard / ham rahe gerye hâye shabâne ! / bâ mane sokhte dar che kêry ? / chysty ! ey nahân az nazar hâ !/ ey neshaste sare rahgozar hâ !/ az pesar hâ hame nâle bar lad / nâleye tou az pedar hâ !/ tou ke iy ? mâdarat ke/ pedar ke?/ chon ze gahvâre byronam âvard/ mâdaram sargozashte tou mygoft / bar man az rango roye tou myzad / dyde az jazbehây tou mykhort / mi shodam byhosh ou mahv ou mafton / (same: 53)

Man yeky gheseh am by saro bon / âshegh: tou yeky gheseh eiy ?/ fesâne âry âry/ gheseh ye âsheghe bygharâry nâomydy por az ezterâby / ke be andohe shabzende dâry/ sâlhâ dar ghamo enzevâ zyst / ghesseye âsheghe por ze bymam / gar mahybam cho dyve sahâry / var marâ pyrzane rostâiy / ghool khânad ze âdam farâry/ zâdeye ezterâbe jahânam/ (samr:56)

afsâne: âshegh! inhâ sokhan hâye tou bood ? / harf besyâr hâ mytavân zad! / mytavân chon yeky tekkeye dood / nagshe tardyd dar âsemân zad/ mytavân chon shaby mând khâmosh / (same:73)

afsâne: âsheghâ! bâ hame in sokhan hâ be mahak âmadat tekke iy zar / che khoshy? Che zabâny, che maghsod ? / gar dar in shakhe yek rooz by bar / lik syrâb az in joy aknon / yek haghghat faghat hast bar jây: / ânchnân ke bâyst boodan ! / yeky farybast rah joste har jâ:/ cheshm hâ baste, pâ bast boodan ! / mâ chonânym likan ke hastym / âshegh: âh fesâne ! harfyst in râst / gar faryby ze mâ khâst mâiyim / rozegâry agar forsaty mând / bysh az in

andar safâiyim / hamdel ou hamzabân ou hamrabg / (same:76)

Nima before compose Afsâneh accustomed with Saforâ the girl's tribal with delicate sorit and pleasantry, who murmur songs in margin of raceway on Yoush forests. She didn't accepted Nima for marriage preffer, because she didn't like life in town, this derama is author disappointment for Nima and is mainspring for to write Afsâne.

robâeyât:

Nima about robaeyat writes " if wasn't robaeyat perhaps I arrival to pitfall. perhaps life became bitter for me. I say about my life in robaeyat, and in fact my sect and my path. I point to it. our period is not period for liberty, is period for obviation, obviation ancient remnant worst Moghol, period most worst Moghol. Robaeyat is one insider for me ..." (peapers: 2009:207) in these robaeyat I say about my case of life in this bitter life. Robaey has short format with major opinions. Nima in robaeyat regard to Khayyâm. His robaeyat is confection of poetry aspect and philosophic.

Same purporests: mystery of being and flasco of mankind. **omry ze peye haryfo pemâne shodym/ omry be har ânche bood bygâne shodym /tâ vaght barâyad ke che kardymo che shood / ro az hame dar keshyde afsâne shodym/(robaiyyat:582)**

He grumble In passage of period adolescence and inpermanent of vale. **hyhât ke ânche bood bar bâd be raft / bad kard ou gar nekooy az yâd beraft / bâ roy chonân âmad ou bâ khoy chonyn / morghy ke paryde bood, âzad beraft / (same: 809)**

About inability and disability human from being mysterys he say: **mâ râ be yeky moy byâvikhte and / vaz ghâlebe mâ maskhareiy rykhte and / dar hiyraty in tabeye az bahre cherâst / tâ dar negarym, khoone mâ rykhte and / (same:820)**

In robaey at fourth hemistich hidden message of poem. Nima also uses of scripts companion. **daryâ be hobâb goft az roye etâb / gharre cho shavy ? hobâb goftash be javâb / bâ hokme tou mâ pây nahâdym bar âb / rozy cho resad az khood bar gyr hesâb / (same:795)**

Nima in third hemistich of robaey design a indirect question wich answer's hidden in fourth hemistih. **goftam che konam goft be dell bâ mâ bâsh / goftam ke be chashm?by parvâ bâsh / chon syle sereshke man dar in pymân dyd / khood rafto be man goft: bar in daryâ bâsh/ (same; 836)**

az daste ghamat dast be dastam oftâd / tâ cheshm barân do chashme mastam oftâd / bar pay shodam ke dast dar kâp shavam / az kosheshe byshtar shekastam oftâd (same: 812)

bar khâste bâd ou ghâmat ârâste kard / bâ tâne badân ze râhat ey mard magard/ sag râ bovad in

be tabâ, ko mytâzad / gâhy soye mard ou gâh bar sâyeye mard/(same:815)

bâ dell be hame zyro zebra tâkhte am / gar yâfte am vagar na bâkhte am / gar shâram dar ghabole tbâe tou nabood/ in shâre zamân ast ke man sâkhte am / (same; 844)

Nima and public culture:

The nation culture and oral literature and folklore with root in hid angle of life people can reflected meny saids and unsaids of history and people literature, as this literature is anaclitic to public, with actuality of them life have near linked, usually are saw, motto and beliefs. This literature is reflected of social life and people literature, wich can towards nations to each other. usually public beliefs, in Nima's poem is affected of perimeter and society. Nima's regard to nature is sheep's eye and nature and animals are important motif for Nima, in somuch implement human pattern and director for heros wich in period conflict proceed as inability, same: Symorgh, Rakhsh, Zall, and...Nima with vocative of pierianspriny by Dâvagh communicate and talks with it. **ghâsede rozâne abry, dârvag ! key myresad bârân ?(youshij:1391:760)**

shab ast /shaby bas tyregy damsâz bâ man / be roye shâkhe anjyre kohan vag dâr mykhânad, be har dam / khabar my âvarad tofân ou bârân râ va man andysh nâkam / (same: 740)

Saws:

Story or saw is with ansent history of poem and prose, that is any of old branches in Persian literature. sameas:

Object, whatever will became isn't important next. **hych momken myshavad âyâ / ke bovad bâlâ tar az range syâhy rang/ (same:383)**

End of any difficulty is easement same in after dark night is light morning. **pâyâne in shab / chyzy be ghyre roshane rooze sefyd nyst / (same: 415)**

Foolish human mistake always. **garche koshad ke bas kalân bezanad/ dozed nâshy be kâhdân bezanad/ (same:320)**

Whatever calculation is merly, poket of that is better than credit.

andaryn dâyere ast tâ kamo kâst / sily ye naghd behtar az halvâst (same:311)

Beliefs:

Usually in Nima's poem you see pherases wich remember a belief. this belifes have source in public, divout and cultural.44

To belief ancient human cobwebbed in any place is not good sign. **dydam bar gozargah bâry shekaste ast/ tâghy ke ankabot bar ân tât baste ast/(same:184)**

if cock sing untimely, must dissevere it's head, otherwise it's master will diedown.

**morgh mykhând dosh be hengâm / pas barâvâsh
raft mardome khâm / (same:307)**

Motto:

In Nima's poem affections, senses, love and Sufism by motto form has sayed.

**tâ dahân bâzast / tâ shekam khây / vaghte bad
hâlyst / (same: 123)**

open mouth and empty stomach means inaction.

har ke râ gham fozon/ gofte fozn / (same:59)

every one which has stound has more saying.

**joz morde hychkas taslyme mahz nyst / (same:
188)**

unless lifeless nobody isn't obey

**garam yâdâvary yâ na / man az yâdat nemy
kâham / to râ man cheshm dar râham/ (samr:786)**

I don't forget you never. If remember me or no!

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