



Literature

Elixir Literature 72 (2014) 25704-25709

Elixir
ISSN: 2229-712X

The study of Nima's Personal Symbols

Khalil Baygzade

Persian Language and Literature Kermanshah-Razi University.

ARTICLE INFO

Article history:

Received: 1 May 2014;

Received in revised form:

25 June 2014;

Accepted: 15 July 2014;

Keywords

Nima, Symbol,

The personal symbol,

The contemporary poem.

ABSTRACT

Nima was known as a poet while King Reza came to the crown, It was while Reza's dictatorship limited everybody especially the literary figures and the deserved poets like Nima socially and politically. It is clear that the poets like Nima takes the refugee in the world of their poems by creating the symbols which are definitely belong to themselves, the symbols are aligned with the political, social, cultural problems and the clashes of his personal life, the limitation of literary thoughts, and the familiarity with European, the novice literature especially the French symbolism. Nima's personal symbols include the different elements such as birds, humans, place, time, animal, nature and plants, therefore this study tries somehow to show and concentrate on them in details.

© 2014 Elixir All rights reserved.

Introduction

The symbols usually produce the illusion in a literary work. The symbols make the concepts more difficult in order to entangle the minds of readers more. People approach to the symbols because of different reasons, including the poet's interest, the dominant conditions in their society, the lack of suitable environment to express their ideas. The symbols are more tangible in the societies that are dominated by the cruel governments that limit the people's freedom; such conditions were visible in the age of Nima, the career of Pahlavi government (both the father and the son). Therefore, the symbols that create in the same career abound with the social concepts; hence they are called the independent, social symbols. Nima is also the poet who loves his home town; he cannot tolerate his own nation under the slashes of cruelty, therefore his complaints appear under the veil of ambiguity in order to express his own ideas in the symbolic ways, Nima's symbols got born by his first poem, Ghoghnoos (Phoenix), these symbols continued until his last poems.

Every element such as river, the high mountain, the alone bird, or an alone human have changed into some alive symbols in Nima's poems, the symbols that have first got born in his poems.

The symbols classified into two groups: the private (innovative) and non-private (common) symbols, the poet or the writer applies the private symbols to interpret what he means in order to make the readers entangle with the conceptions, but the non-private symbols have been used in the different literary works, therefore it is easy to understand them such as the mystical concepts including: wine, hair, spot etc which have been used very much.

The private symbols of Nima's poems have deserved the main section of the symbols in his poems (Fotahi, 2010: 193). The analysis of Nima's private symbols is based on Fotahi's definition has two fields: the structure and the context. The structure field of symbols has classified into the human, the place, the time, the place, the animal, the nature, and the vegetables. In the context field, it has classified in three groups including: the social and political, cultural and literary fields which carry Nima's complaints.

The human elements

The human elements (especial titles) serve Nima's poems. These symbols are Nima's criticism on his social and political environment; he says: "In the veil, there are some guards of last night that throw, the whistle of night, like the call of employees in the veins of last night blood (Nima, 1993: 425). "The guards of last night" resemble to the enemies of kings, it means the government and the agents that were known for their cruelty.

The other symbol that carries the same concept is "something that make the world more", he says, "Something that make the world more is latent in the magic/ it chases your internal dream in order to deliver the dream from your ear to your eyes (Nima, 1993: 424). The phrase "something that makes the world more" is the symbol of exploitive; deceive government that usually tries to deceive the nations, in order to empower the shivering foundations of government. The phrase "something that makes the world more" is going to deceive the people by the lies, because he replaces the ears to the eyes in order to make the people close their eyes to the truths, until they will be able to govern the people easily (Poornamdarian, 2003: 112). Nima has used the pronoun "you" several times in order to make the people aware about the exploiting government, he calls the people to fight with the cruelty.

The other symbol that should be considered in Nima's poem is "the deceived watchman of whirlpool" that is the image of cruel government and the followers, Nima says," in order to cause the deceived watchman of whirlpool,/see better ... (Nima, 1993: 239). "The whirlpool" is a trap of governments, it is also "the sign of dominant thoughts, the deviated the reflections that try to deceive the people who long for freedom, in order to produce them some obstacles in the revolutionary movements (Poornamdarian, 2003: 188). Such thoughts can imply the innovative actions that king Reza did to introduce the western culture in Iran.

The other symbol of Nima's poems is "the magician of night" which is the symbol of cruel governors that replace the dark night to the whiter down, Nima says, the magicians of night avoid every thing,/ they are on the vehicle of darkness/ they come from the far distance (Nima, 1993: 228). The other symbol is "the body that stands up" which is symbol of government that tries to turn off every complaint, in this sense, Poornamdarian

Tele:

E-mail addresses: [navidi.m@ut.ac.ir](mailto:navidm@ut.ac.ir)

© 2014 Elixir All rights reserved

says, "it is symbol of innovative exploitation in 1990 which is the climax of despotism in the political condition of country (Poornamdarian, 2003: 318) and Nima says, "but the blowing wind comes/ it is aggressive and serious, / it abandons the lips from laughing./ the body that stands up is watching". (Nima, 1993: 288)

The other concept is "the king of victory" which differentiates with that of the human elements in Nima's poems. He says, "the king of victory lies on a bed/ because he has experienced the huge, heavy clashes .../ while the king of victory has lied on the bed,/ he has also dominated on your advantages and disadvantages (Ibid, 424). The king of victory is the symbol of sublime power that is cautious about the issues of society. Poornamdarian says, "the king of victory is manifestation of the power of crowd, the infinite capability of nation, the symbol of reflection, and the consciousness of crowd that overcame the evil thoughts, in order to cause to disappear the ignorance, and blackness (Poornamdarian, 2003: 114). Nima has composed the poem of victory king in 1950, while the exploiting countries such as Russia and Britain entered Iran in the world war II. These countries plotted to spoil Iran's degree of oil industry. Here, there were some patristic, Iranian people who could not bear these countries, therefore they revolutionized. It was the threshold of event that happened three years later and it was the industry of oil national movement.

Therefore, it is clear that Nima's symbol, "king of victory" is the people that did the constitutional revolution many years before, they put the end with Ghajar dynasty (the dynasty preceding the Pahlavi dynasty), but the government of King Reza like "the deep sleep of clashes" made them bitter the sweetness of victory. Nima Says, "in the foggy smoke of his memories / (though resembling to the gray body in fire) / he closes his eyes to the sleep of fantastic maps,/ and it is he who has drenched in the long reflections" (Nima, 1993: 425). The symbol "the king of victory" (the people's power) has also remembered the bitter memory of constitution, it produces the dust of doubt on his mind, but he hopes to draw a free map for himself in the future. It is no doubt that Nima remembers the king of victory in his poems once and then, it is clear in his sayings aside, it may be the bitter experience of constitution that produces the doubt. Nima emphasizes this point that we should be instructed by the past mistakes: Nima says, "it is wasteful to be irritated./ Please be self-confident/ There is no deed minus any effect / .../ ... the life is not the field, / other than experiences / It is the turn of goodness after every mistake./ The other thing is that a man won't make mistake anymore./ it is possible through making mistake/ It is unavoidable to make mistake (Ibid, 427). At the end, the king of victory overcomes the internal clashes, he does not let the depression captures him, Nima says, "the bitterness opens. / It is pleased, / in the shadow of grief beside the wall/ It is drowned of great happiness/ his mind is free (Ibid, 430).

The other symbol of Nima poems is "the man on the naked hoarse", Nima says, "the man on the naked hoarse,/ with the whip of fire,/ runs at the far beaches,/ his hands, / were more expert/ and our boat/ was happy on the sea" (Ibid, 235). "The man on the naked hoarse" carries the concept of "the king of victory". It is also symbol of power that is strong to be overcome. It might be the symbol of a leader that has motivated the power of people (the whip of fire) in order to guide them.

"The riding man" is the other symbol, the manifestation of a savior that Nima wishes that he would come, in order to finish with the dark night of exploiting government in Iran. Nima says, "the riding man makes hasten on his way, / whereas he rushes in

the darkness of hoarse,/ there was a sneeze in the morning/ that made the open map of white day" (Ibid, 421). The picture of a man in the dark night riding the untamed hoarse is the same picture that illustrates in Nima's poem entitled "the rooster calls". The riding man is the manifestation of Nima's wishes or Nima's images that appear after the depression, hopelessness" (Poornamdarian, 2003, 109).

Furthermore, Nima has applied the symbols in his poems that humorously alarm that are fascinated to the leisure life, Nima says, "O the man who plays the weed whom you deviated from the main road far by the sound of weed, where do you do?" (Nima, 1993: 505). "The man who plays the weed" is the symbol of man was abandoned by the leisure life, he was so fascinated that he has forgotten to rise against the unfairness and decadence. The phrase "the man who plays the weed" may be the symbol of artists such as poets who were ignorant of their environments, because they were drenched in their own art, and they found themselves not up to revolutionize against enmity, cruelty, unfairness, ignorance. They just play their own sing, then they go to their ways (Poornamdarian, 2003: 342). But Nima is not objective poet, he always revolutionized against them.

The other symbol is "Reera", it is comparable to the other symbols such as "the man who plays the weed" and "the dead of death". Nima says, "O Reera ... I hear the sound tonight/ It is from behind "Kach" that is bounded to water/ the black flash of his image of destruction/ is in the eyes/ as if there was somebody who sings ..." (Nima, 1993: 505).

In this sense, there are many different ideas about the symbol "Reera", two of them are very visible. Somebody like Hosshang Golshiri believes that it is the name of Nima's spouse or his beloved or his Anima, and the other person was Taghi Poornamdarian who believes that it is "the sound name", it seems that the later idea would be truer. Nima has composed the poem entitled "Reera" in 1953, it was while the regime has plotted to eradicate the national government that was supported by people. But it was not possible, because they afraid of the people's reactions, therefore they plotted to hire some rif-raff men in order to decrease the foundations of national government. They were motivated to revolutionize against the national government, hence Reera is the reflection of sounds of these people.

The other symbol of Nima's is "an alone man", it is the symbol of Nima's loneliness, he says, "on the threshold of village, it is an alone man./ His bundle is on his shoulder,/ his hand at the door saying aside:/ the grief of this slept man,/ breaks the dream in my wet, tearful eyes (Ibid, 444). The "alone man" is the symbol of Nima or every human being like him that was angry with watching the people's ignorance and their pains. In this sense, Roozbe says, "the man can be symbol of social intellectuals in the society; he is the messenger of freedom" (Roozbe, 2005: 161). Besides, it might be that Nima was depressed of world which did not accept his new method of poetry. It resembles to the deep dream that casts the shade on Persian poems while Nima was disturbed by it, he says, "I rub my hands,/ in order to open a door/ It is wasteful,/ to wait for somebody opens the door./ Their mishmashed doors and the walls,/ break on my head" (Nima, 1993: 444). Nima is disappointed to open the new door to Iran's poetry, he is hopeless because he sees some criticism from the followers of traditional poems.

The other Nima's symbol is "the dead of death" that contains the negative interpretation. "The dead of death holds the party and they laugh,/ in order to deceive the people that

they are alive" (Ibid, 335). It seems that "the dead of death" is the symbol of the traditional poets and the sessions which they held. Nima believes that such poet are out of date, and they seem dead.

The Elements of time and place

If we suppose the night as the central image of Nima's images, we will find that most of Nima's innovative symbols carry the concepts of fear, palpitation, weakness, hope, resistance in the night (Fotoohi, 2010: 202). The last night is the symbol of dark spot in the history of Iran that is considered by Nima, he says, "the king of victory has laid on his bed./ He has passed the last night so heavily, / It is while that he has rested/ drown on his place" (Nima, 1993: 424). The last night is the symbol of King Reza's dictatorship who has cast the damn shade on the bitter, miserable life of people.

Most of the place elements of Nima's poems are the symbols of poet's hometown and the miserable conditions, Nima says, "... while/ on the silent, left beaches/ there is aware fellow slowly passing" (Ibid, 281). "The silent beach" is the symbol of the countries that were dominated by cruelty in Iran while the people were forced to be silent. The same symbol has also appeared in the following poem, he says, "I want to sleep/ on the silent beach" (Ibid, 239). This poem has been composed on the last years of king Reza's government (1933, 1934), it was the climax of despotism and exploit, there was no criticism on the dreadful silent that dominating in the country. Besides, he says, "From the sad beach of sea,/ while the sea whispers with the silent sea" (Ibid, 449). It is the poem that has been composed in 1944. Whereas there was no sign of damn shade of exploiting government like king Reza in Iran, there appeared a new king who was very similar to Reza's dictatorship, hence Iran was again drenched in the unwanted silence.

The other symbol which should be considered is "the beach of those who have taken the solitude in the further", it may carry two concepts, Nima says, "on the beach of those who have taken the solitude in the further/ there are some unsuitable people/ who are living, / the skin at their feet/ has been disturbed by the poison of serious, continuous thorns" (Ibid, 288).

It seems, he shows the unsuitable condition of his government that was aligned with the pain and the misery, hence the image of self would be inaccessible. Furthermore, "the beach of those who have taken solitude in the further" is the symbol of developed countries that do not know anything about Iran's problems, while it is unbelievable for Nima.

The other symbol is "the silent city" in 1943 in Iran. He says, "There is while the city has slept/ (the city brings up the silence,/ the city has left on his place)/ there is so sign of him,/ the only sound is the breath./ He has left alone by his destroyed destiny,/ he resembles to a dead/ in which there is nothing, nothing/ no flash of soul/ no movement of body./ His thin body has been destroyed/ on his shirt" (Ibid, 459). The image that Nima has illustrated at the beginning is an expert painter under the boots of exploit, but suddenly, there is the hopeful sound in the palpitation of society, he says, "on the silent city/ there is a bell singing./ In order to lead the silence/ on the tribe/ to sell the goods/ and to resell it ... / to open the generosity./ in his heart the treasure if hope" (Nima, 1993: 459). He has composed this poem in 1950, there were some months before the movement of national oil industry. He says "Is the call of bell symbol of hope, can be the symbol/ of whisper the freedom revolution?" It seems true that what Nima continues to say, "The city has woke up./ The city is cautious/ ... / It dreams (the sweet dream)/ that has passed on/ It has been frustrated on his body in the deep nights;/ and the horizon breaks" (Ibid) also carry the same symbol that

appears in his other poem entitled "the letter to a prisoner" which has been composed in 1951 in which Nima has written his autobiography of the society in the form of "a letter to a prisoner", he says, "It is the cause, / your nights and my days are in the fence/ and my nights and my days have passed in the heart of fence (that seems to a jail)/ that have been passed by pain./ The dark night has been fed up,/ by the magic in which,/ it is on our way./ It deceives the devil,/ and the magic that stinks the corpse of dead life like the grave,/ set down everything,/ ... / all of people are fearful/ that they do not access to the body of swamp,/ the blackness of their lips ..." (Ibid, 474). Nima complains of unsuitable conditions of people. In spite of the fact that it seems he is free, he feels himself abandoned. There is a hopeful sound in the poem entitled "on the silent city", he says, "I just listen, but/ in this condition,/ there is a sound heard from the far distance,/ tells to my evil eyes:/ "It is aligned with the sound of way."/ On every of my whisper on the lips is an ear/ that is the silent city/ sings the bell" (Ibid, 477).

It is clear that the same poem is the contemporary with the poem entitled "on the silent city" in 1951, the poem associates the bell in the reader's minds that mentions to the national movement of oil industry. Nima has used the symbol of dam in the poem entitled "Reera", he says, "O Reera ... it hears a sound to the night/ behind Kach in dam" (Ibid, 505) Nima has composed his poem after coup d'état in 1948. It was while the government had hired some people to undermine the national government from the public support. In this sense Poornamdarian believes that "the dam" is the symbol of small group that was forced by cruel government, besides there were some poems that have put in the mouths of these poets in order to spoil their right wishes, the common slogans of them" (Poornamdarian, 2003: 35). The dam is the symbol of small group of people in the sea of people.

The constitutional revolution and the followings have again appeared in the symbol entitled "the farm". Nima says, "the farm left dried and there were a series of intentions/ that left waste. The enemy has found my problems by his decisive look/ off on me! There have been prepared on some arrows for my chest/ that was poisoned by grudge "(Nima, 1993: 234). The farm can be symbol of fighting for freedom that is left undone. In this sense, Poornamdarian says, "the fighting that the poet is hopeful to grows wasteful" (Poornamdarian, 2003: 308). The fighting can be "the constitutional revolution". "Regarding the poet's thought, and his special symbolism, it can be approved that the farm is the symbol of constitutional revolution that historically leads to king Reza's exploiting government" (Roozbe, 2005: 181). The same symbol is repeated in the poem entitled "Daroog", Nima says, "It has been dried my farm/ beside the field" (Nima, 1993: 504). It can be said that the farm is the symbol of constitutional revolution and the bad destiny of communist revolution which happened in Russia, it caused the political, social revolution.

The other symbol Nima's poems is the manifestation of Iran's clashes, or the literary, traditional organs of Nima in his career, this symbol is "their destroyed doors and walls". He says, "I rub my hands/ to open a door/ it is wasteful / to wait for somebody to come/ their mishmash doors and the walls/ break on my head" (Ibid, 444). The same dam can be interpreted into two ways: the first is the symbol of destroyed, exploited conditions of society in which the government has abandoned every complaint and criticism, the second is that it is the symbol of literary, traditional structures," Nima believes that such structures have not the original literary structure, therefore they have been overwhelmed by destruction, it may be considered as

the symbol of rootless, rotten logics of literary broadcast" (Roozbe, 1985: 162). Nima criticizes the cultural, literary, traditional governors of his own time, he believes, their struggles are wasteful.

The other symbol which should be considered is "the destroyed beach" which is an image of poet's private life, it is the symbol of empty house of guests, his frustrated heart. He says, "the night has deeply passed./ The guests have left the empty house late./ The host has sit alone in the house./ His oven is burning on the destroyed beach/ It is he who has left alone, and tired" (Nima, 1993: 516). This poem entitled, "It has passed deeply in night" shows the Nima's life in the last two years of his age, it is the climax of loneliness, the only symbol of his aliveness is the oven which is gradually turning off.

"The cottage" is the other symbol of Nima's private life, the cottage which is out of hope and happiness, he says, "Inside my dark cottage which is out at happiness/ and beside the ribs of weed on the wall of my room, it dries up ..." (Ibid, 504).

The Animal Elements

The animal elements are the symbols in Nima's poems, they are native symbols in Nima's life. The other symbol is "Siolooshe" means the black beetle, he says, "Ti, tik ti, tik/ in the excess of beach on the middle night/ sings/ Sioloosheh/ on the glass" (Nima, 1993: 513). He believes that his struggles to achieve the freedom are wasteful, he says, "thousand times/ I have advised that/ my room/ has no place for sleep/ I have passed this room thousand times./ The light has burnt/ thousands on my lips/ the speech has sewed on their lips./ Though it is on their intention/ other than his attention/ he is struggling./ to think about the light/ he has been deceived" (Ibid, 513). These lines are the symbol of a human's struggles to access to the light in every way. In this sense, Mokhari believes that "these lines are the manifestation of continues movement of life, a human, the thoughtful struggle at human being" (Mokhtari, 2000: 198). Besides, it might be the symbol of broken, frustrated followers in Mass group, in the sense, Rakei says, this poem has been composed in the light of social – political conditions in 1957, it is aligned with the pressure of regime on the Mass group ... and "Siloosheh" is the symbol of a person who refers to the poet because he is fearful of the agents in the regime – in order to conceal the political plans (Rakee, 2009: 175).

The political – social conditions of Nima's time caused him to be disappointed, he says, "It is a beast running while his back is separated into cleft./ on the waves like the shells" (Nima, 1993: 287). "The same beast is the symbol of exploiting and cruelty on the white waves that are escaping, because and the cruelty on the white waves is escaping, because the social, political conditions have not provided him to stay after the down at revelation" (Poornamdarian, 2001: 318). The constitutional revolution happened in 1941, while it is the climax of exploiting government at king Reza, but Nima remembers the past, he says, "they are laughing everywhere./ on the movement of those who have woke up in the morning" (Nima, 1993: 288). The constitutional revolution glowed in the contemporary age of Iran, but the deceive government of King Reza destroyed the formal system of society, therefore there was left a cold laugh for Iran, he says, "but the wind blowing./ serious and rushing./ the lips were closed of laughing./ The stand up body is searching./ The morning is like the spoiled caravan./ sits frustrated./ closed the eye on the escaped thief/ he instructs the cold laughing" (Ibid).

The other symbol is "the fish of Abnoos" which shows the exploiting governors, he says, "in the mornings while it is closed/ the fish at glass in the chain ... " (Ibid, 287). The fish of

Abnoos is black, it is the symbol of cruelty, blackness, and the palpitation that "does not disappear by the victory of those who follow the constitution, in order to stop their movement" (Poornamdarian, 2003: 318).

The other symbol that Nima has used in his poems is Daroog (a kind of frog living in the trees), it is the symbol of positive changes which Nima is hopeful to, he says, "It was told that": they are crying in the near beaches/ the mourners among the mourners"/ The messengers of cloudy days, Daroog! When it rains?" (Nima, 1993: 504). There is a custom among Mazandarian people in Iran that while Wag sings (the frog at sea), it will be clear, sunny sky, but while Daroog sings, it will rain. The rain in Nima's poems is the symbol of changes; then Daroog is the messenger of cloudy days. The symbol that preaches the people to be hopeful, in this sense, Poornamdarian says, "Daroog plays the role of the interpreter, or the mass media or the holocaust in the northern countries" (Poornamdarian, 2003: 234). Nima says, "on the utensils that were not organized well/ Inside my dark cottage where there is no happiness/ and beside the ribs of weeds on the walls of my room, it is broken by drying/ like the heart of followers while they miss each other/ the messengers of cloudy days, Daroog! When it rains?" (Nima, 1993: 504). The images which the poet has illustrated of his life place seems dark and unpleasant and he hopes to reform the unpleasant conditions of his society.

The word "Daroog" has been used in the form of "Vagdar" in the poem entitled "It is night", he says, "on the old fig tree, there is Vagdar singing/ informs the storm and the rain. And I'm thoughtful" (Ibid: 490). This poem has been composed two years before Daroog, it means in 1951 before the national movement of oil industry. Here Nima sees the struggles of nations and the movements to support him. Nima does not wait for Daroog's singing, instead Daroog has sung, and it concluded into the storm of criticisms, but he is thoughtful while singing Daroog, because it is in 1953 while the movements have set down and the society has again grown dark by ignorance, and the cruelty, It is while the poet wish that Daroog would sing again or It would rain.

Nima's sadness was not limited to the social and political events; instead he is not interested in the literary condition of his time, he says, "the moonlight exudes/ the glowworm glowing" (Ibid/ 444). The glowworm glows at the nights, Roozbe believes that "the glowworm is the symbol of cheating aspects because it is colorful" (Roozbe, 2005: 161). As the matter of fact, the glowworm is symbol of traditional poems that try to be innovative in the social clashes, but the glowing is fragile.

Nima sometimes expresses his criticism in the light of animal elements in his poems, he in his poem entitled "flea", says, "It is long time among the grove/ It is a flea which is lost" (Nima, 1993: 515). In Mazandarian language, the flea means the male cow which with the respect to what Mokhtari says, "It is diagram of human's loneliness and pain" (Mokhtari, 2000: 199). This poem has been composed in 1958 meaning two years before Nima's death, it is the symbol at old Nima who calls his hopes and wishes. There has been several times that Nima has expressed his loneliness, he has criticized his relatives who have left him alone, he says, "He is in the veils like fairies/ for him the jail has become the meadow/ for him whom no relative passes by" (Nima, 1993: 515).

His other symbol is "Nima", he says, "On this art-less, light-less fellow/ It is Nima, an abandoned bird/ who has left aside from the springs far/ while the grief takes refuge in the yellow fall/ on the flowers, they are the frustrated hearts which had sit there" (Ibid, 308). He knows that his name is synonym

with “the abandoned bird” that he tries to express his grief, his depressions, but at the end, he finds, it is wasteful to be sad, then he searches his lost things, he says, “he searches hastily the lost things./ While he finds his own miserable means/ he bloodily cries though/ he is shameful of heroic man,/ he usually sits in front of him,/ he contracts him/ not to leave his traditions” (Ibid, 309). It seems, Nima’s last thing is fair and freedom, in which there is no effect about in Iran. The poet promises, not to avoid his right way, which is the symbol of poet’s freedom or a new way.

The birds

The birds are elements in Nima’s poems that criticize the social, cultural, political and literary environment of Nima’s society. In the poem entitled “Amin Bird”, Nima illustrates the conditions of his life in the form of “the pseudo-mystical bird” entitled “Amin bird”, he says “Amin bird is painful, it has been left/ It is on the other side of the exploited house/ It is not willing again to the water and the grind./ It is the turn of openness/ It has been left undividable” (Ibid, 491). In this sense, Karimi Hakak believes, “the bird which has been described in this poem is neither an actual creature nor the mystical bird in Iranian tradition. Nima is used to define himself through the images of birds, he may make the name of bird by shifting the letters of his own name” (Karimi Hakak, 2004: 459). Amin bird is the same painful, grief bird which is not comfortable anymore by the grief of his people. He says, “His throat has been closed by the grief at his people/ the tale of his people./ His veins, veins are out of mistake/ one of the complex veins is in his beak” (Nima, 1993: 492). It seems, the poet wants to be the sound of his nation, he tries to bear the problems, he does not mind the criticism of others any more, he says, “In the night, in his tangible grief./ In his staring on the life/ that is continues/ he lets the people know him better./ He changes his color./ he shapes./ he laughs intimately/ He exceeds his wings” (Nima, 1993: 492).

Nima usually spends time in the solitude, though in “Amin bird”, he changes, he communicates with people, because of the movement of national oil industry, but his happiness does not continue so much because of coup d’etat in 1954, he says, “O night bird blesses US!/ He guides us to the felicity./ Forgive everybody – everybody who makes the life – who is familiar” (Ibid, 493).

Here Nima supposes himself as a social reformer who guides the people and he is optimistic to see the good days, he says, “It goes far the people’s Amen/ Over the roofs/ in the calm region, it is rooster singing from far distance./ the wall of down is breaking/ ... / the night escapes./ the morning will come” (Ibid, 497). It seems as if Nima leaves his duty to his people calmly, It means a luring, awareness, and hope. The call of rooster shows the good, happy days, it is the cause of awakens. This poem has composed in 1952, it was after the movement of national oil industry, and therefore it may be “the Amen bird” symbol of people saying Amen in order to access their old wishes means the freedom and independence.

“The bird which is hung on the night” is the other symbol of Nima, It is the symbol of depressed Nima, he says, “The bird at night is hung/ continuously turning/ if it turns wastefully/ if it turns by mediation the night” (Ibid, 490). The night is symbol of dark aspects of Nima’s society, and his personal life. His continues life abounds with miseries is so much that he cannot avoid them, he says, “It is fixed because everything is turning on his eyes/ the earth is limited./ And the night is heavy and bloody, it causes his eyes pale/ and the silent roads stayed .../ like the lantern of dead breath./ in which light turns through the smoke” (Ibid, 490). The lantern is symbol of hope, change, on

the contrary with night and “the lantern of deed breath” is the symbol of endless depression.

The other bird of Nima’s poem is Hibreh which is also negative, he says, “Hibreh is a bad smelt bird, with the abounded stomach/ his feathers are stick because at nasty/ his food is human’s blood, he separately sleeps/ on the high wall from our blood” (Ibid, 284). This bird is symbol of exploiting government which returns the complaints, he says, “every time the bird dreadfully calls/ we require it fearful of our soul/ ... / until it sleeps but we cannot sleep/ we are in the service of his happiness while we suffer” (Ibid) every time he dreadfully calls, it is the symbol of displacements that are designed by the regime in order to destroy the people deeply.

In the poem entitled “the eagle of Nile” Nima defines two birds: the first eagle is black and devil which is destroying, he says, “In the field of Nile, there is an eagle,/ like night black/ all through about” (Nima, 1993: 213), but the chickens wash him in the spring of vitality, in order to refresh him, he says, “Until the chicken gains from the spring/ .../ in order to be young again” (Ibid). This eagle is the symbol of old Russia in which Nima believes, the people of that country (the chickens of eagle) refreshes the hope and happiness by the revolution (the spring of life), but the other eagle is going to die, while his body is broken and his heart is depressed, he says, “the other eagle is left old/ broken by whips, hopeful to his rest./ his body broken, his heart depressed/ like his eyes, his ears are out at news (Ibid). The same eagle is the symbol at Iran that the only hope is the revolution, here Nima reminds at new speech, he says, “It should be washed the nasty body./ whole from top to toes./ It should be cleaned the bed out of dream/ every hurt, every affectless place/ .../ This pseudo – dead old/ should be young again” (Ibid: 215). It may be the Persian literature or the literary society in the time of innovation in Nima’s time.

The Natural Elements

The natural elements always provide the literary creatures and Nima uses it to produce the new concepts for example the sea water is the symbol of Nima’s society, he says, “while the wave causes the darker water./ It goes farther./ until it disappears” (Ibid, 238). “The darker water” is the manifestation of the society that grows dark because of cruelty and ignorance, Poornamdarian says, “The accompaniment of the dark water and the wave cause the sea grow darker, it is the symbol of exploiting cruelty” (Poornamdarian, 2003: 186). “The darker water” is the symbol of people who are accustomed to the unsuitable condition, and they do not want to reform the society. Nima has used the superior adjective for water in order to emphasize the deep ignorance among the post of people in the society. He supposes these people are the waves that have risen but they did not join together, because the depression causes them to be decreased.

“Vazna” is also the name of mountain which is in the hometown of Nima, It is an actual symbol that has been covered by snow which shows suppression, he says “the morning has come from Vazna mountain/ but it is not visible ... (Nima, 1993: 512). It can be the symbol at a goal that palpitation aggravates the condition.

The other symbol is “the blossomed fire” which is the symbol of people whom Nima is hopeful to, in order to decrease the exploiting government, he says, “the neigh hours of fire, swamp and the serious wind/ on the blossomed fire are wastefully turning” (Nima, 1993: 285). Nima has composed the poem entitled “The night hours of fire” in 1941 which was aligned with the second world war. It is while Russia and Britain

were trying to occupy the country, finally they departed Reza King in 1942.

The Herbal Elements

The herbal elements (including plants and trees) usually concern with the political and social issues, he says, "O Phoenix, O good-singing bird in the world/ has been left by cold winds/ on rattan branch/ he has sit" (Nima, 1993: 222). The rattan is tree by which usually we Often make whip, for Nima, it is the symbol of exploiting government, in this sense, Hamidian says, "is it true that the poet uses the name of rattan while he could use the other branches? Is not it the manifestation of watchdog, the punishment" (Hamidian, 2003: 114).

In his other symbol, "the slim body of flower branch" the poet illustrates the social, political conditions which he has left aside, he says, "the slim body of flower branch which I heartily planted/ and pour it water/ what's pity that it is breaking!" (Nima, 1993: 444). "This symbol show the new ways that Nima has introduced in Persian literature, but most of people criticized him, the poet believes this novice is growing pale" (Roozbe, 2005: 162). Therefore, it is pity that Nima loses this new plant dies.

Conclusion

The main features of Nima's poems are to present his ideas, his criticism of the cultural, social, political conditions. Nima revived the structure of Persian poems, in order to not imitate others. Therefore, he created the symbolic language in his poems. Nima's symbols carry the social, political context; they express the social, political problems. Most of Nima's symbols

are private about seventy percentage and twenty percentage are cultural and literary, and the left is the human elements at Nima's complaints of his life. Therefore, it can be concluded that Nima is mostly somebody who calls socially, culturally, politically and literary in his own age and his poems are his weapon.

Sources

- [1] Esfandiari, Ali (Nima Yushij) (1993). The absolute collection at his poems, compiler Siroos Tahbaz, Tehran: Negah.
- [2] _____ (2003). Makh Oola (Besides his auto biography). Tehran: Ayeh Mehr.
- [3] Fotoohi, Mahmood (2007). The innovation of Image, Tehran: Sokhan.
- [4] Hamidian, Saees (2003). The story of change (The process of Nima's poem changes). Tehran: Nilofar
- [5] Karimi, Hakak, Ahmad (2008). The Introduction of innovation in Persian poem, trans by Masood Jofari, Tehran: Morvarid.
- [6] Mokhtari, Mohmmad (2000). The human being in the contemporary poem, Tehran: Toos.
- [7] Poornamdarian, Taghi (2003). My house is cloudy (Nima's poem from tradition to novelty), Tehran: Soroosh.
- [8] Rakee, Fatemeh (2009). The Flea, Silooshe, Two symbols at a fact (Interpretation of two symbolic poems at Nima), The Quarety of Persian Language and literature.
- [9] Roozbe, Mohammad Reza (2005). The Definition, the interpretation of New Persian poem, Tehran: Horoofieh.