

Better understanding language of Nima Youshij

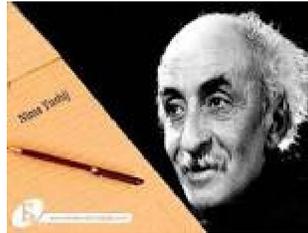
Hassan Rafiei

PhD student of Orientalism (Field of Iranian studies) State University of Yerevan, Armenia
Hrafiee3@gmail.com

Abstract: Nima's poem language is novel. He made poem language as easily he could, and to bring near to prose and histrionically. Also benefit from nature and nature elements and them meanings in creation for poetical pictures, to cause sensibility his reflection and his emotion. Any things in Nima's poem are natural and keep away from fancy and assuming. The words which Nima benefit are with his fancy, image often are to suit with his poetical ardency life language, creator and reality of poet's mind sent to intelligent reader's mind. Nima looking away which stood up most heartily or willingly. He did not know poem away poet and to name that partially of living. Therefor he brings poem's language nearest to common's people language, also to proceed in social problems and expression of contexts and meaning of that to be effective. He with resort in parable and narrative bring nearest to common culture and language. He find language in Simplicity and he grows weary to lingual complexity, and he know that is kind of deviation. Also you can see Nima's naivety language in his lyric poetry, even in normal speeches. Now he creation in his poem, which are full of mot, vitality and existence. Nima's, poems are seam a tree, in language and culture of his birthplace. He is anti custom and also makes custom. In Nima's regard all of things are mystery, symbol and parable. Nima bring perfection in poem rhythm and to refresh contents and bring social and nature in poem. He cognizant and masterly invaded to open space language grammar.

[Hassan Rafiei. **Better understanding language of Nima Youshij**. *N Y Sci J* 2016;9(5):29-34]. ISSN 1554-0200 (print); ISSN 2375-723X (online). <http://www.sciencepub.net/newyork>. 6. doi: [10.7537/marsnys09051606](https://doi.org/10.7537/marsnys09051606).

Key words: Nima – poem – nature- language- symbol



“Makh ola”peykare roode boland /my ravad nâmalom/my khoroshad har dam/ my jahânad, tan az sang be sang /çoon farâri shode iey/ ke ne my joyad râhe hamvâr / my tanad soye nashib / my shetâbad be farâz /my ravad by sâ mân/Makh ola is a river

“Makhola” statue long river/go's unknown/ momentarily to shout /to jump, body from stone to stone/same to be put to flight/ witch don't search even road / weave to slopr/hurry to top/it go's without result /**(nima:1391:685)**

Introduction:

Father in newer parsee poem, son in evergreen land (Mazanderan) Yoush village, with compose brittle and rainstorm in nature slope (Tbarestan). He appearing point reference to contemporary literature.

Nima is creator poems, witch to reflex conflate in nature sound, folkloric music, picture, love, human affection, he know his existence in his land being and utter to it by his poems.

His motif is nature, witch that is luster place of exact resume. Nima is during the construction poet in story of Persian poem. He besieged in poem creativity to innovation and extension of lingual and literary

potentiality. Nima ruined on write low in poem words and on poem, and he could permission to any words enter to poem.

“nâzok ârâye tane sâghe goli/ke be jânash keshtam / va be jân dâdamash âb / eiy darighâ be baram my shekanad”

“thin votes body of leggings flower/ witch I planted / and I watered it with my life / aids to break in my/”**(nima:1391:663)**

Language is allegation of feelings, and pauses witch to scape of them is escape of mess felling.

Language and literature effects, are important from written patrimony, language not only is for

relation and social interaction, but as part of the foundation of social relations. That has important role in production and reproduction and reconstruction, if the culture and identity, each community.

Nima by penetrating look and recognition of self social world, he considers all of angles in national identity, and with innovation and remarking territory of poetry and literature expand in order.

“my dahad poshide, khod râ bar farâze bâme mardom âshenâiy/ rang my bandad / shekl my gierad / garm my khandad / balhâye khod râ bar sare dyvâreshân my gostarânad/çoon neshâny az âtash dar dode khâkestar/my dahad az roye fahm ramze darde khalgh / bâ zabâne ramz darad khod tekân dar sar “/

“hidden him in roof of human / fading/takes shape/warm smiles/unfolds his wings or head of them a walls/same fire in smoke gray /gives of understanding secret peoples pain/with allegory self pain shake in head /(nima: 742:1391)

Nima's poetic behavior with words show those are not for poetic, because whatever be poetic or non are in those application. Nima with these work to use remarkable property of words in self poem “local color” this is things of cloud plated and forest and misty mountains and north of Iran, and the conditions of life of the people of this place. In most native of Nima's poem you see stretch words in ancient words and new the term of.

“rey râ” sedâ my âyad emshab /az poshte(kâç)ke bande âb / barghe siyâhe tâbeshe tasviry az kharâb/ dar çashm my keshânad /gouâ kasist ke my khânad...”

“ Ray ra “ sound comes to night / from behind (kach) witch dike black power radiation is imag of the wreck / draw in eye / someone sing /(nima:1391:763)”

Natural orientation in any language is to easier, this is natural evolution in language and this is not possible without the grammatical pattern crush witch Nima by risk broken this patterns.

“hengâm ke gerye my dahad sâz/ ien dood seresht abr bar posht.../hengâm ke niyl çshme daryâ/ az khashm be roy my zanad mosht .../zân dier safar ke raft az man /ghamze zano eshve sâz dâde / dâram dâram be bahâne hâye manos/tasviry az ou be bar gkshâde”(nima:1391:679)

“ when beginning cry / this smoky cloud .../when “Nil” see gl'n's eye / his fist on face of anger/from that long journey witch passed from me / coquetry up and coquette out/ I have in familiar excuse / picture

Language and structure:

In the past often looking for approximate prose to poetry same prose poem, technical prose, witch many language future were there, but Nima tried

approximate poetry to prose, language of human and this tip doubtless with approach to social and people, in Nima's poem is irrelevant witch he write in introduction of (seryovely)(nima:1391:361)

“This free poems, calm and slowly and with punctuation and read nature same read a piece of prose “

Nima opens new way to poem and expand narrative language and dramatic.

“dar tahe tange dakhme iey çoo ghafas / panj karat çoo koftand jaras / nâgahân shod goshâde dar zolomât / dar târik kohneye mahbas/ dar bar roshanâieye shamiey/ sar nhâde be zâno jamiey /”

“In narrow depth of crypt same the cage /five time beat jaras/suddenly became open in darkness/in dark prison / candle bright in front/ put head to leg collective/(nima:1391:100)”

All of things in Nima's poem are easy and natural, in his poem there is not elemental witch not present and attractive, and his beauty seas is in simplicity. The world in Nima's poem are full of subtlety and freshness. In his look all things are live and dynamic.

“ ân gole zodras ço çeshm goshod /be labe rodkhâne tanhâ bod/ goft dehghâne sâlkhorde ke: heif / ke çenin yeke bar shekoftiy zod / lab goshody konon bedin hengâm / ke ze to khâter nayâbad sod /gole zybâye man valy mashkan / koor nashenâsad az sefied kabood / nashvad kam ze man bedo gol goft / na be bymoghe âmadam peye jood /kam shaved az kasy ke khoft ou be râh / dier jonbied ou rokh be man nanemood / “

“That early flower when open it's eye / was single in edge of the river/ say old farmer:alack/ witch same single burst early/open lip this time /witch will not profit anything /my beauty flower don't break/the blind don't know white of livid / flower say to him don't less of me / no I come in time for live / below from any one whom sleep in in way / mowed late and don't show me/(nima:1391:99)”

World in Nima's poem are more alive and more living.

“dar ân nobat ke bandad daste nylofar be pâye sarve kohy dâm / garam yâd âvary yâ na, man az yâdat nemy kâham to râ man çeshm dar râham “

“in that time witch nylofar close by hand to leg of juniper / if remainder me or no, I don't less of remember you/ I look in way for you/ “(nimal1391:786)”

Nima beliefs to speak bright and openly, were add to enthusiasm, also he pick out easy words. Nima is interpreter of nature.

“darone jade kas niest peydâ /paryshân ast afrâ, goft tokâ / beroyam panjere at râ bâz begzâr /be del dâram damy bâ tou bemânam/ be del dâram barây tou be khânâmy /”

“in the road isn't there anybody / distract afra says Toka/ open your window to me /I want stay to you /I want to sing for you / (nima:1391:653)”

Greed aesthetic of Nima is to find for the forms and new structure in coordination and agreement with his forward thinking mind. He tried to ordered this form, so free mind of shackle in rhythm and them putting up to language.

Nima hasn't any border in among language and body, and his language was not for borders, these are for existence mind witch is on border.

Nima's poem is for large square and mass people witch will come later. The biggest innovation of Nima is seizure in Persian rhyme, he by using break in prosody do his prophetic.

“Afsane”âshegh!sahar boud ândam / sieneye âsemân bâzo roshan / shod ze rah kârevân tarabnâk/jarasash râ be jâ mând shivan / âtashash râ ojâghy ke shood sard/ âshegh: koh hâ râst eistâde bodand / dare hâ hamço dozdân khamide/ Afsaneh:âry ey âshegh! oftâde bodand/ del ze kaf dâdegân,vâramide/ dâstanim az ânjâst dar yâd /”

“Afsane: lover! Was down that time /the sky was open and bright/ became jovial of caravan way /whimper of jaras stay behind /fire in stow was cold /lover: the mountains right stood /valleys same thieves bent/ Afsane: yes oh lover!had been / lovers, make wild / I remembering story of there.”(nima:1391:62)

In Nima's belief, poem is weapon for poetry in society and is liability witch he enounce to society.

Nima's tried is make natural prose of poem.He told poem is not music,because poem is apart world and also music is a part world, poem is not music but music is in nature of poem.

“poshtash az poshteye khâry shode kham / roy az ranj keshiede dar ham /khaste, vâmânde be rah khârkany /shekve hâ dâst be har panj ghadam:ey khoda bakhte marâ pâyân niest / herfeye shome marâ sâman niest / pyram o bâz çe bakhte dany ast / ke nasiebe ço many monhany ast / kâre man khâr bary, khâr kany / niest in khâr kany, jân kany ast/”
“his back is bent from stack thorns/his face is sad from pain / tired and remained kharkan in way/he had complaint in any five step/oh my god is not my luck/is not comfort in my profession / I am old and what is this lowly fuck/witch that is for me / my work is kharkan, but is not work,is fag / (nima:1391:113)”

Nima express subjective to objective picture, this is branch of innovation of Nima.

“ mâh mytâbad rod ast ârâm /bar sare shâkheye ojâ tierrang / dom byâvikhte dar khâb foro rafte. valy dar âyesh / kâre shab pâ na hanoz ast tamâm “(oja is tree)

“Shines moon, river is calm/in tap of branch of oja Tirang/ hung his tail and is in steep, but in AYESH /hobgoblin don't finish his work yet. / (nima:1391:611)

Nima has analysis in nature and thing, this is permutation of mind witch support poet. Nima interest to nature: jangle, sea and animals. he spend too much time for finesse in firefly, crab, frog, turtle, pheasant move and for this reason he say: **my table is sands of river beach.**

“ dar kenâre rodkhâne my pelekad sang poshte pier/ roz, roze âftâby ast/ sahneye âyesh ast / sang poshte pier dar dâmâne âftâbash my çamad âsode my khâbad/ dar kenâre rodkhâne /”...

On river beach move old turtle / day is sunny /is ayesh area / old turtle loll in warm sun, it sleep calm /in river beach / (nima:1391:767)”

Two factor is outstanding for Nima, first: Nima's in period,witch traditionalists are imitator ancestor in term and meaning witch is cause depression in poem, and poets were far away of people. Nima knows this time need other poem and other language and rebels against traditions, he started by compos **“ey shab”** (oh night) and exit of millennium fashion in traditional Persian poem.

Second is innovation at language, witch it famous for name. Nima looks sound and movement of words (mind's eye of poet), same musicians and theme notes he feeling words and to appears in new form of his poem.

“bâ mahâlode in tange ghrob / brnshaste be çe âieno vaghâr / shâhe kohâne gerân râ benegar /sode âjash bar sar be nesâr / khâste goie az gor syâh / morde vâriy be daryde kafany / joghd beshânde be dâman khâmosh / ba delash harf ou na bar lab sokhany/”

“With foggy in this dusk / sits by dignity/look king mountain / worn tooth to head in to strew / you say it come from dark tomb /same dead rip in his shroud/owl is sit on hill side silent / talk with its heart and don't speech on lip/(nima:1391:674)”

Nima uses local name, trees, animals,and birds, he contacts with environment of his life, he approximate the language to pros, so he uses many local words.

“ghâsede rozâne abry dârvag!key myresad bârân/ (darvag is a frog an animal)

“çon kerâd darde sar afzây, dar hengâme gol dâdan / karde har pahlo be nishe khârhâye khod mosalah/be soye man bodeshân nezare penhân / (karad is atree)

“ dar gahe pâiez bâghamnâky hâye zard range khod my âmad bâz / koç karde ze âshyanhâye nahanshan jomle tokâhâ hâye khosh âvâz/(toka is an animal)

In Nima's look and in his viewing angle, all of the things are secret, symbol, and allegory in his look, nature are full of quip. sound in Nima's poem is terrene. ding, dâng of bell, čok, čok of bat, jering, jering, of sling, jer, jer, of rain, all enter to poet language and mixed by his feeling.

“Čok čok gom karde râhash dar shabe târik / shabpare sâhele nazdik /dam be dam my kobad bar poshte shyshe / (noma: 1391:774)”

“Gho gholy gho, khoros my khânad/az darone nahofte khalvate deh/az nashibe rahy ke čon rage khoshk / dar tane mordegân davânad khon /my tanad bar jedâre sarde sahar/my tarâvad be har soye hâmon/(nima:1391:625)

Nima keep out from form. this moot point in his poem is pervasive means all poem's element include language, imagery, poem music, thought poem, and new Nima's presentation is free presentation his innovation are knowingly.

Numa change rhythm in poem. Rhythm is important innovation of Numa. He work in structure of Persian poem and he acts very slowly until his rhythm had given hid place. Freedom in poem and freedom in rhythm without on conditionally traditional.

Nima believe rhythm serve in poem, he tried compose simply and his rhythm in his poem is nature.

So in one poem is possible change many time in positions of poem, that is sometime hadith breath or:

Conversation and sometime description or fanfare of population.

“Ghognos morghe khosh khan, âvareye jahân,/ âvare mânde az vazesh badhaye sard / bar shâkhe khyzarân/ beshaste ast fard /.../ my sâzad / (nima:1391:325)

In first and second hemistich 4 pillar and in third 3 pillar and forth 2 pillar and in continuation only 1 pillar. Nima by this work creation many rhythm.

Nima says rhythm is for subject, ring for subject,when subject was apart rhythm is also separate.(barahiny:1380:65).

In free presentation unit of poem many row to follow are one bit then Nima uses rhythm when it has necessary, every time tow words it's rhythm and phoneme are different but in Nima's poem are rhythm.

“roye in dyvâre gham, čon dard rafte bar zebra/ dâeman beshaste morghe, pahn karde bâlo par/ke sarash my jonbad az bas fekre gham dârad be sar../ har kojâ shâkhy ast bar jâ mânde by bargo navâ/dârad in morghe keder bar rahgozar ân sedâ/ dar havâye tireye vaghte sahar sangin be ja.../

“ on this rue wall, same smoke went to top /the bird sits every time and flat his plumage /witch move it's head and has many rue thought / everywhere is any branch remained in without food / it had

singing on passer /in dark air on morning in his place /(nima:1691:331)

Row in Nima's poem are in end of subjects same {bekhân hamsafar bâ man(593)-soye shahre khâmosh (989)-dârvag(760)- to râ man česhm dar râham(789) all in(nima:1391)}”

Format in Nima's poem are diverse and novel.

“dar sar zamine nil oghâby ast, kân oghâb /hamčon shab syâst/az pâv tâ sar /česhmane ou derakhshân ke forozandegân barân / menghârâsh khof / raftârâsh shar/ .../par hâ feshând az tanash ân âsemânavard/pardâzad ou del/az omid por samar /yek jâ tapyde bâgham o gham naz delash boron / kobad az ghamash / bar sange sakht sar / (nima:1391:213)

In land of nill is an eagle witch that / is same night block /in foot to head / it eyes are brightly /his beak is fear /his behavior is evil /.../spreads feathers of its body that rolling sky /upset and dos not out his rue from its heart /for this rue beating /its head to hard stone/(this eagle is poet).

Encoding:

Most important in base of linguistic is encoding witch is base of study in coping linguistic and psychology of language and sociology of language. That is create from contact in Nima's poem encoding is from Persian language to Mazanderany language. The main encoding is sadden of output during childhood. For Nima, Mazanderany language was most important output witch he reception in period of childhood.

Nima belief search in local words and name of things {tree, plant, animals }each are blessing don't afraid of it.

“bače binj gar az zakhme pashe / bar niy âramide/pas az ânike ze bas mâdar râ/yâd âvard be del_khâbied/ (nima:1391:613) (binj gar is rice farm) in poem is Iranian lands.

“child in rice farm, of mosquito wound / don't calm/after shout mother /he understand by heart/

“my čamad az palamy khok be lam/bar nemy khyzad yek tan be joz ou/(nima:1391:615)(palam is wild plant)in poem is anybody who is in sleep

“strut pig of wild plant to another plant/don't get up anybody except he/

“pok o pok sozad ânjâ galesy/bouy az pieh my âyad be damâgh/(nima:1391:613)galesy is stove.

In poem is bad situation of socity

“sound of burn trunk in stove/smell of eat become to noise /

Major property in Nima's poem is story, he opens many new windows to story, he had told **“our literature must change in any direction ... (nima:1368:38)** his language poem is same language of story.

“bâd byronha tond o sozân ast / ĉashme man ham ashk ryzân ast/gorosne mânde ast, gorosne hastam, man tohidastam / (nima:1391:133) the mane in poem, situation is very bad and hard, all of pedple are poor.

“wind is stormy in out /I cry /I am hungry and poor/

Nima’s language is protest, he criticism and speak about political, economy, community, colonialism, tyranny. Words in Nima’s poem has two means one mean is seeming and another mean is inmost and critical also this mean order to break in dogmatism of words.

“pit pit ...ĉeragh râ/ dar âkharin dame sozesh /har dam semâjaty ast / my sozadam ĉeragh valykan / dârad be del hoseleye sang / tarhe enâyaty/ bâ ou hanoz hast be lab bâ shabe derâz/ har dam hekâyaty/...” (nima:1391:731) cheragh is symbol of revolution witch for rich to target burns.

“gleam of light /in end of inflammation /has insistency /it burn me but /same stone has patience /he has spiritual/he has speech with long night /any time anecdotal /

“az zamany kaz rahe divâre fartot /ke be zire sâyeye ân raghse heyrânye gholaman râst/ roye pâre pâhâhashan / pây khâmosh bar sare rah mygozârând /tâmabâda khâb khoosh gardad / (noma:1391:632) in poem gholaman are people whose thinking about revolution witch given calm from kings

“when gholaman begin theme moves /and with theme dancing /slowly: don’t allowed to kings for calm sleep/

“nâkesân ke az peye ham rahsepârând/hamĉon sar gashte safy az laklakân /kâshyân gyrand dar yek soo napendârând/ khastegân mânande potk mohkame âhangarân shân ostokhân dar tan nakhâhad koft/(nima:1391:462)in poem nakesan are kings and khastegan also people are the fighter

“ Villains are going to follow/same row of storks bewildered /who stay in one direction and unbelief /villains be same hard hammer of smiths will not beats theme bones /”

form of classic poem assoil language of its prison. Nima need to new meanings witch he has in his mind. Nima was novelty poet. He pie letters and words and approximate poem to nature language and nature music of speech. His poem is reflection of mind and feeling and affection modern man. His poems are fresh not dead.

Change to structure:

The best beautiful element in Nim’s poem is changing form in words. Add, plural un usual, compound verbs with innovation, uses noun sound,...

Pahnevar for **pahnâvar(273)**- **labkhand** for **labkhande(5)**- **mânande** for **mânand(494)**- **pivrezan**

for **pirzan(427)**-**farâsode** for **farsode(535)**-**royat** for **manzare(shamgâhan ke royate daryâ(599)**- **nakhob** for **bad(khob o nâkhob be jan gyrad (281).**

Combination:

Combine of words show of in Nima’s poem, for example are “harzedarây-ashgbâr-deljor-harâsâvar-nefratzây-nobatshomâr-tanzadegy-farybâvar-degarsân ...

Compound verb:

Nazarbastan- **goshbastan-** **zystdâshstan-** **negâhbastankhandebastan...**

Nima changes poem to people language and that is root for conduction his comprehension from existence.

“ân zamân ke mast hastyd az khyale dast **yâbydan** be doshman /ân zamân ke pyshe khod byhode aram **pendâryd/ ke gereftastyd dste nâtavân râ.../ (445)**

“gysovân derâzash hamĉo khaze ke bar âb /dor zad be saram /**fekanyd marâ/ (766)**

“ hamĉo mâhy be shaby bar mordâb/ **beshkâfyde** ze abry pykar/(334)

Tissue spoken language:

When poem is between people and beside theme and life with them, so must speech with them by them language. Nima says if you want somebody read your poem you must became same them, woodcutter, worker, farmer, and...Nima, bonded his poem to tissue spoken language.

“**vel conyd asbe narâ/râh toshe ye safaram râ va namad zynam râ/(769).**

“ man be tab dardam nyst/ yek tabe sarkesh,**tanhâ pakaram sâkhte va dânam in râ ke ĉerâ.../(758)**

“ khalgh goyand: âdamy râ doshmane dyryn jahân râ khord yeksar/ morgh my goyad: dar dele ou ârezoye ou mohâlâsh bâd / khalgh my goyand: ammâ kyne hâye jange iyshân dar peye maghsod/ham ĉonân har lahze my kobad be tablash/morgh my goyad: zavâlâsh bâd/ (nima: 1391:741)

“Graham Hof”: in any cause in life of poet language is real speech in that period and he know real speech is in proverb, idioms, routine language and innovation of thinkers, also poet relation with people is language witch people speech with that.

“bar sare menbare khod vâeze deh/ khalgh râ masaleh my âmokht/sohbat âmad az jahanam be myan/ ke ĉe âtashâ khâhad afrokht /tane badkar ĉe hâ my bynad /ân ke oghbâ be donyâ beforokht/gosh dâd in sokhanân ĉopâny/ ghoose iy khordo harâsy andokht/ dyd bâ khod sage khod râbad kâr/ ĉeshm por ashk bedân vâez dokht / goft: ânja ke hame my sozand / sage man nyz ĉo man khâhad sokht”(nima:1391:230)

Result:

Nima's interest to nature seminal cause union his life with nature, he make social pillar with symbol of nature he uses that for expression his goals. The Numa's poem meet meditation. Poem of Nima are popular literature and have aspects of habits, believes and thoughts native and national. Nima's poem are ultra of time and place. He borrows from common speech his poem are story of joint events live, he changes his structure's poem with new language witch makes opacity, his looks to problems of life human.

References:

1. Barahyny Reza 1358: badaye va bedat Tehran kosar.
2. Tala dar mes no 2.
3. Yushij Nima 1368: shearo shaery syrose tahbaz: Tehran Daftare zamane.
4. Majmoea ashear syrose tahbaz: Tehran Negah Hassan Rafiei file number (30675).

5/16/2016