Analysis of the symbol of "dove" in Nima's works

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Abstract
This paper aims to review the symbol of dove in the poems of Nima. Symbol is one of the literary devices used in Iran and in the world in which a meaning beyond the literal meaning of a word is taken. Therefore, up to here, it is similar to metaphor, metonymy, allusions and sign. In symbol, there is no evidence that could lead us towards a meaning different than the original meaning. Therefore, in symbol the literal meaning of the basic symbol is also conceivable. Symbol is different than metaphor, allusion, and other literary devices, in which the words is said and a secondary meaning is intended. In this paper, first the literal meaning of the word "dove" is explained using valid dictionaries, then the myths about this bird is mentioned and then to find the symbolic meaning of this bird, parts of the poems of Nima, found in valid book, is reviewed and the frequency of using this word in his poems is achieved, and finally, there is a critical analysis of the poems in which dove is used symbolically, and the reason of this word being used a lot by some poets and a few times by the others is mentioned.

Keywords: Dove, Nima, Symbol.
Abstract

Using the elements of nature has always been of great interest in Persian poetry. And poets have used it in many different ways, whether it is the literal meaning or their characteristics, just like this famous line:

"How is the deer on the plains/He is alone, how is it without a friend?" (Abbasi, 1378, P.162).

In these lines deer is used as a natural element and its solitude on the plains is used in poetry or similar natural elements similar to friend are used to make a metaphor. This can be found in poems of 4th and 5th century, therefore it is not firsthand experience. The same thing is still used in our time and sensory similes can be seen clearly in the poems of contemporary poets, especially Nima's followers, but in Nimaee poems, simile, metaphor and allegory slowly give their places away to symbolism and the symbolic use of natural elements, these elements have special effects in the poems, elements like deer, flower, nightingale, cedar, dove, etc.

This era's poets use nature in different ways to say what they want to say in poems and express their poetical feelings. Mostly they have used it symbolically. From Nima's Phoenix and Amen bird to Akhavan's Dandelion and Shafiee's dove and pigeon, each is used to express the feelings in poetry.

Nature in Nima's Poetry:

Nima is a poet coming from the heart of nature who has lived in north of Iran which has a green environment, and he has expresses this nature in his poetry.

Nima Youshij, under the influence of his rural life and the bond he had with nature, he always talks about mountains and valleys, forests, rivers, animals, birds, etc. and when he has something to say, he talks using the similes in animals and their characteristics and appearance, and chooses one of the creatures as a symbol and mystery for a certain group or type, and sometimes even talk to creatures, jungle, flowers, and plants; every creature draws the attention of the kind heart of the poet and possesses his soul.

In the book Poetry and Thoughts, Darioush Ashoori says about the spirit of nature in Nima's poems: "The nature that Nima describes is the wild nature and jungles and mountains of Mazandaran, with the names of plants and birds that are unfamiliar to the Farsi speakers and has an exotic sound in it. Nima expresses his experiences from the real world around him, the jungles and mountains of Mazandaran with cloudy sky and rain and the view of the sea; and uses a language for describing which is a wild language, far from the familiar language of the thousands of years old Persian poetry language" (Ashoori, 1380, P.109).

Nima's poems are the outcome of a careful, loving look, and a bond with nature and objects, and derive from loving life because he is a poet with an insight different that other poems'; an insight deriving from nature and changes in man and society.

Nima's counter urbanization can constantly be found in his poems, letters, and even in his personal life. From the beginning, Nima, who was forced to leave the green environment of
his village, has expressed his despise of city and the so called modern urban life in his works. Because by reminiscing nature, the same environment in which he spent his childhood years comes to his mind: "The green environment of Mazandaran with its flocks and canyons, is a part of the view of an in love poet, or the love of poet which reflects the beloved, the beloved which brings to reality even the poet's thoughts and concepts of mind. Therefore, his works are descriptive and objective rather that internal and subjective because of this" (Hoghughi, 1379, P.18).

"There is more to Nima's counter urbanization than the need for an emotional relationship with nature. It is mostly because of missing the purity and simplicity of rural life which is being destroyed under the gears of urban life and is being replaced by deception, imitation and ornament, and that is why he says:

"Bravo to the place [village] where is my shelter And is safe from all the people of the city" (Falaki, Negahi be Nima, P.66).

So it is not a mistake if we call Nima the poet of serenity, simplicity, intimacy, and generally the poet of village:

"Nima is poet that looks at universe with nothing but an earthly look. Because he sees world unstable and does not believe in stability and we realize clearly this when he speaks to Hafiz in Afsaneh:

Who can love me And not thin about his own interests Everyone looks for his own interests Nobody picks a flower that does not smell

"And this is the special poetical look that enters concepts just like entering objects of nature and not experiencing the substantiality. A look so sharp that mixes the mind of the poet with objects of nature and drowns him in it. The nature that encourages him and what is on his mind must reflect this beloved and in fact the reason for his separation from subjective poetry and generalization of the past and familiarity and his bond with detailed and objective poetry of today is this" (Hoghughi, 1379, P.16-17).

At the end of this part it must be mentioned that in fact Nima's poet is bird's, object's, animal's, jungle's and sea's language that are around him. By these creatures, he creates images that have never been created by a poet in Persian language before. Nima knows the objects and creatures around him and uses words and phrases that are appropriate and related to them. In addition to imagery, Nima has used symbolism and metaphor in his poets.
The Emotional Relationship Between the Poem and the Environment Surroundings of the Poet

By using the relationship between poetry and the lively language of his environment and surroundings, the poet gives a color of his social and cultural surroundings to his poems; and because the poem expresses the true feeling of the poet, it has a special sincerity.

One of the poets who could be successful in this field is Nima Youshij. By using words and descriptions that seem non-poetic, but the poet has lived with them and they are a part of his life, the poet has given the color of where he lived his moments of passion and emotion to his poems.

"In the past, this did not exist, or barely existed, among the classic and traditional poets. If the place and environment of the poet is not included in the poet's poems, understanding his surroundings through his poems will be impossible. In the past the poetic environment of a poet who had lived in the desert did not differ much from the poetic environment of the poet who had lived in the jungle and near the sea and had the same atmosphere (the names of the flowers, people, and other elements) and did not differ at all: the names of some certain flowers (Narcissus, tulips, violets etc.) some certain animals (nightingale, butterfly, lion, dog, camel etc.) were always used in poems and if a poet had lived in a place that no camel lived and he had never seen a camel, still this animal would be used in his poems as a simile or metaphor (Falaki, 1373, P.91).

But Nima's poets which is an expressive and descriptive poet and is inseparable with the poet's surroundings, shows the poet's emotional position with his surroundings.

About this Nima says:

"If you have lived and have a trace in your poems and if you have suffered and tasted love…your sufferings and feelings have replaced you in your poems" (Same, P.92).

Also sometimes Nima's pain and emotions sink in his poems with a real presence. The cause for this is Nima's conscious innovation. This selection is through description and explanation of his surroundings and sometimes through saying names and the local names of some creatures (names of flowers, birds, animals, etc.).

This shows the knowingly entrance of the surroundings of the poet in his thoughts and imaginations. About this Nima says: "Searching in the words of the villagers, each of the names of the objects, trees, plants, and animals is a blessing, do not be afraid of using them" (Same, P.92).

As an example we take a look at the poem "Darvag"

"My field became dry

Next to neighbor's field
Although they say: "They cry on the near beach

Mourners in the middle of mourners

O, messenger of the cloudy days, Darvag, when is it going to rain?"

On these holdings that are nothing

From inside of my dark hut, with which there is no merriment

And the straw ribs of the room's wall are so dry they're exploding

-Just like the hearts of friends in the absence of friends-

O, messenger of the cloudy days, Darvag, when is it going to rain?

In this poem the emotional situation of the poet gets united with the dark atmosphere of his surroundings in an informal language, and his sufferings are reflected in an individual-peripheral manner; meaning that this poem can go beyond itself and aim the hearts of others and bring to life a kind of sincerity and sympathy because it shows its presence through natural thoughts and feelings and with the surrounding tools and elements" (Same, P.93). In addition, in this poem we face words and concepts that derive from Nima's special environment and before him these words were not used like this. Words like: Darvag (A kind of frog), Koomeh (hut), Keshtgah (field), Keshte hamsayeh (neighbor's field), Sahele nazdik (near beach).

Of other points worth mentioning in Nima's poetry is the presence of sounds of the poet's surroundings in the poem, like the sounds of birds, animals, or objects:

COCKADOODLEDOO…The cock sings

Through the deserted movement of the village

The cock sings

Dook dook dooka…what do you want from me Mr. Tooka (Ortolan) (Chooko Chook)

Or the sounds of Objects:

DING WANG…what a sound is

The bell.

Nima and Symbol

Symbolism with a social and political background is a new subject and it started with Nima's works. But spiritual symbolism has a long history in Persian literature (almost since 5th
In the beginning, Nima also used the old-style simile and had not yet entered the symbolic poetry's field. But later, he turned to symbolic poetry.

"Nima was familiar to French symbolism, especially with Mallarmé's poems, and he gave special value for the symbol in poetry; therefore, he believed: Symbols give depth to the poem, they give expansion, dignity, and make the reader find himself in front of such a greatness" (Same, 118-119).

It should be noted that symbol in Nima's poem is hidden in the poem's totality and not in the individual words. For example, in poems like Manelli, King of Conquest, and The Amen Bird, we recognize the whole collection and story as a symbolic story; we do not introduce the individual words as symbols. Of course what helps shaping this style is Nima's narrative mode of poetry. But after Nima, in most of the Nimaee poets, symbol is in the individual words and it is the word that functions as the symbol. Therefore, it can be concluded that: "The symbolic part of Nima's poetry can be understood as internal symbolism and Nimaee poetry as external symbolism or metaphor" (Same, P.130). Symbols in Nima's poetry are in relation to the reality of the surroundings and the touchable life and feelings, and as the mystics say, belong to the material world, but symbols in old poetry belong to the spiritual world. Nima uses animals and their characteristics as symbol and it does not seem like he has imitated the animal-symbols in old poetry, because there are not much in common between the characteristics of animals in his symbolic poems with those of the old poetry – of course there are some examples, like the cock that is the messenger of dawn and light.

"Some of the animal-symbols that Nima uses in his symbolic poems are taken from his surroundings and fitted in the poems, and some of these animals even the represent the poet and his thoughts and reactions" (Hamidian, 1383, P.152).

"Using symbol, especially using the important elements of nature as symbols, adds to the possibility of language for expressing experiences and the meaning of the poem, and gives depth and simplifies expressing the nature and life inspired concepts and the life through nature's elements. Believing in natural flow of expressing thoughts and also the poem's commitment for talking about social realities, Nima uses symbol not for expressing abstract concepts which are separated from nature and life, but for life's realities and maintaining the natural flow of expressing thoughts in poetical creativity, and by adding the descriptions of the symbols makes analyzing and understanding the poem possible" (Poornamdarian, 1381, P.173). Symbols in poetry must be at consistent service of their purpose. It should be noted that Nima's Symbols –as said before- are humanly symbols and not secrets generated under the pressure of political repression and the ruling people in power: "The language of mystery in Nima's poems, is absolutely humanly rather that political-social. But the language of mystery of the former generation at a major part of recent times, was a language generated under the political pressure of censorship and with the purpose of escaping from it and delivering a message to the reader in a specific social-political text" (Ashoori, 1380, P.130).
Flying of the Birds in Nima's Poetry

The longing for flight is very devastating, especially when man is stuck and is imprisoned and under pressure. Nima has this situation at his time and he is unable to move with all the dams and entanglement tied around his hands and feet. Nima is stuck and imprisoned in the social life which never understood him. He had to deal with eyes and ears that never understood what he said. Therefore, with all these pressures and troubles, we can understand why Nima wishes to "fly" and join the birds. Nima's birds, which are a symbol of the poet, fly alone, although they always think about their fellows.

According to Dr. Taghi Pour Namdarian:

It should be noted that Nima uses birds in his poems as symbols, and it even seems like he has not used the birds in the same way that they have been used in the past as symbols. Because the similarity between the characteristics and the behaviors of the well-known birds in the poems of old symbolic poets is not much, maybe there are only a few exceptions. For example, "The early waking, alarming rooster, that opens the way for destiny seeking travelers by singing and announces the dawn" (Kasraee, 1383, P.135). However, some of the symbols are the innovation of the poet himself. Lots of them are retrieved from the poet's natural and wild surroundings. Like Tooka which is a specifically northern bird and Nima uses it as the symbol for "searching bird that flies at the time of storm and wind in the distressing jungle of trees and branches and the solitude of the roads towards light and persistently knocks his powerful beak on the valves" (Same, P.135).

About the symbolic use of the birds in Nima's poems Dr. Saeed Hamidian says: "The background for the poet's interest in birds are in his new poetry and free verses. With the difference that in free verses, from "Phonix" on, animals are used as important symbols in his symbolic poems and with that change of simile to symbolic poetry, animals will be used in a deeper way and with much more extended characteristic instead of the old clichés" (Hamidian, 1383, P.191).

The majority of the birds used in Nima's poems includes: Tooka, cock, mojassameh bird, vulture, crow, crested bellbird, amen bird, etc. He has sometimes used some birds like dove and ringdove too (This will be discussed further at the criticism section).

The Frequency of the Use of Dove in Nima's Poems

The frequency of using dove in Nima's poems is much less compared to other poets who follow his style, dove and ringdove each has been used only twice in his poems, supposedly, it is because Nima had paid a lot more attention to Tooka because of his environment and the special northern birds. But among these birds, you can find birds like doves which are the symbol of ideals, ambition, and warnings, for example swan and rooster.
Criticism and Analysis of Dove in Nima's Poems

One of the poems in which dove is used a symbol, is the long poem of Serevili House, the author of this paper believes that we cannot understand the words unless we get to know the atmosphere of the poem, especially because Nima's symbols are included in the whole poem and not in the words.

Serevili is the name of a village in Kajour, near Hezarkhal. This word is made up of Seri (house) and Vili (place) and Serevili is a person who lives in this area. Maybe not choosing a name for Serivili is because he wants this person the be the symbol of any villager or any man that can be anywhere and face the deceptions of Satan. What pushes the reader forward in the story in the conversation between Serivili --symbolizes the poet- and Satan who tries to enter the poet's solitude. In the story, Serivili or the poet lives happily in a village. The existence of plants, flowers, birds, etc. makes his house and surroundings beautiful. In a stormy night, the poet is reading poems when Satan comes at his door and asks him to let him enter. The rest is 40 pages of Satan's conversations with Serivili for entering his house and heart. The purpose of the Satan is dragging Serivili to city and the life that Serivili does not like. Satan here can be the symbol of urban life or the modern world.

When the Satan cries:

O! Serivili! The only poet of the nation who fight the tiger
And all have hospitality and honor
Storm made this world horrifying
Every place on it became equal with sorrow
Open the door
Here comes a tires guest from far away
Serivili says:
I'm glad
I laugh to myself at that horrible deceiver.
Why! The people of the far cities
Like
Reclusive people…” (Falaki, Negahi Be Nima, P.75).

And then the poet shows that he knows people and has bitter memories of them:

"…They should remember they are blind people
That never search for a garden…” (Same, P.52).

The poet has compared city to the village which he introduces as the symbol for purity and honesty, and Satan (City) wants to take advantage of Serivili's hospitality and purity and by entering his house (his heart) drag him into evilness (Hamidian, 1383, P.202) In this poem we see the battle between Satan and Serivili "The battle of Serivili and Satan is the battle of freedom and city temptations. This is a destiny that is with him throughout his life and it is like Serivili already knew that Satan is going to finally knock at his door and take him among other people and ruin gardens for him. Serivili says about his childhood:

"…My mother saw me one night
Waking up terrified…” (Pourmandarian, My House Is Cloudy, P.95)

Nima's escape of urbanization, in addition to being caused by his emotional relationship with nature, can be caused by his longing for village's honesty and purity which: "is being destroyed under the machines and deception, imitation and ornament are taking its place" and about his love for village he says:

"…Blessed be there that is my haven
Safe from all the folk of the town
Within, there is neither magnificence nor decor
No pretense, no trick and no ploy
Blessed be that fire of dark nights
Beside the sheep and the mountainside
Blessed be that vivacity and that commotion
That rises in the people from time to time
Blessed be the people of the countryside
Blessed be the simpletons, blessed be…” (Same, P.66)

"Since cities are formed by destroying nature, the poet is the only one who talks about the death of his "mother", escapes from city and its horrid people to the village where man can still have an emotional relationship with nature; but with the development of industry and civilization, even village is not safe from the attack and the mental and material effects of city, and Satan, as a symbol of such a rebellion, does not leave Serivili alone in his safe house. Thus Serivili wants to escape to far jungles, where no destructive man has stepped in yet and become united with nature (Same, P.66) in the poem, in addition to considering Satan as the symbol of city, we can consider it as the internal conflict of the poet. The part of the poet that cannot be seen, the part that can be evil, presented in the form of the symbol of city, which the
poet hates. And that is why the poet finds himself in a state of self-conflict while talking to Satan:

"…O! I now the nature of world and life

I have killed many desires

I live the other kind of life

I escape what I once searched for

I'm at a state in which I fight myself…" (Same, P. 57)

Therefore, it is not odd that his battle with Satan is in fact a battle with his evil soul.

Maneli's poem, considering its symbolic character and what they say, is categorized as symbolism. In addition to Satan that is the symbol of city or the poet's evil part, some other parts like making a storm from a sneeze, and the harmful rain of snivel, and that the morning birds make the destroyed hut again by drawing flowers with their beaks, are all symbolic. Birds in this poem are the symbol of purity, elegance and peak. Dove, ringdove, and Tooka are some of the birds used in it:

"Who doesn't get more upset when he sees

A nest moved by the wind in the village?

Or the feathers and wings and bones of a dove are on the ground

Or when two ringdoves in a silent jungle

Send away

Their chickens

A lonely ringdove watches from the top of a big branch" (Taahbaaz, Complete Collection of Nima's Poems, P.270)

In this poem dove is the symbol of gentleness, purity, peak, connection with ideas and ideals, transcendental, openness and freedom from darkness and destruction.

One of the other poems of Nimain which doves are used symbolically, is the poem Peydar and Shepherd. Nima, the poet of mountains and nature and familiar to all the secrets of hunt and archery, uses his valuable knowledge in the long and precious poem Peydar and Shepherd and has made an everlasting myth. Words, meanings, rhyme and rhythm harmony and accordance give a special color to the words of poets:

"…Elika, a wonderful young shepherd
Unique in archery

His friends called him

The king of archery

Everybody in the village

Had eaten from the food made of his hunts

For hunting chamois

He had a great interest

And except for holding arc

In an imagination, what an imagination

Of aiming a prey

Nothing was in his mind and heart" (Same, P.387)

The rest of the myth goes like this:

Young Elika, one day while looking for his hunted chamois, found a lady who was hurt by his arrow. After the conversation between him and the injured lady, Elika takes her to the village, after her wound is healed, she asks Elika to marry her. After the marriage Elika goes to the jungle for finding plants but neither him nor the woman ever come back and nobody knows where they went and how they lived:

"…The natives in that area

Still have received no news

And no one knows that where

These lovers went really?

Where their dove-like

Nest was made

And how life pasted

For those two lovers, hurt by love…” (Same, P.398)

In this poem dove is the symbol of beloved, kind and true lover, purity, friendship, and honesty. Considering what has been said we realize that dove in Nima's poems is used in a positive way and is the symbol of purity and honesty.
Conclusion

The frequency of using doves in poet's poems, considering their environment and characteristics and their love and interest for these birds is different. Just as Dr. Shafie Kadkani has used this bird, just like Nima, more than other poems because of the love he had for them at childhood. But Nima has paid less attention to this bird because of his poem's atmosphere and the northern birds that flew in his poems.

In the end, it must be noted that dove is one of the birds that is used as a symbol not only in Persian literature, but also world's literature. Therefore, we must know it as a worldwide symbol which has been known to be the symbol for peace and is famous for that.
References


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