

Nature in Nima Yushij's Letters

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Abstract: Humans have always considered love and interest to nature and its effects: because nature is the secret of the world, and the human and nature have something in common. Interest in nature and the phenomena of that are not related to only one special period of human's life; however, human has taken the advantage of one kind of nature in each part of his life. The permanent presence of human in the nature has led her to be closely associated with nature, and the same issue has led the poets and writers to move toward exploring the relationship between human and nature, and to add beauty and depth to their works. Nima is among the artists who has been grown up in the nature and has a chronic friendship and dependence to the manifestations and effects of nature. His naturalism is not an imitation from his previous narrators. In fact, his existence is completely stirred with nature. He had a close friendship with the mountain and jungle, and his works indicate and verify this issue. In this article, the writer is going to scrutinize the issue of nature in Nima's letters by mentioning to several documents and witnesses.

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1. Introduction

Nima has written several books on the issue of Persian modern poetry, and has overcome so much all the development peaks, that he is called as the *father of Persian modern literature* (Rypka, Jan.1968) However, it should be mentioned that everybody should be aware of the fact that Nima has left not only some significant works on poetry, but also he has left some elite works in the field of prose. Nima, who knows himself "as the leader of poetry and prose novelty, without boasting to others" (Ghanoonparvar, Mohammad R. 2009) has achieved them in exile, and solidarity. He found this place and position because of observing well and writing continuously. He believes that writing is a source of entertainment and peace, and states, "the only entertainment is with things I write, erase, and write again according to my taste" (Nima Yushij *a*, 1971:266). Therefore, it should be stated that the result of all the studies and poetic prose that are regarded as his habits and morality, there are various books that forms his written works.

One of the important issues that are presented in Nima's letters is his definite interest in nature. It has been stated that nature and the elements are the effects of the universe secrets, and have a chronic link with human. Although a new look at the nature, world, and natural phenomena is a clear characteristics of contemporary literature, this characteristic has much more aspect in Nima's works; because Nima is the son of mountain and jungle, and loves the nature and village very much. Nima's link with nature is a kind of emotional link, and he has a

poetic and artistic look at the nature. His attitude toward the nature has not been the common way of their predecessor whose consideration of nature has been functioned by their mentality. Nature has been generally considered in contemporary literature and it has been considered specifically in Nima's prose and poems. In Persian poem, many poets have focused nature. As Elizabeth Drew states, "the poem that talks about the nature, has been considered in all ages by poets. Although, its type is different by the diversity of poets' taste and sensitivity" (Karimi - Hakkak , Ahmad.1994). However, it should be stated that the look toward nature has been changed by the presence of Nima. His way of speaking about nature is new and based on exactness, and it is not a function of poetic imagination like the poets before him. What separates Nima's naturalism from that of other poets, is the fact that he gets the images from the world beyond the world of imagination, and overcomes the objectivity on subjectivity through his poetic and artistic possession. Nima is so much interested in nature that has assigned the title of "poet of nature" to him. In addition, Nima's look at nature is symbolic and intuitive. He suggests this type of look to others as well. Then he says, "Do your best to write in the same way you see, and try your poem gives a more clear address of you than yourself" (Nima Yushij *a*, 1972:50)..

1.1. Nature in Nima's letters

Nature is always the effects of the secrets of the cosmos and has many works in it. Moreover, human and nature are related and have common properties because human is a symbol of nature, and can be regarded as a small world in comparison with

nature due to having a world full of secrets. Permanent presence of human in nature has led in a close relation between him and nature. Therefore, artists and poets have walked progressively toward discovering human and nature relation, call for assistance in their own artistic works, and deepen their own artistic works. One of the prominent features of new verse is the new look at nature and world, and the reflection of natural spaces and the local color in it, from the perspective of theme and content. This property is completely clear in Nima's poems and letters. Because of innate link with nature, Nima has won the title of "the poet of nature," since he was fascinated by mountain, village, and jungle, and was disgusted by city and urban life. The footprint of this emotion can be seen in all Nima's works including the poems and letters of him. By these two loaves of village-made breads

*By my painful mind mountain
I'm happy with the mountainous life
Because I've got used to it since my childhood
The urban life will fatigue me
Urban talk will hurt me*

In a letter, Nima addresses her sister *Nakta* and says, "You are a pure villager girl. You have seized a corner of bliss. If you keep the situation you are in now, the wish of villager life, takes me to the village, whenever I miss you. Lucky you! Who are a villager girl, and owns a house in the village" (Nima Yushij, 1975: 87). "Village is much better for me, since I am trying to know my people and nature. What I think about is to settle in a calm place" (Tahbaz, 1984:72).

Nima's look at nature is modern. He looks at nature as an independent creature. Therefore, nature unifies with the poet in Nima's poems, while in the poems of predecessors, even when the poet is describing the nature, s/he deals with the poem at a far distance; i.e. the formal-literal look does not create a new emotional image (Kianush Mahmud, 1996) Nima describes his village as the following:

The village where I live is the place I was born, and I passed my childhood in it. It is situated in the most remote calm mountains and at the end of downhill period. The inhabitants serve their lives by sheep grazing and working on farm... (Naficy Majid, 1997).

Nima's familiarity with nature and natural phenomena caused by the elements in his poems are dramatic manifestations. What Nima is describing, is the nature of Mazandaran. Nima applies such words as *Tooka, Darvag, Makh, Oola, Zikza, Ooja, No Rang*, etc in his poems, all of which show his intimacy with his birthplace, and this issues indicate

the fact that "human finds a deep relationship with the environment s/he lives in. Human is a social creature that is habituated by the environmental elements as fast as possible, and led in his dependency to the environment. The means of the poet who has been grown up in a big city is different from the means of the poet who is living in a village. Nima is also not excluded from this issue. He comes from the nature, and is familiar with the mystery of nature" (Ghanoonparvar, Mohammad R. 2009).

All my taste is here.... My viewpoint is remote jungles and deserts. Moreover, my house is near a farm. At night, frogs and karko, which is a kind of snake, sing for me. The nightingales' sounds combine with it. A lost cow occasionally pastures there. A nice villager girl following the cow comes to my window. I will pick violet flowers, and talk about my internal reflections with this lovely flower. My friend! What more delicate moments will be found in human's life?" (Nima Yushij b: 1972: 85).

No doubt, that the environment around every poet affects him and the effect is remarkable in his works. For example, "Manoochehri Damghani, describes the vast deserts around him; therefore, he is called the poet of nature" (Zarinkoub, 1993:55). Describing the nature, spring, garden, and flower is highly noticeable in Farrokhi's diwan. Furthermore, contemporary poets such as Bahar, Sooratgar, Sepehri, etc have described their environment. In Nima's expression, the elements of nature have been applied in explaining the nature, and have a symbolic nature. Sometimes Nima describes sea, jungle, mountain, etc symbolically and sometimes he depicts these scenes through description, and embodies the reality of that in front of eyes. "Of course, Nima describes the nature so faithfully, and his emotions are so naturally inserted in the village images, that his poem is float between complex symbolism and village realistic simplicity" (Karimi-Hakkak Ahmad, Kamran Talattof.2004). Nima takes the advantage of strong emotion and a delicate and poetic soul. He says,

Even, the stones and the roots of small trees and bushes that crushed under feet seem completely touchable for me. Inevitably, I close my eyes, and watch the imaginative scenes toward which my heart always directs. Thus, if I dream, I dream the "Loo," "Ney Kala," and "Emzsnaser" mountains (Yushij, 1997: 386).

"My heart is poetic and imaginative too much, I mean my mind is Eastern. Behind this window, the jungles of *Talesh* Mountain and beyond

that the summer high mountains full of snow, win my heart." (Karimi-Hakkak Ahmad, Kamran Talattof.2004). Mohseni talks about Nima's look at nature and say:

In classic Literature, the poets and writers are mostly the viewers and describers of the nature. They see the nature with its capacity and beauty. Then, they present these beauties in the form of poems, without any manipulation. The relation of classic poets with nature seems that a kind of border like relation....however, after the constitutional revolution and transformations achieved, the nature and material world is not recognizable for people. ...in contemporary literature, the nature is a part of poet's existence, and the poet talks with it" (Yooshij Nima.2008).

Nima is a naturalist poet; however, his naturalism is not comparable with naturalism. "The elements of nature that are the symbols of his social poems are placed in a transformational mutation, rather than to remain at the level of symbol or metaphor" (Nafisi Majid.1997). Nima believes that; Human are not less than a partridge and an antelope. The partridge and antelope like grass, clear weather of the mountains, and clear water. Therefore, it is not weird to see human loves the mountain and place much more than animals... the situation of social life is forcibly affects this issue. Human may not be so crazy about the nature by accepting other situations to continue his life, in the future, but basically, the nature of human is never ever different from the natures of partridges and antelopes. The feeling that is left forever is the infatuation of weather, and flower. Thus as much as these feelings are trained they will increase in number. (Yushij, 1997:387).

Nima who is addressing his wife "Alieh" in a letter and says,"When despite our beliefs, somebody or something absorbs us, we should not surprise. The general rule of this absorption is sometimes so much hidden in nature that the expectations are not related to this" (Nima Yushijb, 1971: 25).

Nima believes that most of these events are metonymies of nature

The chill breeze that shakes your hair is the voice of mine. It passes from you for a couple of times, and you will not recognize it! That is great! A transparent drop falls on your hand in the dawn, do not think it is rain. Nature is full of metonymies. When a lover is away from

his beloved, many things will seem her in the future. The raindrop that falls on the ground in the darkness of night sadly is like that lover's tear (Nima Yushij, 2008: 24).

Nima's naturalism is widespread and deep, and it seems in all of his works, and lasts until his death. The more romantic effects of that can be observed well in the first decades of his poetry. His feeling in this respect is much similar to European naturalist romanticists. Shafie Kadkani writes in an article under the title of "Nima Yushij and his experiences:

Nima revived the local and climatic properties in Persian poetry. He has been grown in the wide beaches of north and in Jungles of Mazandaran among birds, plants, of those regions. Nima describes the exact nature and life of that land (Khoshchereh Mahmood,2011). Some clothing and food, after that walking in mountains and jungles, like a lion and an eagle. On the other hand, singing beside rivers, like birds. Finally, on-time rouge and writing at the right time. It is the real meaning of life...how much pleasant is the scene of this peak that has been got dark by many wild cedars!... above the cave, I own a cozy bedroom of grass, like which, cannot be found in any city! a wild pine tree has been grown there, under the shadow of which I take a rest when I arrive from the remote mountains exhaustedly. There is a small spring in that neighborhood, where the secluded mountainous sparrows drink water as well as me. I give crumbs to them... who can show even a bit of the hidden fanfare of the river in the explosion of population?" (Nima Yushij b, 1972: 65-66).

Shafie Kadkani writes in the periods of Persian poetry "the local theme that exists in the poets who live in the South is different from the Northern poets. Due to different properties of life, and different life experiences, the image of the speakers are different from each other." (Yushij, 1997: 190-191). Nima believes that the rise of Sun is the announcement of a new day, and the human get new with it as well (Khoshchereh Mahmood,2011)

He is satisfied with his presence in the nature, and addressing his friend Arzhang and writes; "I wish you were here to enjoy the beautiful scenes and pleasant mountainous climate, and feel the thing I have felt but cannot describe! Oh, If I were a

painter, what I would do with all the colors nature has left for me! I would buy a connection out of them, and would satisfy my crazy heart much more. Kolarazmi jungle under the mild fog is much more beautiful than girls' hair combed (Kianush Mahmud, 1996).

Nima knows himself as the first person who has been created such imaginative and descriptive feelings in the Persian poem. "There is an artificial state in all of our old poems that has been found through the connection with music; therefore, when we separate a poem from its form, we see that it has another effect. I have done it to bring out the Persian poem from this terrible detention; I have saved it in my natural duct, and have described it. Since the early youth that is started composing poems, have found it so soon (Rypka, Jan.1968). In fact, Nima's dynamic and exact look at nature that he knows a kind of sense for it, is also regarded as consistent, and companion with the human as well as his faithful and conscious images of nature have a significant role in Nima's innovation. The images that have been existed in the poet's mind since from the childhood and adolescence, the images with which the poet has lived for many years are not separated from his life. In fact, Nima has an absolute look at the nature of the north in creating images, and he has not taken the advantage of urban life for this creation (Kianush Mahmud ,1996). This issue i.e. regarding the nature is one of the issues that can be regarded more than anything else as the common point of Nima's notion with Khorasani style. Nature and the elements of nature have been regarded in Khorasani poets' styles; however, the type of his look at the nature is completely different from Khorasani poets' style. Khorasani poets describe their imaginative understandings from the nature, and Nima interprets it as "subjective." Therefore, it can be stated that nature is passive in the poem of Khorasani poets, and natural phenomenon is not allowed to enter the threshold of poetry. Alternatively, in Nima's new look, nature is live, active, and dynamic, and all of its elements are allowed to enter the poetry and show off. Therefore, Nima's point of view to nature is different from that of Khorasani poets. Nima is present in the nature, and he is with the nature, and talks with it. Nima interprets it objective, and it means objectivism. Khorasani style poet composes a poem out of nature, and from a dominant position, based on his mentality (Karimi-Hakkak Ahmad, Kamran Talattof.2004).Therefore, it can be stated that Nima's image of nature is deeper and older in comparison with the old Khorasani poem. "Nima would like to connect the nature and human directly,

so that both human looks at nature in a human-like style and nature relates to human in a human-like way" (Naficy Majid.1987). As an example in the poem "there is night," when the poet suffers from a fever, all the fever moods are related to the surrounding objects" (Kianush Mahmud ,1996). In Nima's viewpoint, if all the social barriers are removed, both human and nature will reach the unity of generation. Therefore, his orientation is naturalism in the position of an evolving naturalist. Moreover, this lack of relationship with nature is known as the great aim of human's life, and he prepares himself to solve this problem. In Nima's look, the human and nature are not separable. (Naficy Majid. 1997).

Nima find the most clear and sincere feelings in the people who have houses in wild wooden cottages. They milk cows, and cultivate on the farms near the jungles. They hunt fish under the clouds of seas, and they are having ignited chars instead of lights in dark nights in horrific crypt of jungles" (Yushij, 1997: 210).

In a letter, he advises Zabiollah Safa to settle around a remote jungle, bred cows, and sheep, imbed chicken, build farms, and cultivate black wheat.... Leave yourself in the nature; you will see there are benefits in the nature that do not exist in the population (Karimi-Hakkak Ahmad, Kamran Talattof.2004).

In Nima's look "human is a part of nature" (Karimi-Hakkak Ahmad, Kamran Talattof.2004), and human and nature are not separable. He sees nature from the within of human. Human and nature are complete each other in social life, and he does not separate them, but he measures both sides in one theoretical scale, living in accordance with nature, makes Nima ready to accept a realistic view toward with all the life. Furthermore, training and experiencing realistic viewpoints, approximate him to the nature.

In such a situation, elements of the nature find meanings (Karimi-Hakkak Ahmad, Kamran Talattof.2004). Nima writes in a letter to his sister Nakta:

It seems that I have fallen in the bottom of a well, and watch my land like the sky above my head. Stars blink to me... I do not know how to mislead somebody, and I cannot close the imaginative wings of mine. I do not sell the free air of this summit at all. More complete than book, is the nature and more tasty than wine, is the cool water of this small spring, the splash of which does not get far from this rock. Eray and Neykala mountains are very pleasant and calm for me. will the yellow millet

followers that are the warrant of nature tiff flower again on the hills again? I say hello to all the flowers, from here to there. My eyes will gaze at me. I'll come sooner or later, and stick my lips to the wild fluffy stems of them, and I'll fall at their feet on the rocks. I'll close my eyes like a blind person, while the wind is singing above my head, and I'll fall into asleep. Autumn will denote the yellow leaves to me, and I'll give my sorrows to it. Nakta! Am I deaming?" (Yushij, 1997: 190-191).

Nima addresses his sister as "little dear Behjat" in a letter "If you write for me how the river feels at dark nights? What do the little yellow leaves that flower at the beach, in a way that they would like to drink milk from the breasts of the river look like? I will make a hat with flowers so that all the butterflies gather around it. I will sew a dress for you that gets the color of moonlight in the moonlight, and gets the color of sun in the sunlight. What color is this dress?" (Majid Naficy.1987). Nima says, "I hope to be buried in the center of a dark jungle where is nobody's passing way" (Yushij, 1997: 190-191).

The Russian literature scholar has written in one of his article as the following:

Talent is devoted to a few people who love the nature, and this gift is not the same for everybody. For some of them, the amount and the size of that is related to the nature. For another group, this talent is related to the nature as well as the external elements, equally. There are artists whose lives can be affected by the properties of them and their works, but it does not affect their talents. These artists are genius. The sign of their genius reflect in their works, that they are dominant on the available conditions and situations, and the positions of whom are deeper and further from the lines that destiny have defined for them. They suggest the ideas and notions in the beam of general and specific external figures of time and people of that age, which are common for all the centuries and humanity. (Belinsky, 1984: 173).

As far as we concern, the notion of the late Russian scholar is completely true about Nima Yushij and his poems and writings. Considering in Nima's life shows that what situations have affected his life, but he was firm and consistent in all the stages of his life. He has been considered in issues that are new even now. Nima says,

How beautiful is the shining of one piece of water that is shining like a naked sword! How elegant is the life of a man who is living at the beach of a remote and calm river! In the

village, my nature is a villager, in the cities, I'm the poet! (Nima Yushij, 1975:72).

Nima advises others: "since you want your poems to be read by a farmer or a woodcutter, or if you want to know how Nima speaks, my friend, I remind you to be the woodcutter or the farmer" (Yushij, 1997:166). Nima believes that;

The language that the need of nature has devoted to us completely is just one; a poet or a writer just can consider the relation between meanings and fixing the situation of language in the simplest way. Nevertheless, just see the meaning, and show the nature to describe the view that seems pleasant to you. After that, you can think by what means you can empower that nature to be effective, and of course, there is not any power in the nature, except the one that exists because of your rate of imagination and the breath of your opinion (Yooshij Nima .2004)

In Nima's view, an exact and deep look can be the donator of the points to the poet:

I looked at a beggar from the back of my head for many years or I used to look at the blacksmith's blazing furnace, not to describe them immediately, but to devote a slight of my points with my look. In addition, these points can help me so that what I write does not seem the repetition of others' observations. In this way, the poet should study first, and then analyze those studies by the power of his mind" (Yooshij Nima .2004). Although Nima confesses that "the feeling and imagination have been devoted to me by the clear weather, stormy clouds, and the darkness of jungles, the bright of summits, and the life, all have given me a simple nature (Yooshij Nima .2004).

Anyway, one can claim that the nature (mountain, jungle, sea,) is among the issues that won Nima's heart (Khoshchereh Mahmood, 2011). Look, everything wins our hearts. Mountains, trees, animals, and all the things that are related to our strange soul" (Naficy Majid. 1997).

2. Conclusion

Nima who is known as the father of new Persian poetry, and has written many works on Persian prose, have left various works. Since he was born and brought up in the nature, and pure environment of the village, he has an old friendship with the nature. Nima is among the artists whose look at nature is new and modern due to his natural connection with nature. Although interest in nature and natural elements are not related to a specific period of human's life, and in each period, nature is interpreted in some way, the elements that are effective in interpreting the nature include class, race,

climate, the situation of life, and social positions of people, and even the community where the person live.

In fact, all people are members of the nature due to having his existential secrets. Moreover, the human is titled as the small world; therefore, previous poets described the nature. However, Nima's naturalism is not an imitation from the previous speakers at all. In fact, his work is due to his proximity with the nature and life in mountain, and jungle, and the advantage of having natural phenomena with different tastes, so that it seems that Nima loves the nature severely.

He is different from other poets who are far from the nature, and use the image instead to describe it. In Nima's works, nature is fluent and dynamic, and the sound of nature is heard. Nima is always affected by the beautiful nature of the North, and the purity of the natural elements. His primitive opinions about nature help Nima to see the details of his life in the nature. Moreover, he tries to explain most of the social issues of his time by considering the natural phenomena. Therefore, his works including poetry and prose take the advantage of his outstanding images.

Nima has made relations with the nature by the natural elements through his new look, and he has devoted them a new soul. Nima has taken his images from the outside world, by relying on the system of multiple meaning, and he has paid attention to symbolism. Through poetic manipulation in the phenomena of the nature, he overcomes the objectivism on subjectivism, and it is another difference of Nima with other poets before him. In fact, it can be claimed that, what is observed from the effects of nature in Nima's works, show the fact that Nima is indebted to nature, and he fulfills his debt to nature by this means.

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