

Study of Dramatic Elements in Some of Nimā's Poems

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ABSTRACT

Poem and drama have been accompanied together since the ancient time, because people usually have understood the poem and drama better than other genres. Nimā's poems were not also untouched by the same trend, because the situation which Nimā living in made him compose some dramatic poems. Therefore, this study is to extrapolate the dramatic elements in some of Nimā's poems.

KEYWORDS: drama, poem, poet, Nimā, signs.

INTRODUCTION

Poem and drama have been common among people for long time. In China, drama has provided some songs, conversations, music, movements and dances with some poems. Beizani believes "poem, drama and song have been altogether in the different narrations"(2004:8)¹. The Grecian people also have narrated the epic poems such as Iliad and Odysse in rhapsody(1992:62)². Therefore, It can be said that poem has accompanied other arts including music and drama since the primitive time(1969:366)³.

Iran also has not set apart from these movements, it was Mirazadeh Eshghi who introduced some dramatic poems in Iran which was followed by Nima Yushij in his poems such as Afsāneh and Morgh Amin. Nimā said, declamation and theatre make figure they are to connect both living things and living being. Theatre should be meaningful in our literature. It is important to turn our narrative methods in to the poetical methods(1972:52)⁴.

The main deed of Nimā is association of scene, thing and person⁵. He adds poem should be declamated, he says, declamation has a special language, it means a poet has accepted the narration naturally(Ibid)⁶. Declamation (reading drama) includes the narrative description which is in the service of association and drama.

DISCUSSION

Esslin believes every dramatic text is literature, while it is not performed on the scene, this point is common among the narrative tales, epic poem, and drama. The main point that separates drama from tales is performance. Dickens read some sections of his novels for audiences, it means he performed them, hence they would turn into the drama(1942:35)⁷.

Esslin has applied semiotics of the American Philosopher C.S. Peirce, he has made a useful distinction between three types of sign: the iconic (where sign resembles its referent, e.g. a picture of a ship or a road – sign for falling rocks); the indexical (where the sign is associated, possibly causality, with its referent, e.g. smoke as a sign of fire, or clouds as a sign of rain) and the symbolic (where the sign has an arbitrary relation to its referent, e.g. language(1985:82)⁸.

There are some signs that Esslin called them as signs of drama in literature. The first is "Icon", they are some simple signs that are known easily, like direct picture of subject, for example the sound of horn in the scene is an example of it in the real world⁹. In fact, Image icons in drama, because audience are able to associate the objects. Image is the picture in mind or the psychological effect of experienced sense minus the same object, while it has personalized, this process is called image especially in the poem(1988:22)¹⁰.

Another Kind of Icons is the sound signs like onomatopoeia, such signs concern drama in the poems like mer, mer, hiss etc. (2004: 34)¹¹.

The second kind of dramatic signs are addressee sings. They are some linguistic signs to transfer concepts through per nouns such as "I" and "You", or the adverbs like "here" and "there"(1980:26)¹².

The third line of dramatic signs are symbols, in which there are no organic relations between symbols and the signified things¹³. For Nimā, such signs are immortal, valued (2004:32)¹⁴.

Nimā's poems were composed in the way that the reader wont signify the signs in Nima's poems easily. IN order to explore Nima's concepts in his poems, the reader should find Nima's signs in the signified world of outside his poem. There are many potential signs in his poems, and the signified also thoughtful, it is the reader's duty to find the suitable sign and signified in order to explore Nimā's latent concepts. The process of signification shows the different signs, a chain of signs. A clever reader is able to activate these signs in order to

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find the main concept.(2010: 56)¹⁵Therefore, a poem has been weaved together by some unconscious connections.

Analyzing Some of Nima's poems

Nimā is an honest poet, he searches truth, he is sensitive to his society and his environment. These are some factors that make him sensitive including poverty, misery, unrighteousness, unfair, hypocrisy. Some of contemporary Nimā's poets made him believe as friends, they were hypo critic(Ibid)¹⁶. Such conditions made Nimā compose some objective, dramatic poems which were difficult to be understood, because he were doubtful about his contemporary poets. In one of his poems he says: It was left from far nights/ the stones of a small stove/ In which there is some cold ash ... Alakh (2006:46)¹⁷.

These lines are simple picture of people's sighs, moaning, and grief in Nimā's society. Nimā illustrates grief in the same poem. Regarding Esslin's sayings.

Such signs are icons, because Nimā has used the natural elements to illustrate the misery of people in his society, he does not deserve the direct explanations of events. In his another poem, he says: he should do any deed/ He should make a mortal spark/ to a dancing flame/ from the same flame makes a person Warm/ Or to burn a heart/ In the dust of my miserable reflections/ there is the design of a picture/ A story originates from pain(Ibid)¹⁸. The words such as "cold", "store", "flame", "design", "burn" and "pain" etc concern a gloomy picture in the same poem, it shows the disappointed people of Nimā's society(1994: 18)¹⁹. Such words remind Esslin's dramatic elements of figurative signs, because these words illustrate the picture of Nimā's society indirectly. Besides, the work "Alakh" can be classified as onomatopoeically signs, because it is sound image, and it belongs to Icon in dramatic elements.

In his other poem which is called "Night-guard", Nimā describes a poor man who should take care of the rice field against animals. There is some insects biting him and he can hear the howling of wolves which is terrifying. His children are hungry in his cottage waiting for him. He's tempted several times to leave to his cottage and is children, such temptations cause his dramatic monologue and internal conflict. In the same poem, Nimā describes the silence of rice field so blurring that it illustrates the silence of poor people in Nimā's society. People of Nimā's society has kept silent against the dominating power which here take into the form of the howling of wolves or the insects biting him, then he says: he thinks/ like a bird which wants to fly/ In order to pick some grinds/ He calls his children(Ibid)²⁰.

As it was seen, thoughts which are subjective turn into the objective thing's like a bird which likes to pick up some grand's for his children. While he arrives the cottage finds his children hungry(2002:45)²¹.

In the following lines, Nimā says: He hits a horn/ Or a drum, or a wood/ In such dark terrible night/ There is no sound other than that of his/ There is dominating fear, and everything is dominated by it²². Akhavan Sāles believes the poem is objective description, but it seems subjective in the first sight(1978:280)²³.

In fact, the sound of horn, drum and wood produce some movements in the poem, they can be the dramatic symbols as Esslin had said before. Then Nimā says: It is going a spindle, it is a body/ It is passing a shade, it is a boar/ He is tired and sleepy/ He says aside every time/ It is long, warm, and harmful night(Ibid)²⁴. In fact, the night guards the candid of a human being living in the colonized society. He should be a watch dog in order to save himself against the hidden and unhidden enemies. He should take care of his children, his relatives. Such human being is poet himself, and he's composed such poem in order to sympathy with his people and his society indirectly.

He's illustrated the movements in the night. He's described the unrecognized movements in the terrifying night. They resemble to sprinkle or a shade containing the dramatic elements in Nimā's poem. They are dramatic symbols of night in Nimā's society, they extrapolating the fearful society of Nimā.

Usually, there may be haunted a world behind every word of a poem, however such words would be common for example the word "night" has a common application, but it can be placed in another situation in order to associate something else. While Nimā says:

It is night/ With it, the world is a corpse in a grave(Ibid)²⁵. Here, the word, "night" is not the common word anymore. It concerns both spiritual and physical views. In physical view, night turns into a corpse and in the spiritual and psychological view, it is the gloomy condition in the society, hence the poet illustrates the dominating power in the society by natural elements like night of corpse(2001:37)²⁶. The same method is also dramatic.

In the other collection called "Nāghoos", he opens his poem saying: "sing with me, O co-traveler/ The dark road is struggling with my feet/ The road is polluted by water and mud/ It abounded with stony rocks/ But I step in my own road by the eyes of my feet/ While the world is moving, everybody goes on his own way(Ibid)²⁷ in these lines, the colonized society reveals in words such as "dark road", "stony rocks", "struggling", etc, the poet is goer in his way. He has associated the difficult life by these natural elements, he has concerned the dramatic signs, because he knows he can influence the readers greater than the direct description, and he makes his work immortal. The same goer turns into a traveler in his other poem called "Night all night", it is traveler waiting for caravan, he says: sleep is broken in my eyes all nights/ I wait for a bell of caravan/ I accompany my

fellows/ with my semi-a lived sound(Ibid)²⁸. Here, the poet is so confused by his society that he's not slept for a long time, he searches any way to escape from such condition which resembling to night. He waits for a caravan to accompany his fellows in their opera but his sound is semi-alive. The picture that Nimā has created abounded with drama.

It is undoubting that a poem originates from words, while, the words also take a new life in the poem, it means the interrelations between words in the same poem making the new conceptions and new pictures look at this poem called "There's night" by Nimā, he says, with long, warm desert/ Resembling to a dead in a tight grave/ Resembling to my burned heart(Ibid)²⁹. "Long desert" associates a death in his grave. Regarding the words such as "Warm and tight" "body and grave", he defamiliarizes the previous conceptions into new one(2001,65).³⁰

There is a new relations among the words such as "desert", "dead" and "heart", the new relations which have appeared after composing the poem, there is no logical relations between them, but their collaborations and their neighboring of these words make the innovative conceptions. In such condition a poet resembles to a scientist in order to make the new connections between two or more things, because there is no logical connections between desert and dead, or between desert and heart, and it is a poet's duty to explore them. The innovative connections among natural objects in the different situation create the new meanings, hence the marriage between the words "desert" and "dead" are not common any more, instead they make the independent meanings which so interconnect with each other that one of them won't come to be known without another. For example the word such as "desert" takes the new, meaningful sense and it will live in the new situation among other words(2001,34)³¹. Therefore, it is conceived that Nimā's poem is a dramatic picture of society which he lives in.

In his other poem called "Vāy on me" he says: where can I hang my old gown on this dark night?/ In order to pull out the poisonous arrow/ of my painful heart,/ Vāy on me(Ibid)³². As it was seen the new concepts have appeared, he illustrates the terrible condition in his society as a dark night which the poet intends to hang his old gown on it. In fact, Nimā has made resemblance between night and hat-rack, because he is tried, he is going to pull out the toxic arrows of his bloody heart, but there is no hat-rock or any person whom the poet relies on him, therefore, the poet repeats "Vāy on me", the word "Vāy" is onomatopoeia. In other words, Nimā has applied both "Icons" and "symbolic signs". By describing the night and old gown, he has used "Icons" which are dramatic, besides the movement of poet in hanging his old gown can be the other element. And while he shouts "Vāy on me", he applied Icons.

In his other poem called "snow" he described a semi-dark down. He looked at the walls of room which were made of yellow reeds, while the red sun was blowing upon them. It is morning and sun is rising, so it becomes visible why the reeds seemed red. In fact, the yellow reed walls which have turned into red are the signs, the symbols. It is winter in outdoor and snow has wearied the windows of room. Nima has expressed a political event by this poem, he has associated communism revolution of China, and the changing color of yellow into red. Nima has illustrated the indexical sign in the poem. Marcant has referred to the same fact in his book, he asked if yellows have turned into red after morning?(1964,23)³³

Some natural events illustrated a political movement. It is poet's duty to find some deep concepts in the nature. He has associated a real event by indexical signs, such as rising up of sun. He has chosen a pictorial, dramatic scene to associate an objective fact in his society. Nima has introduced his poem in a cottage which is limited from outside news, there is only a brim of light that has come to the cottage from slots of windows(2010, 65).³⁴ The dramatic scene that Nima has illustrated showed the people of his society in the same cottage, they were abandoned from outside world and news.

In his other poem called "The Tale Which Is Not New", he has expressed sea and the waves while it is dark blue. There are some wrinkles in the sea. It is sea which narrates a story which is not new, this coming and passing is the sea tale. In the second stanza, there is a clear picture of such coming and passing. An old nut grows green, but suddenly, it becomes dried, because there is no water and wind makes it bared. In this picture, such bringing and taking are also visible. In this picture, Nima has applied some indexical signs, he associated passing of time by nature. By reading these lines, the reader sympathies with nature so much that he is in. In fact, Nima has expressed this fact that time is out of joint, it is passing. Passing time is both subject of creation and fall, therefore it is not a new tale.

CONCLUSION

Poem and drama have been always together since before. The poets usually concern the dramatic elements in their poems. Nimā's poems also have not separated of such dramatic elements including figurative signs, symbolic signs, and linguistic signs. They have been explained in details before. Any way the poets like Nimā tries to sympathy people in their society by composing the dramatic poems. Because the dramatic poems are the other method in the objective definition, since Nimā was living in the colonized society, and the poets, and authors can't express their ideas directly. On the other hand, they like to sympathy with their people and this

way of objective, dramatic description is the innovative method to concern people in their society.

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