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Emanation of Formalistic Criticism Components in Nima Yushigs' "Khabe Zemestani"

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Abstract

Formalism is an approach and critical theory in which, form and structure are its essential elements of aesthetic considerations. Coleridge believes that form is a function of considered thoughts in poetry. From his point of view, form is achieved from inside the poem and by its' subject necessity. Nima abstains to directly explain his thoughts and emotions in "Khabe Zemestani" poem and symbolically proceeds to state his status and social events. The purpose of this article is the formalistic analysis of "Khabe Zemestani" poem from Nima Yushige. The issue of this paper is to explain the meaning and content of the poem "Khabe Zemestani" in the form and structure way, which has been done in library and content analysis method. The result of this analysis indicates that the most important motif in this poem is based on contrasts between "life and death", "sleep and wakefulness" and "neglect and soberness". Therefore, the main act of poem is based on divergence. In fact, contradictions, paradoxes and symbols in the poetry of Nima, have portrayed the main characters' condition and the social palpitation of his era with the help of nature elements.

Keywords: New criticism, Khabe Zemestani, Content, Form.

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Introduction

The first signs of Russian Formalism movement were revealed in 1914. Alexander Putebnia, talks about the importance of vocabulary liberation from the domination of ideas, in works such as "lessons on literary theory and theoretical issues of art psychology". He knows the poetic and literary value of language as "symbolism of language". As is well known, the first document of Russian Formalism is the treatise of Victor Sheklofski entitled "the resurrection of word" that was published in 1914 (Ahmadi, 1384: 38-40).

The "New Criticism" emerged in the decades 1930-1940, in the United States. In England "A. I. Richards" and "William Ampsen", have carried out some works in this respect. The focus in New Criticism was on the unity and integrity of literary works. From the new critics' viewpoint, those such as "Clint Brooks", "John Crowe Ransom" and "W. K. Wimsat", the duty of criticism was to elucidate the unique artistic works. New Criticism was after showing the contribution of each poetic element in terms of form, in a unified structure, by putting issues such as: ambiguity, paradox, irony, effects of hidden meaning and poetic imagery in its focus of attention. (Culler, 1385: 163-164).

Wimsat believed that the authors' intention does not determine the meaning, or is not a criterion to talk about the impact of the text he has written. A literary critic should not try to discover the authors' intention, as it can never be determined with certainty. In fact, the effort to discover the intentions of writers who have often died more resembles a historical research and cannot be regarded as literary criticism (Payandeh, 1385: 20-22).

Among all the romantic poets, Coleridge, the main theorist of this view, believed that form is a function of the expressed thoughts in poetry that comes from its images. He believed in an inseparable link between the parts of a work and its whole thing. He compares the "organic form" with what he calls "mechanical form" and says: whenever the form of a poem does not arise from its features and is a predetermined form which the poet applies only in its work, the result will be a mechanical form. He believes that the organic form is not imposed to the poem from outside, but it comes from inside of the poem and the requirements of its content. Formalists, under the influence of this argument about the organic unity of poem, concluded that if the form comes from the inside of a poem, then inevitably, for criticizing it, only the same poem should be criticized by its internal logic; thus, the historical and social considerations, as well as information about the biography of poet and resources such as these, will not have a major role in the form review, because all of these are considered to be "objectives" which do not have a direct relationship with the form of poem (Payandeh, 1382: 191-192).

Russian formalists, by changing the line of attention from author to verbal arrangements claimed that "arrangement is the lone hero of literature". Formalism is an approach and a critical theory in which form and structure are the fundamental elements of aesthetic considerations and content is considered a subordinate to the form (Green and Lebihan, 1383: 208).

Main Idea:

This article attempts to readout the form and structure of the poem "winter sleep" according to the formalist theory. This poem is composed of five stanza which according to its circular form, a link has been established between the beginning and end of the poem. The sequence in this poem is in such a way that the poet in the first stanza, which means from "embraced his broken-like head with his wings" to "and he is left naked with miserable feathers and cold feet", has first described the present condition of "I narrator". Then in the second stanza, "skin wants to tear up the impatient body" to "may be ashes have been his bed", he has established a compilation of what is imposed to this "I", and the prevailing condition in society. So that he knows his current situation is the result of the imposed conditions around him. In the third stanza "nobody knows the end of these days" to "intelligence will sit down coldly", using words and verbs such as "nobody, which wings, going towards where, nobody sees", the use of the letter indefinite "a" or "an" in the words "fear, improper and intelligence", has caused ambiguity and depicts a situation which is associated with a suspension.

In fact, the created situation is in accordance with contradictions that the poet has laid the foundation of his work on it. Because the existent of contrast, prevents the achievement of a definite and irreversible decline result. The presence of this stanza is such that can be counted as the scale of other stanzas. Besides having more ambiguity, other stanzas are also placed under their domination and have fueled the existent stress in poetry that is the most central concepts in formalist criticism. "According to the reasoning of formalist theorists, the real world is filled with a variety of stress and life has a chaotic routine. In the face of this chaotic truth, poetry is a coherent generality. Poetry creates confrontation, tension and consensus in heart and is an alternative to the real stressful world", (Payandeh, 1385: 44-47). As is clear from the sequence of other stanzas, the poet is after transferring the dominant conditions from the inside out. The contrast in the fourth stanza "but with his quiet impression" to "however, there is no nerve conscious inside him", tells the intellectual conflict of the main character and everything that is the basis of creating this tension in poem. On one side, the opposition between "cold and hot, winter and spring" is the evidence that confirms this. On the other side, describes the power of "I narrator" which is always surrounded in the first stanzas and is

under the influence of the imposed conditions from outside. In this stanza the poet has taken a further step to expand its surrounding area than other stanzas, by using exclamation mark and including an address next to "I, sufferer". This means that in addition to the link between "I narrator" and the social conditions, it adds a kind of address. The last stanza "embraced his broken-like head with his wings" to "in the world between death and life", that is the poets' return to the first stanza and "I, narrator", is the highlight of the main tension of the poem. Because it is placed in a process that is contrary to what was said in the middle stanzas and it has come out of that expansion, which is in line with the contradictions dominated the poem. This is an indicative of a narrative being surrounded in a situation that is induced to him from outside, that despite his desire to get rid of it, it would not be possible. So, given that poetry has a circular mode, the beginning and end stanza expresses a same concept and is associated with a negative and disappointing mental state. This means that it is suggesting the audience to overcome the spirit of despair and falling away of the desired society given the dominant circumstances. Although there are streaks of hope and improvement of peoples' lives seen, relying on the evidences available in the middle stanzas of the poem, but this circular mode has surrounded the living and ideal world of the poems' main character in an unpleasant manner and against the will of the poet.

The narrator in this poem is third person singular and an omniscient and only one voice reports a slice of the main characters' life in the form of a symbolic bird. Repeated images of appearance, his personality features and expressing symbols such as "winter" and "spring", is an indication of the main characters' social conditions. In particular, the description of his appearance makes the reader sensitive to the situation of individuals and society. On the other hand, due to the abundant use of the pronoun "he", a kind of isolation from the speaker is inspired to others. Parts of the poem that highlights the narrators' isolation in society are as follows: "embraced his broken-like head with his wings/ air didn't help him/ sun hasn't run towards him with warm kisses even as a breath/ and he is remained with a bared body and miserable feather and cold feet / perhaps a disappointed living / sun hasn't reached him hopeful with laughter even as a breath" (Nima, 1375:295-297).

Coleridge knows the form of the poem as a result of an organic link between part and whole. From his point of view, sectors and different elements of each poem are created in accordance with the content of the poem and will get suitable to it. The function of these components is perfectly coordinated with each other. As a result of this function, poem becomes coherent. The job of a literary critic is discovering this coherence or the organic unity of components in poetry (Payandeh, 1385:48). The inseparable link between the components of this poem, relying on logical sequence, suggests a stabilized organic unity. Words of this poem are

examined in two different levels: A) words that belong to one semantic field such as: "head and wing"; "air, sunshine and breath"; "blur and dusty"; "sharp fly, golden wing and feather"; "bare body, miserable feather, cold feet"; "fire and ashes" and "ashes and bed". From the presence of these words in the context of poem, two types of propositions can be perceived. One of them has positive and the other negative emotional charge, which have a worthy role in induction of concepts and portray of the main character and people. B) Words that do not belong to one semantic field and in terms of quantity, the number of them are more than the words in A, and are in opposition to each other, such as: "life and death"; "syrup and poison"; "animated and frustrated"; "traceless and with trace"; "misplace, intelligent"; "hot and cold"; "stand up and sit down"; "inconsistency and consistency"; "winter and spring"; "day and night"; "dead and alive" and "sleep and awake".

According to what was mentioned earlier, the most central concepts in formalist criticism, is the concept of "tension". Therefore, the mentioned words are propositions that are not only playing an important role in explaining the organic unity and the solidarity of poem, but also explain the concept of "tension" in society with their contrast, and reveal the negative emotional charge towards life and social conditions by the poems' character. Thereby, the phrase: "showing his warm inside as cold", in the verse "showing his warm inside as cold with his wings is an inconsistency secret ", reveals the inward and outward concept by stating a paradox. Since "wing" is normally the means for flying and naturally should be smooth but there can be seen an inconsistency and contradiction in its concept. Likewise, the paradox between the "misplace stands up warmly", "intelligence sits down coldly" as well as having a hidden meaning in part of the poem, the contrast between "stand up" and "sit down" and "hot" and "cold", has increased the artistic motivation of poem. "Hence, what distinguish the poetry language from non-poetic language are these contrasts and tensions that turn the form of the poem into a structured totality." (Payande, 1385:49). Also, the collocation of words such as: "air, sun, breath and hot ray", and their suitability with the word "day", has made the horizontal link of the poem more beautiful. In addition, the appropriateness of the term "silent" with "night and discouraged" have a vital role in showing the regrettable space of society.

The opening verse of this poem "embraced his broken-like head with his wings", is a bird in appearance and in reality, it is a symbol of a man who is forced into exile. The symbol of negation "no", has portrayed the negative conditions dominated on the main character and society on the vertical axis of poem. In contrast, the term "spring" is the symbol of recovery of society. This contrast fits with the word "winter" that is the main focus of the poem. In the word "broken-like head", there is also a simile used. "Analogy is the selection of two signs

from paradigmatic axis according to "similarity" and the combination of them on the syntagmatic axis. Using point of similarity and likened particles on the syntagmatic axis adds to the explanation of this function." (Safavi, 1390:128). In hemistiches like "embraced his broken-like head with his wings/ /like a dead person/ has fallen into sleep but/ laughs at the faces of this slept group who are only looking awake" (Nima, 1375:295-297). The change of tenor or vehicle to what is called subjective, loses its effectiveness in the automatize language and becomes specifically for the language of poetry, and this is because the signified is getting far from objective reference.

The likened particle that is "like", in addition to similarity, evokes the contrast and artificialness of the wakefulness of this slept group.

"Dream", the main element of this poem, is expressed by two general and fundamental meaning: one in the meaning of real and the other in the meanings of virtual and allegorical. This word has been repeated ten times along the poem, in addition to the title of the poem, which three of them are the dream of the main character that is described by the narrator:

"Dreams the life/ in the world between death and life/ dreams that he has closed his golden wings and feathers/ he dreams that (what an annoying dream) an ugly bird with its infected tip/ has a struggle to take him up/ and he is remained with a bared body and miserable feather and cold feet/ skin wants to tear up the impatient body (Nima, 1375:295-296).

The main character of the poem, dreams the world of life of which he is eager and willing, in a limbo world. The world between death and life that expresses a world without fixed conditions. The existing contrast in poem informs about precarious conditions and without stability. In a sense, it shows an image of the situation of a society that has surrounded his ideal society inside it. It can also be noted in another context, which explains the contrast of the poets' expectation of a favorable life with the prevailing situation in society, and the main action of the poem is as well based on this: "but it is with his quiet nature/ lives expectation" (Nima, 1375:296). The quiet nature is in opposition to hoping to achieve an ideal society. Now to find the meanings of what he sees in dream, we should concentrate on the signs arises of those meanings in the poem. It means by relying on the outside signs, his dream can find meaning. Freud believed that "Dreams are nothing but ways of thought. It is the function of dream that makes that form. We can say that this function is the only essence of dream and even in this case, dream is just like writing; its function is to attempt to find its meanings and these would not be known unless its innumerable codes are understood and the way of knowing these codes is nothing but through semiotics (Ahmadi, 1384: 512).

In interpretation of dreams, Freud quoted from Grouepoh saying that there can be three different kinds of interpretation: 1) Direct predictions that come in the dream. 2) Pre-seeing some events that come in the next dreams. 3) "Indirect" or symbolic dreams. Freud knows the third kind important; and thinks that in this group, because the dream itself is incomprehensible, it should be replaced by something that is clear and knowable (ibid, 513). According to this theory, the dream of this poem is of the third kind that means indirect or symbolic dream, which the content of dream can be realized by replacing the order of signs. Now, the signs in the text, which help the audience to understand the dream, and inspire the audience, the conditions of society more clearly, are as follows: "embraced his broken-like head with his wings/ air didn't help him/ sun hasn't run towards him with warm kisses even as a breath / life in its not refreshing toxins and ..." (Nima, 1375:295).

Since dream is nothing but ways of thoughts, here too we can conclude that what the main character has seen in his dream and described it, was nothing but his thoughts toward the prevailed conditions in the society. "Every dream relates to the dreamer and its meaning is explained and changed according to the mental state of the dreamer" (Ibid, 514). Therefore, the connotation of all he sees in dream is negative and leads to his annoyance. Because the conditions prevailing in the society has beat him and brought dissatisfaction for him. Now the strict evidences that reflect the prevailing conditions of him are as follows: "dreams that he has closed his golden wings and feathers/ he dreams that (what an annoying dream) an ugly bird with its infected tip/ has a struggle to take him up ..." (Nima, 1375:296).

Another point is inspiring uncertainty to the audience: "Nobody knows when these days end/ which wing will fly to what extent and to where / nobody sees" (Ibid). Ambiguity unlike equivocate, is brought up usually out of intralinguistic and extralinguistic context, and is resolved within its usage context. So, ambiguity can only be discussed theoretically and as it can cause a disruption in communication, it will be resolved by the speaker or the listener (Safavi, 1390:210-211). The words and compounds such as: "gone with many, how traceless he is, no one, no one knows and sees and ...", are of a series in the context that are effective in changing the meaning. The collocation of creative units of the sentence forming groups is in a way that a particular name and place is not specified. All are emphasis to the presence of ambiguity. From the main characters' point of view, future is not predictable. The collocation of words on the vertical axis, expresses a kind of covered truth and ambiguity in the context.

The authors of the scientific and information texts try hard to avoid ambiguity and multiple meanings. Therefore, direct and lexical meanings in the language they use, prevents connotation and secondary implications. But the creator of a literary work purposely chooses a language that is full of ambiguities, multiple meanings and semantic shades; because he is

not after transferring information, but he wants to image the human emotions and experiences. Since emotions and human experiences lack the strict and clear feature of scientific facts, formulations and the language of science cannot be used to express those emotions and experiences, and therefore the poets' language has an emotional and implication charge (Payandeh, 1385:202). The thing that is deep, it is ambiguous. The depth of objects is nothing but ambiguity. The outlet for an artist is in this area. This area makes a real artist eager for more. People show more interest in the artworks or poems that are ambiguous in some points and can have different descriptions and interpretations" (Azimi, 1387:477-488).

One of the most important points about the form of literary expressions that were brought up by formalists is the concept of "defamiliarization". In the works of Sheklofski, defamiliarization has been used in two senses; first refers to a method in writing which consciously or unconsciously, can be found in any great literary work, and even sometimes is the dominant form of expression. In literary theory, this concept has root in an old debate about the use of elements and metaphor in literary texts and poetry. The metaphorical use of words makes the mind realize a new meaning, and familiar meanings become unimportant and disappear. The second meaning of defamiliarization in the works of Sheklofski is a broader sense and consists of all the techniques and methods which the author consciously seeks to profit from them, to "show the world of text as foreign in front of the eyes of audiences" (Bratnes, 1387: 47-48). The term "bravo" is a word that has been used in contradiction of its original meaning and despite its positive connotation, it has come with a negative connotation as well in front of doing something wrong: "jumping before him, given heart to two different places, and people praise them".

Another element that should be considered in the formalistic critic of poetry is the pseudo statements. "Pseudo statement is the kind of word that is simply justified by its influence in the creation of motivations and attitudes, and disciplines them. Thus, the poetic statements should not be tested by beliefs that are suitable for scientific text statements. If the reader, reads the poetry with such a view, then will not be surprised from "paradoxes" (Payandeh, 1385:200).

Metaphor is the most excellent simile. In such circumstances, according to "semantic meaning" a sign is chosen instead of another sign from the paradigmatic axis and is placed on the syntagmatic axis (Ibid, 133). Words and compounds such as "sun, two different places, bird, forehead of day and night, air and ...", have provided the semantic meaning of words on the syntagmatic axis, explicit metaphor and human thought in the following verses: " sun hasn't run towards him with warm kisses even as a breath/ given heart to two different places/ with the infected tip of an ugly bird/ he is giving the hot ray from hand to hand and is closing

it on the forehead of the discouraged day and night / air didn't help him" (Nima, 1375: 295-297).

Among the features that can be mentioned in the poems of Nima, are the lingual possessions of his poems that "particular use of verbs" is an example of it. "Some of the verbs in Nima's poems are not expressed in its common use and is made by him. He uses these applications on awareness and knows that they may contradict grammatical rules. He believes that certain language rules have been created by the power of use. As a result, instead of the simple verbs or common compound verbs, he makes new compound verbs or verbal phrases (Poornamdarian, 1381: 147-148).

The collocation of words, in this example: "has a struggle to take him up/ and he is left with a naked body and miserable feather and cold feet ", the compound verb "has a struggle" instead of "struggling" and "take up" instead of "pick up" (Dehkhoda, following this word), has disturbed the semantic meaning prevailing the normal language and has created a new verb by deviation in the deep structure. The verb "take" is of poetic art creation which with dual indication of "picking up" and "saving" in the linguistic context has brought ambiguity to mind. Also, placing the verb "having struggle" next to the short descriptive phrases that are used in a way that they are related to each other, in addition to creating a kind of miracle, it inspires the audience a state of impatience and in the words of Nima, struggling for doing a work. So that it intends to do it without the least hesitation. In this way, the presence of simple and compound verbs has taken an important role in fulfilling the concept of poem: "his heart gets darkness from this dream", the verb "gets" instead of "becomes" and "darkness" instead of "dark". It seems that this type of use was already popular in Persian language and today is dead in syntactic structures and is included as part of archaism deviation.

In the verse "but the lives expectation is with his quiet nature ", replacing "be the eyes" instead of "expectation", while inspiring the original meaning and syntactic deviation, it induces a sense of waiting that will be ended soon.

Another way through which Nima highlights his poetic language is avoiding the morphology rules of normal language. The word "two places" in the compound "given heart to two different places" with deviation from the normal language, in addition to lexical deviation, has made the metaphorical readings possible. The roughness of linguistic eloquence which are almost nonexistent in Nima's classical poems, are occasionally seen in semi classical poems. In free poems which the poet is also free from the shackles of equal metrical of verses and the discipline of rhyming, it is wondering that it becomes more absorbing. (Taahbaz, 1375).

The other linguistic possessions of Nima's poetry is "spacing between adjective and the noun substantive, through singular pronoun". "Parts of modernizing the language relates to increasing rules for language which requires the withdrawal of some language rules, which can be accounted into the area of conjugation. Due to repetition, it can be considered as the style characteristics of Nima's free poetry language. The common rule in Persian grammar is that in continuous adjectives, an additional Kasre (the vowel sound – in Persian coming below a letter) connects noun substantive to adjective and in successive adjectives "Kasre" or "and" joins adjectives noun substantive. However, it is not common to have other words between adjective and noun substantive (Poornamdarian, 1381:140-142).

Avoiding the language rules in the verse: "a sharp fly bird was in a heavy winter-like sleep" is created by changing and replacing the components of sentence which is done for the necessity of rhythm and rhetorical aims and so results in syntactic deviation. In the phrase: "heavy winter-like sleep", the poet has managed to distinguish his way of expression from the normal language by avoiding the syntactic rules of language, with changing the place of adjective and noun substantive and replacing the components of sentence and placing the connected pronoun between noun substantive and adjective (Safavi, 1390:54).

One of the features of Nima's poetry is that he deviates from grammatical structure of the language rules and creates new combinations. For example, the composition "winter days", has brought two kinds of deviation in syntactic language rules:

- 1- Connection of singular joined pronoun to noun substantive and removing the Kasre between noun substantive and adjective.
- 2- With changing the plural sign "s" to "that" in words such as "days".

In some cases, he adds rules to the normal language rules to benefit extraregularity: "showing his warm inside as cold with his wings is an inconsistency secret ". The combination of "showing cold" is the compound apocopate nominative adjective which the word "decorate" is essentially coming from the infinitive of decorating and it seems this combination is unprecedented in classical literature.

The negative construction prefixes in words like: "horrible, different, disappointed, misplace, inconsistency/ no air, no breath, does not know, not being, does not seek, no nerve/impatient, without sign, dim", reveal the space and prevailing negative feeling throughout the poem. Although in the end of the poem, the point of hope gets to its highest point but will then decline as if this winter dream should still continue to survive.

Another element that usually plays a worthy role in reviewing the organic unity of a work is the music of poetry. "Each poem is a speech that necessitates the relationship between the

sound that exists and the sound that comes and the sound that should come. In fact, the music of poetry manifests itself in the reading quality of poem and nothing else (Shafiee Kadkani, 1379:439). Each poem must have a strong connection from inside, meaning that on other side of musical unity and physical characteristics, an organic unity between meanings and experiences that make up the components of a poem should be established. The harmony and proportion established in the inner structure of a Nima-style poem, keep it away from burbling and combining the moments that are far from each other (Azimi, 1387:135). Poem shows the relationship between elements and the music used in them according to a close reading. The presence of long vowels in words like: "wing, sharp fly, golden wings and feathers, air, enthusiasms", in addition to being a factor associated with the concept of high point and height and fly in the mind of the audience, it inspires the lack of movement and stagnation in the built space in the context of the poem. In words: "may be ashes have been his bed", the presence of consonant "s" and "sh" that "are of such fricative or continuous consonants" (Bagheri, 1383:107), in addition to establishing a certain proportion in inspiring silence and coldness prevailing the mood of the poem, it has put it synonymous with the concept of "intelligence will sit cool".

Also the phrase "not angry with the heavy winter sleep", evokes silence in the reader's mind, while being proportionate to coldness and winter and has a proportion to the title of the poem as well. The consonant "n" in the verse "after the cold days of winter, spring will arrive", is also reminiscent of languish and lethargy resulting from the main character's situation which will change with the coming of spring. In the verse "skin wants to tear up the impatient body", the alliteration of "B" and being placed beside the consonant "T" that are included as affricate consonants, "do not have the ability to extent and long pronunciation that are called "spontaneous" or "cut" consonants (Bagheri, 1383:107). Thus, according to this interpretation, it evokes the image of discontinuity of oppression in society.

The long vowels of "a" in the phrase "which wing will fly to what extent and to where", evokes the image of flying in the vast sky in mind. The majority of words used in the case of "he is giving the hot ray from hand to hand and is closing it on the forehead of the discouraged day and night", are either ended with long vowel or short and the sound of words is in such a way that reads the phrase without the least pause. This connection and succession between words evokes an image of the length of hot ray and union and solidarity, which is discouraged as opposed to the shortness of day and night. On the other hand, since this verse is the longest one of this poem, it can be inferred that hope will conquer despair. But the ruling force has caused to achieve a reversed result.

The shortness of the poem's half verses is an emphasis on the theme of the shortness of repression and oppression period. The title of the poem "winter sleep" also confirms this. But since poem has a rotational mode, which means repeating the beginning at the end, despair is counted as the dominant element on hope and outshines life.

One of the roles of rhyme in poetry is absorbing words and sounds which have similarities and this is a general law throughout the versified literary works of the masters of Persian poetry (Shafiee Kadkani, 1379:437). Also in the discussed poem, most rhymes are associated with a contrast. Especially in the main rhyme of the poem which means "winter and life" which its repetition represents an emphasis on the paradox in poem. On the other hand, a kind of organic unity can be seen in the rhymes. Other rhymes used in the poem are as follows:

Drawn, given, run/ winter, life/he may enjoy, not refreshing, his feathers/ on his feet, they have to/ annoying, place/impatient, sleep / time, fail / unseen, show / ash, bed / does not know, is, does not see, arise, stand up, sit down / he is, is / lives, psychics / winter, spring / world, guess / closes, laughs / awake, alert / drawn, given, arrived / winter, life"

Conclusion

This poem has a theme based on a kind of contradiction and contrast and is a report on the social condition of the poets' era. It expresses subtle semantic layers throughout the poem with special thoughtfulness and discerning, along with symbolic quality. For explaining this theme, poet connects the natural elements with his poem to bring the concepts of his poem into mind. In this poem, nothing will take place absolutely and the atmosphere of the poem is depicted in a transitory form. This is in a way that on one hand, the words that are in opposition to each other, is a turning point on this issue that winter and the prevailing languish on a seemingly peaceful society will end at a time and spring will blow on it. But the circular mode of the poem contradicts this certainty and it seems that despair will overcome eventually.

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