

Analytic study of some poems of Amir Hushang Ebtehaj compared with major poems of Manuchehr Atashi

Fatemeh Taheri¹, Fatemh Hajirahimi^{2*}

¹Assistant Professor, Payam Noor University of Kashan; ²Graduate Masters of Persian Language and Literature, University Payame Noor.

*E-mail: f.hajirahimi2016@gmail.com

Tel:+98 09126521047

Abstract

The present study was conducted to carry out an analytic study of some poems of Amir Hushang Ebtehaj compared with major poems of Manuchehr Atashi. To this end some verses from the poem books of Hushang Ebtehaj and Manuchehr Atashi were extracted and then they were analyzed and explicated respectively. The major findings of the study show that the aforementioned poets are among the contemporary stylistic and movement maker poets who have created artistic works in both areas of traditional and modern poetry styles and have special linguistic structure and modern imaging. Atashi and Ebtehaj fell in love with Nima School and first they write their poems in accord with Nima's poetry and in line with him. This significance started from before the revolution and just from the beginning of the contemporary era and has continued up to now. The elements of nature in the poetry of Atashi and Ebtehaj are among the most significant raw materials to make images. The main difference between the linguistic mechanism of the traditional poetry of Atashi and Ebtehaj is that the poetry image in Ebtehaj's works is not quite various and this feature has lead to the 'univocal' quality of the poetry. While Atashi in modern poetry tries to go beyond the transference of meaning and create a new world of words, sounds and colors and create the 'polysemy' language in his poetry.

Keywords: Hushang Ebtehaj, Manuchehr Atashi, Style, imagination, content, imagery.

Introduction

The structure of the present work as it is evident from its title deals with the analysis of the stylistic dimensions such as language, imagination, contents, form, imagery etc. in a comparison of major poems of Amirhushang Ebtehaj and major poems of Manuchehr Atashi. The aforementioned poets are among the contemporary stylistic and movement maker poets who have created artistic works in both areas of traditional and modern poetry styles and have special linguistic structure and modern imaging. Atashi is among the few poets who could attract the attention of the contemporary poets with his first collection of poems and with his linguistic independence and diagnosis become a turning point in Nima's poetry. The role of Ebtehaj in this poem book is the narration of what has happened to him and his generation. The content of hid poetry is full of elements of feeling and affection and his hints possess inclusion and universality.

Statement of the problem

Persia has traditionally been one of the main cultural and artistic poles and has brought up several great figures in this respect. By the development of poetry in Persia and its movement from Khorasan towards Ajam Iraq and Azerbaijan the verse language obtained a high ranking position and by the appearance of the geniuses of this land such as Sadi and Hafez a golden page was added to the literature of Persia and the number of proponents of poetry increased day by day (Abedi, 2009:13).

The contemporary poetry of Iran is the consequence of changes in political, economic, social and cultural structure and originates from the revolution and the events before and after that. Modern poetry appeared by the time of Nima Yushij and the understanding of the conversions and in a short period of time despite the resistance of some of the traditionalists many poets welcomed this style. In Nima's poetry the significant issue is the new attention to the world and the nature. The reader of Nima's poetry feels confronted by a poet who looks at the world, human and nature from a different vantage point that is new and actual and does not imitate. Such a description reminds us of the poems of Amirhushang Ebtehaj and Manuchehr Atashi, who are world and nature friendly poets that compared to the poets of their own time have a more significant and undeniable presence. By this preface and regardless of the student and teacher issue Atashi and Ebtehaj are fond of Nima School of poetry and wrote their poems at the beginning in line with Nima's poems and in accord with him. This significance started before the Islamic revolution and has started from the early decades of the contemporary era and has continued to the present time (Jorkesh, 2004:32) and this subject signifies the need to conduct the present study.

Therefore, the general purpose of the present study is to observe and determine the rate of using imagery, linguistic elements and their tendencies towards special image and linguistic element in order to trace the tendency towards imagery and special linguistic school in the poems of these two poets.

Significance of the study

Principally the Persian literature is blamed for the lack of criticism and disregarding the significant function of it. For the same reason the mass of critical and analytical works in Persian literature in spite of the large quantity and variety of poetry works is not significant and the majority of words in this respect are those available at essays and interviews published at papers and magazines and sometimes analects have been assigned for this purpose. Since there has been no comparative analysis of the aforementioned poets from different vantage points it can be argued that the topic under the discussion is a new and original one.

Significant attention of both poets to the contemporary poetry has largely linked their works. Apart from this nexus the other commonalities are attention to aesthetics, love, myth, music, human, praise, etc. The difference of thought and language perspective, the impact of contemporary innovations, the number of literary methods, speed of the social changes, the occurrence of Islamic revolution and the imposed war and its impact on the social poetry etc have caused the their poems to accept various features such as variety of structure, content and making and also experience content-internal and structural-external conversions and academic study would open part of that world if not completely in front of our eyes. The lack of comprehensive academic analysis of the type of structure and the content of the poetry of these two poets compared to each other which has a significant mass is among the purposes of conducting the present study.

Methodology

The present study applies library method of data collection and given the expansive state of the poets' poems and poem books around 100 books including poetry collections, essays, literature history and other books related to the topic under the study were scrutinized and notes were made.

Hushang Ebtehaj known as (H.E. Saye) is an Iranian poet and musician born in Rasht in 1920. Very soon at the beginning of his adolescence he became known as a competent poet and published his first poem book entitled <in the first songs>. Ebtehaj went gaga in his adolescence with an Armenian girl called Gali. Later when Iran was saturated in war and bloodshed he wrote a poem entitled <it's late Gali...> with a reference to those romantic relations within the political issues. Ebtehaj is both lyric poet and innovative. His sonnets can be considered as the limbo

between the traditional and contemporary sonnet. Conciseness and literacy of Saye has happened over different periods of his poetry so that stabilize his position as a prominent poet of the twentieth century (Shafii Kadkani, 2011:78). His works have been compiled selected books and collections:

“First songs” (1955) including classic poems in line with Hafez “Sarab” (1960). His first experience of modern poetry is “Siyah Mashg” which refer to the poems of the years 1955-1959. “Shabgir” (1962) use of imagery, metaphor and simile are among the poetic dimensions of his current book. The collection of “chand barg az Yalda” and “Zamin” in (1964) (Siyah Mashg (2) was written and published in (1973). The collection of “Ta Sobhe Yalda” and “Yadegare Khune Sarv” in 1984 includes his idealistic and liberal thoughts. Siyah mashg (3) in 1988 consists of sonnets, quatrain, Masnavies and couplets. The collection of “Ayene dar Ayene” in (1973) and Siyah mashge (4) in 1995 are among the most significant studies of Ebtehaj is that of his correction of the Hafez sonnets entitle “Hafez by Sayeh” was first published in 1993. Siyah mashg (5) was published in 1999. The collection of poems “tasiyan” in the selected rhythm of Nima from the poems by Sayeh are between the years 1955-2001.

Manuchehr Atashi was born in “Dehrud” village of Southern Dashtestane. He got familiar with poetry in Chahkuh and his first poems are about this period. His familiarity with the Tudeh party had significant impact on his poetry and published a lot of poems for this group under nick name in the papers of those days and even following the Coup on 29th of Mordad (September) has a considerable role in encouraging the workers to riot but with what came over the Tudeh party he abandoned the party and his political activities ended (Tamimi, 1999:19).

The first poem that Atashi published was entitled <Mar> in Ferdosi magazine and after that <Abe Sefide Vahshi> in the years 1963-1965. Other works by him include: The collection of “Ahange dir” wrote in 1965-1969 which is the distance between neo-traditional and modern wave of poetry. The collection of “Avaze khak” in 1968 and “in the visit in the dawn” in 1972 was published. “Vasfe Gole suri” in 1991 and “Gandom and Gilas” in 1992 were published. “Zibatar az Shekle Gadime Jahan” in 1997 and “Che talk hast in sib” was published in 1999. In 2001 “Hadese dar Bamdad” and “Barane Barg Zorag” were published. In 2002 two books entitled “Khalij and Khazar” and “Ettefaghe Akhar” was published. “Gazal Gazalhaye Sorena” and “Rishehaye shab” were published in 2005. Atashi also translated a number of works in the second half of the 40s and the next decade as follows:

The book “Fontamara” written by Iniatsiyune Silvone; “Jazire Dolfinhaye Abi Rang” written by Scott Odell; “Dallali” written by Torenton Nion Valider.; “Mohajeran” written by Zygmund Arnold, and “Lenin” a long poem from Veladmir Vich Mikofski.

With a look at the poems by Hushang Ebtehaj they can be categorized at three realms of modern-traditionalism, modernism and absolute traditionalism. His modern-traditionalism with love romanticism of “Sarab” and his modernisms are tied with political and social romanticism “Shabgir, Zamin, Yadegare Khune sorkh”.

Ebtehaj in modern-traditional method belongs to moderate innovative poetry of the Sokhane Hameghan magazine and in modern method in terms of the content and the symbol to the poem collection by Nima. In his series of Siyah mashg has paid significant attention to the literary traditions. Generally he is not very interested in expanding the style of Nima and even considers his early experiences in this respect as sufficient. Ebtehaj is mainly considered as a conservative speaker (Abedi, 1998:103).

Manucher Atashi had a large archive of the expansive resources of poetry and the same as Ebtehaj at the beginning of his work at the school of poetry and following entrance to Nima’s filed of poetry became dissolved in the naturalism of this school. Then from moderation moved towards spectatorship and developed this dimension of Nima’s school in the poem book <Vasfe Gole Suri>

to its zenith. Atashi got changed from the 60s and his poems can be classified into two periods in terms of mental and time position: The first period of Atashi's poetry includes books <Ahanghe dir, Avaze Khak and Didar dar Falagh>. <Vasfe Gole Suri, Zibatara Az shekel Gadime Jahan and Che Talkh Ast in Sib> are the results of his second period of poetry. Atashi in the midst of the rural life and delineating the life state of village is quite competent because he has felt and comprehended it with every part of his body.

Major features of poems by Hushang Ebtehaj and Manuchehr Atashi

In the field of Language

The innovation of poets does not lie in the pictures that they delineate but in the language they use. In poetry the purpose is the language in contrast to the scientific texts the language is significant on the basis of its meaning and does not have a considerable independence. Ebtehaj the same as Shariyar tried to follow Nima for some time but the modern and social outlook of Nima's poetry particularly following the writing of Goghnu did not accord with his taste which was originally a sonnet poet. Then he followed his path which was writing sonnets. His attention to the Iraqi Style of sonnet and his success at writing in line with the greatest poet of this style that is Hafez has brought about a name for him (Hafez Zamane) that is the current Hafez by his proponents. Ebtehaj's word is strong and mature in sonnet but rarely moves towards newer horizons and more sensitive issues. The language of his social lyrics is Iraqi, simple and fluid. In terms of attempts to adapt lyric concepts with social issues to some extent reminds of (Farrokhi Yazdi). His success at sonnet area lies in his use of new and expansive combinations and the accuracy of syntactic and lack of simplified language (Shafi kadkani 1998:13).

Language in the poem of Manuchehr Atashi is among the most principle criteria and the differentiating chapter between him and the rest of the poets of his time. In his poetry every type of the linguistic experiments and methods can be observed where he has been quite successful to apply them. Atashi the same as Ebtehaj because of the requirements of the close interaction of poetry and dimensions of life of contemporary human and to make use of the latent potential of language has made use of a variety of popular and unpopular either literary or folklore, native, scientific etc. New combinations of language were considered as influential and special but not because of the innovativeness or the special linguistic characteristic but because of the fact that they were engaged in mythical and native nostalgia. Generally there is no sign of innovation or exit from aesthetics or extremist sensitivity and his combinations are principles and rational (ibid:18).

One big difference between the linguistic mechanism of the traditional poetry of Ebtehaj and modern poetry of Atashi is that the language of Ebtehaj is usually a means of transferring a special meaning. This very feature causes the (univocal) quality of the poetry. In the modern poetry has a traditional look around the environment. Among his successful experiences in this field are poems like: Karvn, Argavan, and Tasian. However Atashi in modern poetry tries to beyond the transference of meaning create a new world of the words, sounds and colors. This very feature of language <polesemy> in his poetry is the cause of creating ambiguity in his poetry. In a large group of Ebtehaj's poems tradition is reviewed and sometimes the old form of the poetry accompany the idealistic poetry of the twentieth century human. In this vantage point the linguistic background is its related factors and the related factors of language are the same factors. The poetry format has no variety in the works of Saye. In contracts there are several instances of variety and eye-catching where he has compared himself with Nima and that both of them have started from their region and language. Atashi as well as considering the motivation behind writing local poetry as dichotomous and considers the range of the true poetry as twofold brings up the poet from the depth of his personal and public unconsciousness of his area to discharge psychologically and with deep

understanding approached the universal outlook; both influences the mind of people which is pacifying and creating beauty and inciting others (Atashit, 1986:96).

In the field of imagination

Both Ebtehaj and Atashi relying on personal experiences and contemplation flee from contractual proportions and imagination bottlenecks and flaunt in the span of imagination and free associations. Regardless of some extremisms the expanse of the range of descriptions and imagery of these poets are the creations of the same experiences and personal contemplations with detailed description of the nature and the objects of the world around: sea, jungle, valley, marsh, Phoenix, copse, pigeon, stone, etc. we are confronted with local color. Natural elements are among the main materials used by Ebtehaj to create imagery. In the late 30s Atashi in some of his poems approaches the threshold of Nima's poetry but the twofold state of modern-traditional exists in most of his poems and still preserved. In fact Atashi in all of 30s was a modern-traditional poet inclined towards modern and by the discovery of southern nature reaches an instinctive understanding of poetry. But what makes Atashi's poetry in terms of the confused and in coordinate element of some poets before and after him except for the presence of <south> is the saga scene. His poems in 30s, 40s, and 50s are desert poetry and the elements of this poetry mingle saga and violence. Love, hope and ambition are soaked in the southern nature and feeling in the triangle of (violence, saga, south) emerges (Angai, 2004:50). <swords, kisses, promises> are the zenith of anger and saga. Use of extra combinations and defeated descriptions has a moderate form and does not relate the language of the poetry to traditionalism beyond the mind. Generally, the style of Atashi's poetry is in line with his deep view of the poetry and the surrounding world, the horizon of an outlook that has been influenced by the resistance in reading the poetry –Iran and world- poetry criticism and the life in the south and immigration to Tehran. However part of the internal and external representation of this style can be traced in the following cases:

A) Imagery: In the images of Atashi's poetry the movement from objective is to the mind. He emphasizes on objective images in many of his early poems so that delineates all of the scenes but in some poems we observe the emergence of totally subjective images.

B) Objective images: In objective poems we see dichotomy in poet. Images formed by the direct and similes and sometimes more innovative similes are implemented. The horizon of Atashi in most of his poems is horse and natural elements.

Simulacrum

New and novice image processing requires new mentality and thought and this new mentality will only be obtained that the poet move by the time and get engaged with the events of his time. Because, these events would lead to the creation and blossoming of new thoughts and images and one of the reasons of the attention of the contemporary poets to the images and imagination images is the appearance of new events and issues in the society.

Artist is one who thinks imaginative, pictorial and emotional, observes and states for example in the following example:

“-and the roads used by caravans-

have been pounded under the lead of the horse hoof...” (Atashi, 2008:152).

Atashi by the use of simulacrum in the texture of the poem by the lead horses (the pseudo of road constructing machines) instills a nostalgic feeling has been able to create an image in front of our eyes as stated by the western experts of eloquence and semantics. Understanding the literary style is the observation of imaginary images that the poet delineates in semantics. That's it, musicians by sound, painters by paint and poets by language paint. In this respect the name and fame of Hushange Ebtehaj is considerable. The element of affection is not personal in his poetry and

can be generalized to all humanity. For example when he describes the beloved, he does not refer to any particular beloved one rather his reference is general. In addition to affection which has doubled the attractions and values of Saye's poetry is the factor of language which is usually explicit and simple and the positions and bases of the sentences in most of the cases are in their places and the expressions are under the influence of Persian language (e.g. the poem of Golhaye Yas is among his emotional-affectionate poems written in 1955). This part shows that among the simulacrum metaphor has been the focal point of the poet and among the types of metaphor *mackniye* metaphor has been the most attended. His poetry is fantastic and this imagination is mostly in the form of animation or dialogue with elements of nature and the objects and even concepts are reflected. Examples of the imaginative dialogue can be seen in poems such as *Azadi*, *Jangal Zendegi* and *Argavan*. This perspective has changed his poetry into a totally imaginative language. Simile has also been largely implemented by the poet. In terms of structure most of the similes used in Ebtehaj's poetry are detailed similes (Shafii Kadkani, 2011:79).

How beautiful and bright is the face of moon
clean-faced like Merriam's face and virgin (Ebtehaj, 2006:29).

In terms of the simile *subtrahend* is the most frequent one (a simile where some subject and an object of the simile are accompanied) and lack allegory simile and settlement frequency. After simile metaphor is considered by the poet. Metaphor in the verb or the infinitive and the value of the means have the most attention of the poet and following that hint (Abedi, 1998:84).

moon of the moonlight tonight
don't set fire in my heart tonight (ibid:14)

(setting fire to someone's heart refers to troubling and causing pain in that person)

The last issue is that of singular allowed *Morsel* and among them the most frequent ones are respectively the interest in compulsion and compulsory and the locality. Some interests such as the reference to the contained and contain the reference to general and special will does not have a significant frequency in the poems of Ebtehaj.

Hope has a pivotal role in some groups of his poems:

Political thoughts: he traces hope among fighter figures and those who have Marxist beliefs.
People such as Morteza Keyvan, Rozengerg and Nazem Hekmat

Political poems: In these poems tomorrow and he hope of a bright and prosperous day is emphasized by the poet.

Where were you the caravan of hope
that for a life span I waited for you
what have you brought from the long distance
tell me of ups and downs (Ebtehaj, 1998:292)

Hopelessness: In all works of Ebtehaj we rarely face the term hopelessness at first it seems that he is the most hopeful poet of the contemporary era who has hopefully looked at the issues around him has not allowed hopelessness into himself but in fact many of his poems show an absolute hopelessness. Hopelessness in his thought and poetry can be divided into two parts:

- A) Hopelessness because of the political failure
- B) Social and general hopelessness

His hopelessness has several reasons such as: social and cultural irregularity, loss of political regulations, arrest and execution of the political activists that he had relied on the m and their path and the romantic influences of the poet (Yahagi, 2002:67).

Similarly Manuchehr Atashi has experienced a lot of bitterness, hopelessness and despair that all of them have affected the process of his poetry one of the bitterness and hopelessness

instances is that of the decease of his young son in 1978 afterwards and this factor is another factor of commonality of the poetry of Atashi and Ebtehaj because Ebtehaj had lost his young child too.

Homesickness in contemporary poetry

In the contemporary poetry regret and nostalgia is observed in different forms. One of the reasons behind this event is the fast development of the industry and the civilization along with the provision of welfare and comfort for the human being that intentionally or unintentionally has destroyed some of the attachments, affections, and sacred issues of the past and have terrified humans in the face of civilization and have made them resort to their past to confront this event. Voluntary or compulsory immigration of some of the poets from Iran is the second cause of the nostalgia. Homesickness in contemporary poetry is one of the main themes of the poems by Atashi which has culminated in different ways in his poetry. Homesickness is even the main subject of some of his poem books and three types of nostalgia can be observed in his studies:

A) Individual homesickness: The first representation of Individual homesickness is reflected in his confrontation with the problems of individual life in the south and his regret of the lost dominance of the family that has appeared in his early poems <wild white horse> description of the birth land and <continual flee to childhood> are among the most significant instances of this despair (Atashi, 1998:41).

The second aspect of this sorrow is the reference to the childhood. Reference to the childhood and reconstructing the images of that era in Atashi's mind is the same as returning to one's human identity

B) Nostalgia village: Environment has an inseparable nexus with the spirit and thought of Atashi in a period of poet's life. Muhammad Mokhtari writes about the significance of south in the thought of Atashi's poetry: south is the symbol of race and the commendation in Atashi's poetry particularly in the early period of his poetry. Nativism does not only refer to the reference of some names of places or object belonging to a place but its mental formation of the native mentality and it is the nativism that moves the poetry from lagging behind the observation of objects and humans towards the relations and cultures of the locale" (Mokhtari, 1999:51).

C) Modernism homesickness: The third type of homesickness is Atashi's confrontation with the modern world and the use of many terms and expression related to the civilized world of today. Terms such as internet, satellite, AIDS, types of narcotics, etc. The process of the presence of images related to the industry and civilization area in his poetry is concerned with the significant development of the industry in the west and the victimizing of the values, affections, emotions and human rituals against this heartless giant (Atashi, 1986:115).

In the field of emotions and thoughts

Atashi is a totally social poet who has spent a significant part of his poetry on research on social city issues and at a larger scale the world issues. Atashi's poetry literally is an observational poetry then it can be interpreted at a distant scale as the allegorical excuse to state the words. He creates a precise space that because of liveliness is highly instilling and guides the interested mind towards the secondary meaning. Atashi's poetry with all its superficial delusions is bereft of symbol and allegory and everywhere the statements are evident (Mokhtari, 1999:224).

Hushang Ebtehaj can be considered as one of the most competent idealistic symbolist poets. He is never inattentive of the ultimate goal thought in his lyric and in his modern works and at the same time preserves the glass of <poetry essence> with delicate care next to the stone.

It's long time since I in this dark night
behind this window wake and asleep, staring to the road
drunk with that call which comes soft
puzzled with the night veil which loses color (Ebtehaj, 2008:47)

Ebtehaj with the poem collection of Shabgir poems literally said farewell to the mourning love poetry and moved towards the hard beating social poetry. He in many of his late poems is no more a mourning romantic love person but a song reader of liberty. Dr. Shafi Kadkani writes about him: There is rarely an intellectual with the poems of the contemporary ear who does not have a poem by Ebtehaj in his mind (Shafi Kadkani, 2011, 111)

Principally, Ebtehaj's poetry in away values the rhythm and tone and language and the human of his poetry despite the knowledge of falling is consistent with a type of life. A type of anger that whatever has caused it has made his poetry undefeatable and the coexistence of his Nimai poetry have this advantage that we can understand if form and structure can differentiate the biological-validity of a poet like Ebtehaj from his sonnets? If he is not after these concepts them Tasian is a return to a house where the same pain of the poet is apparent in the wall and ceiling and gets more evident.

Love: Love is the most pivotal subject of Ebtehaj's poetry. Mostly in his early poems influenced by the romantic current of Iran and love is world and human in his poetry and homeland is the most beautiful beloved in his mind and also there is a slight color of mysticism in his poetry reminding of Molana's poetry. Under the influence of internal and external factors steps into the social and political arena and changes from a romantic poet into a committed poet but in contrast to all poets of creed and profession by combining the personal love and the social goal avoids his poetry to become a political slogan. He has considered an equal share for himself and love not like the predecessors where the beloved is at the acme of disdain and the lover downgraded at the alley of begging and requesting (ibid:127).

Myth in Atashi's poetry: Myth in its simplest description refers to a story that had an actual meaning for the human of the past but today it is not considered as true in the applied expressions myth establish part of the nationality, civilization and culture of any nation and over time they change into the symbol of the nation and for the same reason they are efficient tools of artistic expression. Atashi is not a mythical poet in particular he did not attend the Iranian myths. He is a modern and modernist poet. By modern both the structure and the content is meant. He led the current of (pure poetry) that to some extent included a type of modernism in the contemporary poetry. On the other hand he was considered as the faithful student and proponent of Nima. But even in his limited use of myth some issues can be found that reflect the mental concerns of the poet (Tamimi, 1999: 67). Most of the myths of his poetry are the Greek myths which reflect his attention to the Greek myths and the Helenism era.

Etna is the name of a Mount in Sicily. According to the myths <Anslad> is buried under the Mount Etna. According to Virgil whenever he breathes smoke and steam come out of the mountain crater and whenever he moves there is a volcano.

Achilles is one of the athletes of Greece. Mother of Achilles, Tettis who was the Goddess of sea deepened him in the fire or river of <Sticks> and made his body safe from wound except for his heel which was in her hand that did not get wet and finally in the war of Trava an arrow from Paris's archery killed him (Fatemi, 1992:109).

Helen in Greek myth is the daughter of Zeus and the wife of Menlas and the most beautiful woman of the world. Paris the prince of Trava goes to Greece and deludes Helen and takes her to Trava and causes the ten year war of Trava (ibid:112).

Atashi has two general approaches concerning Iranian myth:

First approach: Some of the mythical figures have more reflection in his poetry. Such as Rudabe the daughter of Mehrab Kabuli His story with Zal is one of the most attractive and exciting parts of the Shahname.

Second approach: The poet analyzes the personality of the myths. The most important mythical figures are Tahmine, Siyavash and Shogad

Tahmine is the daughter of Samangan's king. An element that has been considered in the personality of Tahmine by Atashi is in the first place the appreciation of human of the fate and in the second place is the confrontation of life and death. Atashi in three poems entitled (Tahmine's chapter) has analyzed her personality and what has happened to her and her reactions to them.

Siyavash in Shahname is the son of Kavus Shah. From childhood his upbringing was allotted to Rostam. The story starts with Sudabe and her passage through the fire. An imagery fire of Siyavash emphasizes a fact and that is death.

Shogad in Shahname is the stepbrother and the murder and murdered of Rostam. He is the most significant cultural and mythical material used by Manuchehr Atashi to conduct social and ethical criticism (ibid:116).

In the field of form and music

Ebtehaj and music

Ebtehaj in 1972 under the tile of music supervisor entered Radio Iran and became responsible for the preparation of programs of (Golhaye Taze) and was the founder of the music program of (Golchine hafte). Some of his ballads and Nimai poems have been administered by Iranian musicians. He founded the (Chavoshi Kanun) in 1978. This hub became the absolute mirror of the history and culture of Iran in these years and recorded the events of the revolution years. The nostalgic ballads of (To ei pari kojai) and (Sepid) are some of his poems.

It can be stated that Ebtehaj has a significant role in refining the poetry of Iran but there has been a lot of reference to the influence of Hafez on his poems but this influence should be traced in the purity of the language and less metaphoric language as we observe in the poems of Hafez. In a significant part of Ebtehaj's lyrics the language is bereft of all non-attracted elements of the structure of hemistiches and stanza. Music is not an abstract issue and only in alliance with other features of the poetry and in particular the natural radius of language reaches a rhythmic role (Gorbanali, 2003: 73).

One of the significant features of the imagery structure of his lyrics is at the balancing level that is by applying phonemic and syllabic repetitions creates a considerable system of music in his poetry. Phonetic balance obtained from that is visible at facial structure of language and can be analyzed and discussed.

A) Spiritual music (musical proportions such as symmetry, asymmetry or opacity etc.)

In this home of loneliness nobody knocks at the door
in our troubled land no bird flies (Ebtehaj, 1991:49).

B) Attention to the unity of the subject and continuity in the vertical and horizontal axis of the constructing elements of the sonnet: In Ebtehaj's lyric different elements of poem have a special continuity. Ebtehaj the same as Atashi does not talk about on single subject at every couplet. For example:

Tell this dusk about the green despair of the grass
tell us of the sorrow of the distracted grass (Shafii Kadkani, 2008:213).

C) Innovative use of Hafez creed: Ebtehaj's poetry is a continuation of the aesthetics of Hafez's poetry. In applying Hafez's poetics has always tried to delineate the sorrows and ambitions of the human today and the majority of them can be stated as: use of syntax, sentence words and order of Hafez and attention to the music of the poetry and artistic use of the additions and the implied similes (ibid: 126).

Rhetoric and epic

Ayashi's poetry is engaged with rhetoric. Rhetoric that invite to epic so that they are palpable among the difficulties and hard-nosed state of affairs:

“put you hat tilted to one side that rain
comes to gift the thirsty land
for which green roaring
has it blossomed
has webbed into my breath the thin threads of water
has stopped to knock at the door ...hey wake up
Come it's your turn

Take the goblet and fill from the green drink (Atashi, 2002:297)

In the above lines we can observe the presence of Rhetoric and epic. This keeps the musical Rhetoric and epic at the top so that in the first line of every final stanza expect descend. Ebtehaj's poems particularly in the book of <Tasian> have an epic spirit. In some line of Atashi's poetry the origin of epic lies in the tribe, wild nature and the fighting spirit of the homeland. Combining special names and use of images from the absolute nature in the dark depth of an area injects a new epic to his poetry. He hums south with his poetic spirit (Ershad, 2003:86).

The most significant indexes of modern poetry are Nimii- Azad- Sepid. Among them four parts or couplets always have an interstitial state; Hushang Ebtehaj in different types of poetry has good and bright poems. The focal point of his masterpieces is classic and stable lyrics but in other types and samples in particular modern poetry there has ben a bit of opportunity for this poet to express his abilities that would be analyzed in the following part:

Four parts: It was innovated in the constitution ear. This type of poetry form is the linking ring of the traditional and modern formats which consist of joined stanza with unitary rhythm and content. Every part has four hemistiches that mostly the even ones are symmetric such as <Sarab> written by Ebtehaj.

Nimaii format: This format has rhythm the same as traditional poetry but the hemistiches can be longer or shorter depending on the use of the poet. Use of symmetry is not obligatory in the Nimai poetry the same as Marjan poem. Ebtehaj in the Nimiaii poetry of Marjan has applied a new and pictorial horizon, loneliness feeling and homesickness in his poems. (Fotuhi, 2011, 123)

Free format: But Manuchehr Atashi has produced many works in the free format. Although this type of modern poetry has not been recognized as an independent format and form but it refers to a type of poetry that is neo-Nimaii that go beyond the Nimaii rules of poetry and use a number of independent hemistiches in the chain of a single hemistich oe make use of two or several rhythms in one poem (Tamimi, 1999: 69).

In the field of poem structure

Ebtehaj's poetry has a lot of dimensions. He uses poetry in different forms. Sometimes poetry serves as a media to inform and sometimes the image and imagery of his mind. In fact his poetry is a charter that gets a color from every angle that light is directed to it and this is the very feature that makes the poems of Hafez and Mulana eternal. In a few lyrics by the contemporary poets we can observe the same qualities in terms of mystical concepts and notions. Every poet is competent at a special style. Ebtehaj in addition to the beautiful modern and Sepid poems has some poems that are very beautiful. (Gazle Hesar) the same as other mystical lyrics are the description of love stories to get rid of sorrow and despairs. In addition to fluid sonnets he has fantastic Masnavis and many Nimaii poems. (Jorkesh, 2004:78)

Atashi and Lyric, apart from some odes, Masnavi and a number of quatrain and couplets some of the features of the poet's lyrics can be referred as follows: expansive attention to two types

of histogram and Indian, and little interest in renewing the concept and language of the lyrics. High number of the couplets in lyrics and understanding the structure of traditional poetry show the mental struggle or gap of Atashi (Abedi, 1998:137).

Atashi and pure poetry, Atashi has an indomitable. In the first place he is neither the poet of the Bushehr seamen, nor the Gazdans of Dashtestan. He tries to train a number of Khuzestani poets who later establish a style poetry called <pure poetry>. He believes that pure poetry is nothing but technique and absolute form. Tehnique breaks the traditions and clichés and returns a type of freedom and individuality to the poet and provides him with more opportunity to create poetic imagery (Deh Bozorghi, 2007: 128).

The suspension of thought with a look at poems by Manuchehr Atashi and Amir hushing Ebtehaj

Atashi the same as his contemporaneous Hushang Ebtehaj is the delineator of pollutions and purities as well as regularities and irregularities. In Atashi's poetry there is a sense of homesickness of the south and the natural life style and rural life style. For the same reason in our scrutiny of his poetry from the early works to the late works we observe his attempts to create a form that is newer and more different and the <delay> of living in a space is witnessed and the boundary between the citizen poet and poet citizen is distracted. In other words Atashi in accord with the traditional and contemporary structures to which he belongs is caught in an unwanted delay and he can be called as techno-pastoral poet. A poet who the same as many people tries to be modern but despite his honest attempts shows a reflection of him that he can not be modern (Tamimi, 1999:136)

Ebtehaj by turning towards political and social romanticism and because of the left wing social and political inclinations is closer to the Nima's school and makes use of symbolism in the moder poetry format. But Ebtehaj in contrast to Atashi has a quite traditional outlook of poetry that differentiates him from modernists such as Shamlu and Frough. In Ebtaj's modern poetry there are few poems with short or long couples and most of his poems have couplets with the same length, for example although the poem of (Karvan) by Ebtehaj has been written under Nima format but his dependence to the traditional form of poetry is much more visible (Shafii Kadkani, 1999:99)

Atashi states: The language of my poetry has followed an uneven but straightforward way through the works such as (Avaze Khak) this uniformity is in accord with the integrity of behavior (Bidare Khabane) I and the corrupted generation. The result of a hopeless response and mostly mixed with negative with life events honesty and stubbornness (Atashi, 1984:72). Search and scrutiny of all works of these poets within this short space of time is impossible.

We should bear it in mind that Atashi had moved towards formalism in the late years of his life. The preface that he wrote to the (Az Banafshe Tond Ta Kabud) shows the internal need of the poet to find new ways to state his feelings and thoughts in a poetic way and at the same time he was opposite the post modern extremists of poetry and always tries to differentiate the young talented poets from the magicians of eloquence and journalism buzzers such as Ebtehaj who observes the proportionality at a moderate scale. Atashi was far beyond the translation oriented norm breaking of a group and in fact with his competence at old literature of Iran did not waste his intellectual interest by going into extremes (Atashi, 1998:9)

What can be interesting in terms of the content criticism the delay of thought and as a result of that the thought that this delay leaves on the structure of the mind and language and makes our poetry confronted with a disconnection I terms of content which is felt in the poetry of Atashi. The poetry of Manuchehr Atashi is a type of poetry of a generation that at the most complex social relation of the latest five-six decades from a time when the lord-servant system was being replaced by a dependent capital system that was corrupted from the origin. The response of a poet who tries

to show a modern behavior and on the other hand oppose the present state and founds his beliefs on ideological beliefs has a contradictory response consider the following instance:

cave dweller whisperers
 from the roaring of the metal giant have gone mad...
 they said the river of Dizashkan valley
 have diverted from the spring to the oil towers
 I have seen in the white span of the horizon
 hungry cave dwellers
 long shovel and a cloth bag on the back
 along the indigo path
 go to work upset...(Atashi, 1997:1279).

In the poem (Baghaye Dighar) the delay of thought in the poet is quite evident. The same thought that intends to reproach the conversion of cave dwelling human of the Dizashkan valley to road construction workers and oil extraction workers is the newest form of art of poetry applied and the poet claims to be in accord with the world all the time.

Conclusion

In the present study a number of analyses were conducted on some of the works of the two stylistic and movement making poets. Hushange Ebtehaj nicknamed Saye is a competent poet who because of the special literary position and the purity and pleasance of his words from the late 1950s to the second half of the 1990s kept consistent. Manuchehr Atashi who is one of the high acmes of contemporary poetry has achieved a significant role in the development of the modern poetry. Both of them started their career from the language school and later in the Nimaii field got dissolved in the naturalistic part of this school. Both of them are poets of local and native languages. Atashi is a southern poet and Ebtehaj is a northern poet. The distance between them is very far but the distance between this language and that language is not very far. Natural elements are the main material for the creation of imagery in their poems. Poetic form is not very various in the works of Ebtehaj. In lyrics he is under the influence of expansive and live language of Hafez and the Iraqi style of lyric. He expresses the social concepts through lyric. Nimaii collection of poems and some non-rhythmic poems are left from him where he indirectly talks about the social issues. Simulacrum has the highest attention by this poet. And in terms of poetic language and because of activity in both areas of traditional and modern poetry has a different style and pays a lot of attention to music of language. Atashi's poem is the perspective of his loneliness moments. One of the significant aspects of his style is the use of the terms about the civilized world today. His frequent attention to myths in particular Greek myths and that Atashi's language is epic and violent and sometimes it gets an irony color. In addition to believing in imagination in poetry he does not reject contemplation and thought in poetry but considers them as two wings of the poet's mental bird that assist the poet in reaching a perdurable poetry. I have nothing more to state about the present work and leave the judgment concerning the above conducted analysis to those who read it.

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