

# Analysis of Ecological Elements in Nima and Manuchehri Damghani's Poems

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## Abstract

The description (rhetoric) technique is among the most important poetic objectives, which is dependent on the element of imagination. When the description is related to nature, it paints a picture of beauty. The nature has a permanent and impressive presence in the life of every human being, particularly artists and poets. This library study aims to show the poetic manifestation of nature in the poems of Nima Yushij and Manuchehri Damghani, both of whom are undoubtedly considered to be the greatest poets in Persian literature. Of course, it should be known that these two poets do not consider nature equally, and even their attitude toward this topic is not the same. As a very detailed look at the works of these great poets demonstrates their special approach to naturalism. This study focuses on the detailed introduction of the elements of nature in the poetry of each of these poets and the descriptions and expressions of their literary highlights and creativity to describe nature as well as the comparison of these elements in their Diwans.

**Keywords:** Nature, contemporary poem, Nima, Manuchehri.

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## Introduction

Description, and in a more detailed way, description of nature, is among the topics that poets have addressed a lot. Nature and its constant association with human emotions and the emergence of these emotions in poetry is a definite and well-established issue. Throughout history, humans have dealt with nature and its elements, interpreted them according to their knowledge and vision, and incorporated them into their poems, thoughts, philosophies, paintings, etc. Nature has been described in the works of poets and writers with different perspectives and ideas.

At the fountainhead of Persian poetry history and from the time of Rudaki, the companionship of humans with nature stands evident. Poets sometimes write their emotions to nature in their poems, and sometimes they employ nature to convey their thoughts. The poet's only objective at the beginning is to present a simple image of nature and indicate the beauty of its elements, which "like a painting, spreads the image of nature in front of the audience. There is no particular thought behind this idea. Just nature for nature and image for image" (Shafiei Kadkani, 2007: 502).

This approach culminates in the poetry of poets such as Nima and Manuchehri, to the extent that a significant part of their poems is formed by describing the sound, shape, and body of birds or expressing the types of flowers and their colors, trees, and similes that are merely material and tangible, or describing different aspects and angles of an element that is frequently photographed and described in various ways.

### Research objectives

Since nature description is an essential part of Nima's and Manuchehri's works, this study aims to reveal their individual characteristics and approaches in describing natural elements on the one hand and to re-investigate the differences and similarities of their work in this area on the other hand, by analyzing and comparing the nature description in the words of these two poets. Furthermore, another study aim is to represent more and better the aesthetic values of Manuchehri and Saadi's words in describing nature.

### Methodology

This study assesses the hypotheses by responding to descriptive, empirical, content analysis, documentary, historical, etc., questions. This study is fundamental research based on the classification of research methods, and the data were collected by the library method and using books, articles, and publications, and then the required contents were extracted from these sources by note-taking technique.

In this research, by precisely studying the poems of Nima Yushij and Manuchehri Damghani, the elements of nature used in these works were extracted and analyzed from a literary and linguistic perspective, and their frequency was also determined in the works of these two poets.

### Nima Yushij and Manuchehri Damghani

#### - Nima Yushij

Ali Esfandiari, known as Nima Yushij, was born on November 11, 1895, in the village of Yush, Noor, Mazandaran province. He spent his childhood until the age of twelve, when he and his family migrated to Tehran, in the hillside of the mountains and the pleasant nature of Yush. His desire for nature made him go to Yush every summer until the end of his life (Arianpour, 2003: 15).

Scholars and critics in the area of Persian poetry have always focused on Nima Yushij and his poetic style. It is clear that several studies addressed naturalism and ecologicalism on the one hand and iconoclasm (titanism) and intellectualism in Nima's poetry on the other hand.

In the area of modern and pioneer Persian poetry, Nima is the first poet who approached speech poems instinctively without explaining and understanding their theory. The fondness for nature and empathy and fusion with it are the characteristics that can be seen in Nima's poetry. Although some other poets have described nature in their works, their style resembles performing a tradition rather than living with it. Therefore, Nima's poetry is very different from the works of others in this respect. As he was attached to the village and the forest in his practical life, this state was also reflected in his poetry. Nima Yushij lived among the nomads and mountain tribes in Yush,

Mazandaran, until the age of twelve. Following the experience of different compositions/sings with various concepts and expressions, he achieves a romantic, painful, and simple tone in the romantic poem "Afsaneh" that inspires the reader to think about poetry and the secret of life as well as human nature to look for its beauty and charm. This poem has a special language and tune that is one of Nima's discoveries himself because he found the opportunity to remember his past life there, from the winter quarters and summer quarters of the "Yushij" and "Uzij" clans, the vigilance next to the fire of shepherds, and the spring beauty of "Yush" valleys and "Novin" mountains, mixed with the sadness originated from the distance from that era and time (Valizadeh, 2004: 238).

Nima looks at nature from the inside of humans and considers humans in nature and a component of it. From this perspective, the components and elements of nature become a symbol of life and human, and these two are understood in relation to nature. Accordingly, the perception and emotion of his ideas are independent, not imitating and following others. This factor resulted in topics and themes being manifested in Nima's poems, which were not mentioned in others' works or were looked at from a different angle. Contemporary poetry owes this change of perspective towards natural phenomena to Nima and his poems, as even if there was a description of nature in the works of some poets, it was only because of traditional fulfillment without living in and attaching to nature.

#### - **Manuchehri Damghani**

Manuchehri's pseudonym is due to the poet's attribution to Falak al-Ma'ali Manouchehr bin Shams al-Ma'ali Qaboos bin Vashamgir bin Ziyad Deilmi, who reigned in Gorgan and Tabaristan from 1024 to 1044, and Manuchehri was in his court at the beginning of his work. There is no ode in praise of this king among the praises of Manuchehri in his Diwan. In some biographies, "Sixty herds" and "Sixty heads" are Manuchehri's agnomens that "Sixty herds" agnomen is because of the abundance of livestock, and some said his ambiguous thumb was broken, because "Kel" and "Keleh" mean "lame (Aaraj) and disabled (Sal)" (Safa, 2006: 581).

Manuchehri is a poet, soft- and sweet-spoken with a rich taste, strong memorization, and God-given fragrance. In describing the elements of nature, he is like a painter who visualizes the scenes in front of our eyes with his hairy brush and gives a messianic breath to incomprehensible words and phrases, making them tangible (Dabirsiaghi, 1991: 230).

The desired world and the promised paradise for Manuchehri is a corner of the grassland or a tent and a hut where the means of luxury are provided, and the sound of the gong and the wail of the harp arise from all sides and where a person can release himself from the thoughts of the times and spends the days in happiness and oblivion (Moshtaghmehr, 1999: 3).

Extroversion, partiality, and description of objects and material phenomena are evident in Manuchehri's poems. His poem imagines this era to create various pictures as if he does not know any other task for a poet except this. Manuchehri also creates equality for each of the objects. In fact, he is a painter-poet (Amini, 2010: 63).

Manuchehri had a fondness for the music of his time and listened to them with special interest and asked about the nature of those melodies and added to his knowledge about those instruments

or songs. He heard modals and songs, enjoyed them, memorized them, and then employed them in his poems. If someone has not seen the instrument, he is not able to describe it (Mallah, 1984: 31).

Manuchehri is considered the best representative of the Khorasani style for poetic pictures, as from Tofigh's perspective, Manuchehri has been able to become the distinguished poet of this period in a wide collection of various pictures of nature with the colors and characteristics of the poet's personal vision, and at the same time, he has become the greatest poet in the history of Persian literature for the sensory and material pictures of nature. His poetic pictures are often the result of his sensory experiences, and from this aspect, nature has the most vivid descriptions in his Diwan. Manuchehri is known as a naturalist poet due to his mind-blowing descriptions and enjoyable similes that accompany the natural inspirations in his poems. The novel's subtle and completely perceptible roles can be observed in some of Manuchehri's natural descriptions, indicating a brilliant paradigm of the narrator's artistic soul. As the ode *"At night, hair is thrown into the skirt"* (Persian: Shabi Gisu Feru Hashte Be Daman) tells the story of drawing exquisite landscapes from the colorful curtains of radiant nature (Jabari-Moghadam, 2003: 47).

Manuchehri's poems are an obvious example of companionship with nature in terms of aesthetics and scope. It is as if he deeply feels the breath of the earth, the murmur of the stream, the grace of the breeze, the dance of flowers, and the rejuvenation of the world in the spring, as well as the old age and weariness of the earth and its silence in the winter. Manochhari's heart beating and the vibration of his emotional strings are in tune with the beat of nature. Manochehri is considered a realist poet due to the prevalence of the Khorasani style in his time, and he gives a complete, dynamic, and accurate picture of all components of nature, so he is a different and unique poet. Manuchehri describes nature as nature itself, i.e., he does not deal with pure and external nature. His attributes are the result of his own perception (Shafeie, 2001: 54).

#### **A variety of natural elements in Nima's and Manuchehri's poems**

##### **- The Night**

Certainly, 'night' is the most prominent and central symbol used in Nima's poem, which was born with political and social dimensions in Nima's poems and gradually became constant in his poems with social and political backgrounds and was used so much that now it can be considered a symbol with difficulty and tolerance. "In all contemporary poetry, the night is the embodiment of brutality and murder with a swollen body stuck in the air or with a bloody throat. It is only in Sohrab's poem that the night comes out of infamy and finds dignity..." (Hosseini, 1992: 30). This kind of use of the word "night" has not been applied in our literature before Nima, although many poets have spoken about it, these words have not gone beyond the description of a natural phenomenon or at most a metaphor or irony. The Night in Nima's poem, like "ascetic" in Hafez's poem, plays a determining role in the poem's structure. Several poets have described the night, but none of them have seen the night as a prism of different dimensions and have not touched it as it should. In an ode written in praise of Ali Ibn Muhammad, Manuchehri depicts a wonderful night, but his night is the same ordinary night that is described by an artist-poet" (Mohajerani, 1996: 58).

"Night" in the contemporary social symbolist poem, particularly in Nima's poems, has fundamental differences with "night" in mystical works. "The mystics in classical literature, both poetry, and prose, took refuge in the solitude and silence of the night from the crowd and commotion of the day. They sought to find themselves under the skin of the night, and therefore the night for them has often been to cut ties and free their senses from engaging in the world of belongings, but in contrast to the past mystic, today's committed poet always seeks light and day. He wants to see everything in the middle, and night for a person involved in social and political issues means prison, oppression, tyranny, and chains" (Pournamdarian, 2008: 160). This great symbol of Nima's poem can be a symbol and paradigm of a society that is surrounded by ignorance, oppression, and tyranny. "Night is the central image of Nima Yushige's poems. On this night, the essence of horror, suffocation, persistence, and stubbornness of objects is everywhere. The night is described with adjectives like the following: gloomy and cold night, heart-wrenching Night, devious Night, blind Night, confused Night, dark-natured Night, weird brew, dark forest night, sad Night, insidious Night, unpleasant Night, horrible Night, etc., the objects are also depicted suitable for such a night" (Fotouhi, 2006: 79).

The night and its description are one of Manuchehri's poetic themes. In fact, from Manuchehri's view, the night covers the same superficial manifestations of nature and may not include a wise perception. The pictures Manuchehri presents of the night are mainly superficial pictures and leave no ambiguity for the reader, and include the poet's objective perceptions of the night phenomenon. From another perspective, his pictures can be placed in the category of demonstrated pictures, completely sensual and visual pictures.

Manuchehri considers life more precious than spending it in sleep. He has been titled "Poet of the Night."

Shamisa stated this in the book "Poetry Stylology":

"Manuchehri is commonly called the night poet. One of the requirements of these awakenings, solitudes, and being busy at night is talking with your imagination and paying attention to the constellations, stars, and astronomical conditions. The Manuchehri's nights are ones of drinking wine and pleasure, and in fact, his night is a superficial night" (Shamisa, 2004: 119).

- *Night came, and my sleep was a source of suffering and torment/friend! Bring me what the sleeping medicine is.*
- *Whether you are dead or asleep, you are not awake / what is the reason for that and what is the answer to this* (Dabirsiaghi, 1991: 9).
- *A long night held my red wine in hand/wine like a molten agate such as rust* (Dabirsiaghi, 1991: 64).

"Ode of the Night" is one of Manuchehri's wonderful works, which has many failures. His steadfast and sweet speech has made many follow and respond in vain. The power of describing and inventing new similes, as well as the variety of different adjectives, is the reason why this ode remains unanswered. The poet begins with the description of the night and, as is his way, he decorates his ode with the stars of the sky and the rising of the sun, the wind, dust, clouds, thunder and rain, flood, the clarity of the sky after the rain and the rising of the moon. Manuchehri has

shown in the night ode that he felt the moment of the night and the pictures of the night and had a subtle connection with the day and night scenes in nature (Ilchi, 1999: 2).

When Manuchehri wants to express the intensity of the night darkness, he depicts it as a woman who covers herself with black hair and wears a scarf made of plush and a half crown made of bitumen. He is also not happy with the night's durability, so he compares the Night to Bijan's well and his longing for Bijan's imprisonment to Afrasiab's well (Parsa, 2009: 29).

- *At night, hair is thrown into the skirt / a plush scarf, and a half crown made of bitumen*
- *Like the behavior of a black woman whom every night / That woman gives birth to a (white) Bulgarian child*
- *Now her husband is dead, and she is decrepit / She has become sterile from giving birth to children*
- *A night like a Bijan's well, tight and dark / I have fallen like Bijan in the middle of his well*
- *Soraya is standing on the well like Manijeh / My two eyes look at her like Bijan's eyes*
- *The pole star revolved around itself / Like kebab skewers with fat chicken on it and turned it on fire* (Parsa, 2009: 86)

In the following verse, Manuchehri imagines the night sky as a painter's garment, indigo and dark, and imagines the stars as points of gold that shine on that garment. The poet's attention to detail has led to the presentation of an understandable image and even creates an image on the surface:

- *The air becomes like a painter's dress / golden points come upon it* (Parsa, 2009: 930).

Descriptions of the Night in Manuchehri's poem illustrate his feeling towards the night and its pictures moment by moment. It is as if he watches the signs of life in nature with his insightful eyes and inquiring mind in the night dark. In fact, from Manuchehri's view, the night includes the same surface manifestations of nature and may not comprise a wise approach.

However, the spirit of joy and happiness can be observed in his descriptions of the night due to the poet's youth. Manuchehri's night introduces him as a poet who seeks pleasure and wellness with a crystal picture and clear interpretations. The pictures of the night presented by Manuchehri are mainly superficial pictures and leave no ambiguity for the reader. These pictures are the result of the poet's objective perceptions of night scenes. From another perspective, his pictures of the night can be incorporated into the category of demonstrated pictures, which are completely sensual and visual.

This symbol has such a power in Nima's poem that it is in the title of several of his poems, such as "O Night," "Sad Night," "On the First Night," "It is Night," "times have passed through the night," "Night All night," etc.

- *Oh, ominous and terrifying night / How much fire did you put in my life?* (Nima, 1992: 34).

The poem "Night" is one of Nima's first poems, which was written in 1922. Soon after Reza Khan became king Reza Shah, the hope that was in the hearts of the revolutionaries after the constitutional uprising turned into despair, and the king's tyranny brought the country into ruin. "Nima clearly and frankly portrays her time and talks about the terrible night. A poet who has the sadness of the times and is in conflict with the night" (Mahajerani, 1996: 65). The following poem

can be considered the birthplace of the "night" symbol in Nima's poem, and after that, the night is employed many times in Nima's poems:

*At night when the shadow of everything is upside down*

*The turbulent sea*

*It has sunk into its own wave* (Nima, 1992: 280)

The night is a symbol of a society full of terror, lies, and suffocation at the end of Reza Shah's reign (1940, the date the poem was written). The poet is tired of this dark and unpleasant situation and is waiting with fear and hope for this dark night to be eradicated.

*Is it in silence where no one is still/static*

*and the forms of this world*

*be in it, shaking and overturned*

*is there any way for the rebels on this dark night?* (Nima, 1992: 281)

In the following paragraphs, such an interpretation (a suffocated society) can be obtained from the night:

*During a night full of pain*

*it renews a thousand hidden sorrows* (Nima, 1992: 307).

*The night open to anxiety to it*  
*Where injustice is going on* (Nima, 1992: 332).

*Just as the night sits on the beach with a grudge*  
*Everything is based on grief* (Nima, 1992: 336).

*Who is awake, when are you awake, and when are you sick?*  
*No one knows this on such a dark Night* (Nima, 1992: 403).

*All night long*  
*That this old black is losing his teeth...* (Nima, 1992: 424)

*The dark night is an illusion or a heavy dream* (Nima, 1992: 439).

*Since the day came*

*until the pillars of the nightfall...* (Nima, 1992: 446).

*On a cold winter night*

*The furnace of the sun does not burn like my lamp*

*... I turned on my light in the passage of my neighbor on a dark night*

*And it was a cold winter night,*

*... On a cold winter night*

*The furnace of the sun also does not burn like a hot furnace of my light* (Nima, 1992: 487).

*Times have passed since the night,*

*The guests have left the place empty...* (Nima, 1992: 516).

*The heavy, frozen sky is left with its body and breaks the horizon* (Nima, 1992: 463).

*The road is silent; from every corner of the night in the forest is*

*darkness (the night crawls on its trail), seeking a breakthrough in vain* (Nima, 1992: 466).

*It is brewed and ground overnight*

*The color has faded*

..... *It is night, like a swollen, warm body in the air,*... (Nima, 1992: 511).

*The bird of night raven lost its way in this dark night*

*the moth near the beach*

*knocks on the back of the glass...* (Nima, 1992: 513).

#### - **The Morning**

Morning is one of the prominent elements of nature that is often expressed in poets' poems. Manuchehri's poetic pictures of the morning are mainly shaped by surface pictures, the real pictures, far from ambiguity, comprehensible and in the realm of sensations that do not need to be explained and often do not go beyond the level of normal language and normal communication and even among words. These pictures are simple descriptions that are easy for everyone to understand. Descriptions that are compatible with rational and logical criteria.

Manuchehri's pictures from the morning are completely evident and are consistent with rational and widely accepted standards. Most of these pictures are demonstrative, and there is an analogy. In the following verses, Manuchehri paints beautiful pictures of the morning in front of the audience by presenting superficial and completely tangible pictures. It can be stated that this poem is a completely correct analogy to show a picture of the state of turning off the lamps and the beginning of the morning, work, and the movement of people, which the poet has beautifully made tangible and reasonable for his reader.

*As the swings opened in the night / the lamps of the altars died*

*Dawn from the fear of severe cold / put squirrels on the mountain* (Dabirsiaghi, 1991: 5)

Manuchehri, in the following verses, draws a picture of the moon by presenting superficial and demonstrative pictures, which puts the light and brightness of the day on its painful eye like an urchin, and the sound of a rooster to promise the beginning of the morning and the new day:

*When the morning dawned / its value will reduce its dust*

*May the moon be painful to the eyes/may the dawn be the urchin for it* (Dabirsiaghi, 1991: 94).

*The prayer rooster for drunkards is heard/ the first morning appeared to the spectators*

- *Sometimes the marketers' tents are up to their shoulders / The king of the planets goes towards the east* (Dabirsiaghi, 1991: 179)

Manuchehri's poetic pictures of the morning are mainly formed by surface pictures, real pictures far from ambiguity and comprehensible. These pictures often do not go beyond the level of normal language and communication and even among words and descriptions that are compatible with rational and logical criteria. Manuchehri's pictures from the morning are completely obvious and are consistent with rational standards. Most of these pictures are demonstrative.

Manuchehri describes the morning atmosphere as extinguishing the altar icicles, and he considers it as an urchin illuminating the moon's eyes in the sky. From Manuchehri's view, the morning begins with the crowing of the prayer rooster, which announces the coming of the dawn and continues with the common tasks and efforts of the people. These pictures are very vivid, real, and tangible. To prove his happy attitude toward nature, the poet presents pictures of the morning

expressing his happy, lively, and hopeful spirit. A morning that begins with hope work, and movement is the ideal of Damghan poet.

The morning is a symbol of light, fact, and truth, and in Nima's poem, it is the manifestation of ideal and desirable conditions:

*Around dawn, roosters*

*Despite the darkness, like this:*

*The bright morning came from the door*

*It opened its feathers to the color of its blood* (Nima, 1992: 288).

It is a symbol of awakening, hope, and positive change. The morning in "Dirty Hope" may be related to the communist revolution in Russia and Nima's hope for the occurrence of such a revolution in Iran, and this depends on the confirmation of Nima's affiliation or at least attraction to the Tudeh party, although he himself has denied this. "The redness of the coming morning can implicitly indicate a revolution, particularly a communist revolution" (Kirim Hakak, 2005: 45). What gives strength to this hypothesis is that this poem was published for the first time in the "People's Letter" magazine belonging to the Tudeh party.

*I looked at the departure of the bright morning*

*With the sound of this happy morning singer, I also sang to the rooster*

*... The road was on my ashes*

*It says this word over and over again: the golden morning is coming / this dark dream is dying...* (Nima, 1992: 299).

September 1941- the date of writing the poem "Morning Staining" - is considered a noisy time in the history of contemporary Iranian literature. Iran's tyrannical king and dictator was deposed and exiled abroad, and this can promise good days and a "golden morning." However, according to the evidence that is not hidden from the eyes of a clever person like Nima, e.g., the influence of foreigners and their assignment to run the government and succeed the deposed king's son in his place, this hope is not very bright and lasting:

*That morning came at this time*

*But alas!*

*Although it bloomed with laughter*

*Under its teeth, a festering and dark night is hidden*

*Stains ride on ashes*

*... The morning stained is standing in front of me with its white face*

*Oh, this morning is in a rush*

*It reached the terror of these deserts...* (Nima, 1992: 300).

The arrival of a "morning" with no mention of Reza Shah's tyranny was a dream for every free Iranian cherished in his heart after he ascended the throne. Now, this wish has come true, but not the way people want. They hoped to eradicate the roots of dictatorship with a revolution like the constitution, not that a dictatorship would be removed and another dictatorship would replace it with the intervention of foreigners.

*The morning was like a stolen caravan,*

*sits depressed?*

*Eyes on the gone thief*

*learn a cold laugh* (Nima, 1992: 288).

It seems that "morning" in this paragraph is a symbol of the constitutional revolution, which was stolen from the people and the revolutionaries, and was handed over to a dictator like Reza Khan with the interference of foreigners.

*Morning/dawn stands worried with me*

*Morning wants me to*

*bring to it the blessed chorus of these people who lost their lives...* (Nima, 1992: 444).

The morning in the poem "Moonlight" is the embodiment of awakening and awareness and the spiritual symbol of the messianic spirit that seeks to bring the hearts of the passive dead of a sleeping society to a new life and awakening.

*Ding dong ... in the meditation of life that is*

*This is the way to the day of liberation*

*With it, the key to the morning is visible*

*Because of it, the black night ends* (Nima, 1992: 349).

It is a symbol of desired and ideal conditions that the poet hopes to rule over society and end the dark night.

*Ding dong ... like this*

*The bell has resounded with its sound,*

*From the corner of the morning pocket, the new morning*

*brings news* (Nima, 1992: 349).

In the following paragraphs, "Morning" is introduced as a symbol of the modification and transformation of an ideal society:

*The man on the horse rushes towards this road*

*Although in the darkness, the horse ran*

*The morning sneeze stuck in his nose*

*Heartbreaking map of White Day*

*... it opened with a strong sigh; the heart and intelligence came in the morning. The rooster calls* (Nima, 1992: 421).

*Inside its dark prison,*

*The rooster calls the morning beautiful* (Nima, 1992: 429).

## - The Sun

The sun is the symbol and code of the perfect human being, the unity of the parents' souls, the code of love, and the symbol of the human soul. The sun is one of the greatest manifestations of nature. The luminous sun with which the natural world rises and sets has various meanings in the transcendental world. In the works of classical poets, the sun is always a symbol of heavenly meanings and sacred truths (Tajedini, 2009: 46).

The master of nature presents superficial pictures of the sun using similes. In these few verses that Manuchehri describes the sun, and the network of his pictures is very clear and understandable

without any ambiguity or complexity. The poet describes the sun as an assistant who sometimes aims for peace and sometimes for war and thinks of it as a bonfire on the expanse of the sky whose rays are like golden swords. From another perspective, the pictures presented in the following verses are demonstrative, and the poet attempts to demonstrate his attitude about the sun and creates pictures in this direction. Therefore, his pictures are completely sensual and visual.

*The sun is like a fighter in love with his lover/ sometimes is in peace and connected, and sometimes is in war* (Dabirsiaghi, 1991: 29).

*Estuary again added a censer to the sky / as if gold is sharpening the razor blade* (Dabirsiaghi, 1991: 136).

The sun does not have many pictures in Manuchehri's poetry, but the few verses written by Damghani's master are superficial pictures originating from his spirit of luxury and love. He even presents superficial pictures of the sun using analogies. The network of his pictures is very clear, comprehensible, and free of ambiguity and complexity. He depicts the sun as a friend who is sometimes at peace with his friend and sometimes at war, or he sees it as a red furnace in the sky whose rays are like gold blades.

The sun is a sign of friendship and happiness. Other signs of the sun are harmony, showing off, warmth, and brotherhood. The sun disk is embodied in the form of a manifestation, from which seventy-five rays radiate. Just as the sun's existence is full of contradictions, its identities are also multifaceted. In the belief of some nations, if the sun is not God itself, it is one of the manifestations of divinity (Manifestation of God Ormuzdi). Sometimes the sun is considered God's son, and sometimes the brother of the rainbow. The sun is the source of light and heat; each of its rays is a sign of heavenly and spiritual effects that reach the earth. The sun is the universal symbol and the heart of creation (Shovalieh, 2009: 120).

*The golden sun shone*

*In the morning hail*

*Like a diamond and in the water, a fish* (Nima, 2014: 101)

#### - The Sky

The sky is a symbol of the world. They consider the sky as a divine being that guarantees fertility for the rain that falls. The heavens watch over the rules and strike down those who disobey them. The sky is a direct manifestation of the beyond, power, survival, and holiness that none of the living beings on earth can achieve.

Extroversion and partiality in describing the elements of nature are among the features of Manuchehri's poems. He develops original pictures in his descriptions with the help of shapes, volumes, lines, and the exact combination of these elements with the power of his imagery. As observed in the following verses, the poet draws a picture of the sky in front of the reader's eyes by presenting images at the level of sensory and visual perception, which is comprehensible and has no ambiguity or complexity as it portrays the sky as a tent made of blue silk cloth, which is erected with spikes of jasmine and dog-rose flowers. He provides simple descriptions that are easy for

everyone to understand by using sensuous similes such as a triumphant backgammon board and an azure well with a two-faced constellation in it:

*The sky built a tent out of the flag and blue silk / The base spike of that tent was made from the stems of jasmine and dog-rose flowers* (Dabirsiaghi, 1991: 1).

*The sky is like an azure well, and its bucket / is like two bodies, and its channel is like its windpipe*  
*The air is blue in color, like a garment/meteor, with a red belt on its garment* (Dabirsiaghi, 1991: 94).  
*The sky is like a victorious backgammon board / from its coral, bead, and from its pearl, Khaseli (in backgammon)* (Dabirsiaghi, 1991: 1320).

Manuchehri develops unique pictures in his descriptions with the help of shapes, volumes, lines, and the exact combination of these elements through his extroversion and partiality in describing the elements of nature and his imagery power. His images can be visualized mainly at the level of sensory and visual perception and have no ambiguity or complexity as he portrays the sky as a tent made of blue silk cloth, which is erected with spikes of jasmine and dog-rose flowers. He portrays it as an azure dress and sometimes as a backgammon with coral beads, and its gambling bets are of pearls.

"The infinity of the sky is always mentioned. Being heavenly is the concept of attaining imperishable spirituality. The sky is not only the world ruler but also the father of the kings and owners of the earth. The sky is a complex symbol of the sacred and cosmic order, which is revealed by the periodic and regular movement of the stars and is a manifestation of the order of God Almighty in the material world. The emperor in China is the son of heaven. The sky in Egypt is a feminine principle and the source of all manifestations. In Revelations, heaven is the place of God. It is considered a symbolic approach to illustrate the difference between the creator and the creature" (Shovalieh, 2009: 186).

*My heart is a letter of the heavens*  
*It is the burial ground of dreams and souls*  
*Its appearance is the laughter of the times,*  
*Its interior is the secret place*  
*How should I leave it? How am I running away?*  
*O, my companion! the blackness returned*  
*They will take me whether you like it or not*  
*The star shines so bright*  
*which is like a flame coming to an end* (Nima: 2014: 105).

#### - The cloud

The cloud in Manuchehri's poems has freshness, newness, growth, and dynamism. A cloud flowing over the horizons and a veil over the heart and soul of Manuchehri is a cloud devoid of the influence of the people of his time. The poet's image of the cloud is very dynamic and alive due to direct contact with nature. Like many of his descriptions of nature, Manuchehri stands in front of the universe phenomena and describes them like a reporter. These descriptions are very accurate, and the result of his accuracy and do not exceed the limit of description.

He provides descriptions at the level of sensory perception and is completely simple with no complexity for the reader. Most of the pictures are demonstrated and completely understandable and clear. The poet looks at the elements of nature through the lens of literary traditions in which all phenomena have a predetermined meaning. The cloud in his poems is mainly in conflict with the thunder to bring about the spring rain. In the following verses, the poet employs sensual analogies such as simulating a cloud to a black flag, a mask on the sky, a black and spiral snake, and an Abyssinian nurse who pours rain-like milk into the mouth of tulips and creates innovative pictures.

*The cloud is so consistently black, and lightning is on it / like religion in a continuous book* (Dabirsiaghi, 1991: 220).

*The cloud of the sky in the month of Azar fills the grass with heavenly nymphs / it makes the garden full of flowers, [and] it makes the flowers full of silk fabric* (Dabirsiaghi, 1991: 25).

*Pearl cloud experiences twenty times every day/laughing, crying, and tides* (Dabirsiaghi, 1991: 29).

*Cloud covers the sky at the same time / the sky appears in the garden against its will* (Dabirsiaghi, 1991: 31).

*Cloud, the creator of silk fabric, develops a silky fabric for inside the garden / Amber burning wind burns amber inside the tulip garden*

*The Azar cloud came from the edge of the hills / Farvardin wind swept through the meadows* (Dabirsiaghi, 1991: 36).

*A black cloud has become like an Abyssinian nanny / The rain is like milk, and the tulip garden is like an infant* (Dabirsiaghi, 1991: 48).

*The wind became the flagship; the flag cloud became black/ Lightning gold on or two sides of the flag* (Dabirsiaghi, 1991: 70).

Golestani analyzed the following verse in an article:

*A spring cloud is an excited horse from a distance /, and many pearls were fallen on the road from its horse's hooves* (Dabirsiaghi, 1991: 205).

A spring cloud is depicted as a rider driving his horse. However, with a little reflection, it can be stated that "excited" is a separate word, and the allusion is to move quickly and to be stimulated, and the word "horse" should be read with a fraction and as an adjective noun, not static. In this case, the spring cloud is both the rider and the horse, which is incorrect. Therefore, it is better to say the spring cloud is made to move like a horse, and rain pearls fall from the horse's hooves (Golestani, 2000: 20).

Cloud is fully introduced in Manuchehri's poems, with lively and animate descriptions at the level of sensory perception and completely simple, which do not result in any complexity and ambiguity for the reader. Most of its images are demonstrative, obvious, and understandable and are described in a real way to express its external beauty. The cloud in Manuchehri's poems has freshness, newness, growth, and dynamics. It is a flowing cloud over the horizon and coverage over his heart and soul. Manuchehri's depiction of clouds is very dynamic and alive due to his direct contact with nature.

"Cloud" is a widely used symbol in Nima's poems. In ancient literature, the "cloud" can be interpreted in two forms. First, the cloud is considered a symbol of goodness and blessing because it causes rain. "The role of rain-making clouds is clearly related to the occurrence of celestial activity, and its symbolism is related to fertility, e.g., material rain, prophetic revelation, and the manifestation of life" (Shovalieh, 1999: 32). Second, the cloud is a symbol of the veil and covering the truth because it is an obstacle for the sunlight to shine on the earth. "A cloud in the term of the people of God is a veil that causes voyeurs and is a veil of servitude and lordship" (Sajadi, 1996: 48). In Nima's poems, both of these interpretations are examples of the "cloud."

*It is standing on top of the smoke that rises from burnt crops  
And through the furnace of the night  
The tidings of the rainy day are readable  
And the clouded sky of those two* (Nima, 1992: 467).

"Burnt crop" is the land of Iran that has been exposed to decay and destruction due to the incompetence and oppression of its rulers. "Cloud" here is a symbol of positive modification and transformation, which Nima hopes for its imminent rain. This promising modification that Nima is expecting is the victory of the "nationalization movement of the oil industry."

*... The cloudy sky  
Takes,  
It runs, beats it to the heart of the image of its dream  
It does not reduce the number of its moments  
It will not add a moment to the number of its moments* (Nima, 1992: 468).

"Cloudy sky" is a symbol of a society that is inflamed and rising and contains modifications and transformations. This feverish society is waiting for the day of victory, and the poet has no doubt that day will come.

*My house is cloudy*  
At the same time, the whole earth is cloudy (Nima, 1992: 505).

"Cloud" here is no longer the source of changes and modifications; rather, it results in the darkness of the poet's life and prevents him from understanding the truth like a barrier cover. Just as the presence of distress and turmoil in the social and political situation and lack of freedom, darkness covers the community atmosphere and warms the market of rumors and false news and prevents people from distinguishing right from wrong until, in the corner of the world, oppression, injustice, poverty, exploitation, and suffocation are present; the whole world is dark and cloudy from its influence" (Pournamdarian, 2002: 341). In the following verses, the second face of the cloud also occurs:

*My house is cloudy, but  
The cloud has rained  
I think of the bright days that are gone,  
I am looking at the sun on the seashore* (Nima, 1992: 505).

The cloud, whose darkness had darkened the atmosphere of the society, suddenly turned into a rain cloud and became a symbol of variations and reforms. In fact, Nima, at the height of despair,

still expects a positive modification and seeks this hope (the sun) in the "sea area," i.e., the society that the poet is waiting for to rise again. It is as if he does not believe that the days when they could build the future of the country have been lost so easily. Events such as the "Constitutional Movement," "The Forest Movement" and the fact that "Prime Minister Mossadegh" are approaching their last days, the signs of the decline of this last hope are gradually becoming evident. In the following verses, the cloud is also employed as a symbol of the veil of truth and an aggravating factor of suffocation:

*Dark clouds over the valleys  
where their raw materials are hidden  
make darker* (Nima, 1992: 310).

It seems that Nima refers to a "traditional poem" from "the valleys where their raw materials are located" whose fanatical followers (those who are living there and do not intend to leave it) and Nima, who no longer hopes for the spread or at least acceptance of his poems in their rigid minds, wish them to double darkness. In this verse, the cloud is a symbol of the cover that is drawn over the truth.

*The palace is sad  
It sits on the beach  
A cloud rose from that hill  
Over everything* (Nima, 1992: 337).

Here, there is a cloud covering the truth as well, which has covered the sky of the homeland and made it dark.

## Conclusion

Many theorists believe that literature and literary subjects are special and distinct subjects and are connected by a set of linguistic relations, so it can be said that literature has all the characteristics of a symbolic system. Literary theories, particularly the science of semiotics in traditional texts, become the source of its dynamics and expressiveness in the new language and find a new identity. The natural elements have been attracted in the lives of peoples and cultures, mythology, religions, and in other words, in literature due to their type, meaning, and functions. Nima Yushij and Manouchehri Damghani are among the great Persian poets who focused more on aspects of nature, society, and humans than symbols. In this study, the author attempts to assess the symbol in the poems of these two great poets.

The aliveness and tangibleness of nature are evident in the works of these two great poets. Natural elements such as the sun, night, sky, sea, wind, cloud, garden, fire, flower, etc., have the most symbolic function, which is a way of showing reality and cheerfulness and anti-sadness, and so forth. Nima always praises nature and natural elements in his poems, while Manuchehri sometimes criticizes it in addition to praising nature's elements. Manuchehri has talked about freedom and abandonment many times and considers freedom as a symbol of victory, while Nima Yushij has addressed less freedom by using the symbols of nature.

This result is obtained from the comparative study of the description of the natural manifestations in Manuchehri Damghani's Diwan and Nima Yoshij's works and the way of dealing with them, that there are many differences in the poems of the two, and according to the temporal duration and the different styles of the two poets, of course, similarities are also found. These effects and influences and similarities and differences can be provided as follows:

- Both poets particularly considered the details in their descriptions and even paid attention to color, smell, shape, etc., in describing the elements of nature.
- Both poets have described vivid and dynamic nature elements by employing the recognition array in describing nature.
- They simulated the elements of nature more than the elements of daily life.
- Among the studied elements, the similarities in the description of flowers, spring, stars, and sunrise are observed more than other elements. Even sometimes, similes are common in both poets.
- Manuchehri was a court poet, and the aristocracy in his poems and depiction of nature comes from his living environment. As Nima, the environment of the society and the oppression and suffocation that governs it have been very influential in his poetry, particularly in the description of the natural elements.
- Both poets have a happy nature, and the sound of birds and the sight of flowers make them delighted. This feature is more prominent in Manuchehri's poems, and it is still present in Nima's poems despite his despair.
- Like Nima, Manuchehri has turned to strange usage, as in his era, the simplicity of the Turkestan style gradually became difficult, and poets turned to abandoned or archaism and Arabic words. This feature is evident in Manuchehri's poems and his descriptions of nature, to the point where he mentions thirty Arab poets in one of his poems.
- A kind of expression of grace can be observed in the poems of both poets and their poetic pictures of nature. Manuchehri – due to his youth – employs Arabic poems and words in contrast to old court poets.
- Manuchehri's descriptions of the elements of nature are very happy and exciting due to the poet's youth and his poetic attitude, while Nima's descriptions of nature induce a kind of sadness and sorrow due to the poet's hopeless mood, and it can be stated that the poet's attitude is wiser.
- The biggest difference between these two poets is that Manuchehri's descriptions of the nature elements are clear, simple, and tangible, but in Nima's poems, most of his nature descriptions are symbolic, e.g., cloud, Night, autumn, winter, and many other elements are symbols of bad condition, injustice, and oppression of the society.
- Conscience pictures are very fragile in Manuchehri's poems, but they are abundant in Nima's poems.
- Manuchehri portrays the nature elements by using shapes, volumes, and lines. These quantities are applied more than color in his poetic pictures. He focuses on the geometric shape of objects, not the proportion of colors. However, in Nima's poems, there is a mixture of sensory features of

objects such as color, volume, sound, and fragrance on the one hand and internal characteristics and latent secrets beyond the perceptible on the other hand.

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