



The Affectionate and Literary Associations between Nima Youshij and Mohammad Saleh Haeri

Ranjbar Abbas

Orientalology, State University of Yerevan, ARMENIA

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Abstract

Allameh Mohammad Saleh Haeri Mazandarani (1918-1971) was master in poem and eloquence technique and some valuable poems are left behind him which are available in his two valuable Divans (complete poetical works) named as "Bostan-al-adab" (literary garden) and "Divan-al-adab" (complete literary and poetical works). He was a poet who spent half of his life in exile and poverty and during a period when some were at the service of that time's governors and foreign culture, he has developed God-worshipping and enlightenment in the heart and he never praised somebody and he believed that friendship and closeness to the prophet's family is his glory and within the framework of their praise, he recalled the characteristics of religious and political leaders and guided people towards social and political facts. Ali Esfandiyari (1897-1959) known as Nima Youshij, Mazandarani modernist poet, has had some meetings with Haeri during his residence in Babol (1928), and there was a strange fellowship between these two poets. Almost every day except of holidays, Nima would go to his home and read his poems and songs for his companion and compassionate, Haeri and/or he would listen to his songs. And in 1928, he was interested in courses of philosophy, logic and religious jurisprudence near Haeri. These two poets were aware of each other's nature and disposition and scientific degrees and in addition to cognate and proximity of native language, there were some similarities in scientific and artistic and literary disputes between them and both of them were not so very pleased with the dominance of "pahlavi" regime and hated it. These common characteristics and dispositions were very effective in the consolidation of mental, artistic and affectionate associations between Nima and Haeri. This paper has examined the associations between these two poets.

Keywords: Nima Youshij, Haeri, association, Modernism.

Introduction

The most obvious cultural manifestations and one of the biggest heritages of human culture during the prolonged centuries is literary works. In any form and framework, literary works are the mirror of thoughts, beliefs, values, criteria and experiences of the nations. For this same reason, criticism and review of them can be called as life lesson by all extension of variety and its characteristics and certainly, the works which their message is in order to train the exalted human, enjoy the highest attention and value. Haeri¹ was born in a scientific and cleric family in Karbela in 1879. His father was Ayatollah Mirza Fazlollah and his mother was the daughter of Ayatollah Yousof Astar-Abadi. He learned religious science and Arabic literature in Karbela and Najaf and he reached the stage of religious leadership at the age of 16. In 1906, he left for Babol, his ancestral land and was welcomed by the religious authorities and the inhabitants and due to his political lecture in the Jame' mosque of Babol against "pahlavi" regime, he was imprisoned and exiled to semnan².

He was a poet who spent half of his life in the exile and poverty (indigence) and in a period when some were at the service of that time's governors and the foreign culture, he had developed God worshipping (right defense) and enlightenment in the hearts and he never praised anybody and he never praised anybody and he believed that friendship and closeness to the prophet's family

is his glory and during their praise, he reproduced the characteristics of religious leaders, and guided the people towards social and political facts³. Haeri¹ was present in literary periods of "alertness" and "modernism" but he would compose poems in "classic" period's poet's style, and he considered some great poets such as Ferdowsi, Sa'di and Hafez. Innovation and modernism were weak in his poems and it is obvious from his poems which expression of school-based and cultural thoughts had the first priority (were the first priorities) for him and artistic and literary aspects were in second degree. Since his literary potential was overridden by his religious jurisprudence and philosophical position, but his songs-particularly his Arabic poems were always addressed by the authorities of poem and literature⁴ among his valuable works in Persian and Arabic literature, divans (complete poetical works) of "Bostan-Al-Adab", "Divan-Al-Adab". "Ma'soumiyeh" elegy (ode), "Nouniyeh" elegy (ode) in praise of the prophet Mohammad (peace is upon him and his decendants) as well as "Ma'roof-nameh" elegy (ode) in defending the veil (Hijab) can be named which are composed in opposition to Iraj Mirza's Aref-Nameh⁵. Finally, He died in January, 1971 and after a magnificent funeral procession, his pure dead body was buried in "Dar-Al-Siyadat" in the sacred shrine of Imam Reza (Famous people of Semnan province, the secretariat of the association (society) for cultural luminaries and works of Semnan, page 3).

Nima Youshij, Iranian modernist and well-known poet was born in "Yoush" village, Mazandaran in November 11, 1897. His father, Ebrahim Khan Noun made a living through agriculture and sheep and cattle raising. Nima's child hood was spent by education in the same village and he went to Tehran from there and continued studying and learning in "st. Loui" high-school and he received his curricular certificate from there in 1917. In 1928, he was interested in courses of philosophy and logic and religious jurisprudence near the great religious authority, Allameh Haeri in Babol⁶. By encouragement of his master "Nezam Vafa", Nima began to compose poems and as the result of familiarity with French language and literature, a new way became obvious in front of him and he generated a new style in the poem. At last, the father of Persian new poem, after many years' attempt in the field of poem and literature, developed pneumonia in returning from his birthplace, Yoush in the winter in 1959 and passed away on Monday, 7th January of the same year and was buried in Imamzadeh Abdollah, Tehran. Thirty four years later in the January (1993), by attempt of the people of Nour and Yoush, Nima's dead body was transferred to his birth place, Yoush village, from the burial place according to his own will (testament)^{7,8}.

What this paper sought to discover it, is the effects of these two poets on each other and the quality of relationship between these two scientific and literary personalities (characters). One of them was the great Ayatollah and bound to sustain the traditions in the position of a religious and cleric personality (character) and the other was a well-known and popular (famous) poet in breaking the traditions (custom-breaking) and modern poems' composition. But beyond this, Nima and Haeri have been friends from youth by an age difference of 17 years and have been aware of the nature and disposition and scientific and artistic degrees of each other. And in addition to cognate and proximity of native and birthplace language, they have had coordination's and similarities in scientific and literary disputes and both of them hated (disgusted) the dominance of pahlavi regime which these common characteristics and dispositions have been very effective in the consolidation of mental, artistic and affectionate associations between Nima and Haeri.

Proposal: Haeri was among the thoughtful and bound poets who embarked to protect the religious values and fight the rebellious government and he assumed (played) a significant role in awareness and enlightenment of people's thoughts by himself. Although his poems and poetics potential are not parallel to his contemporary poets such as Malek-Al-Shoara Bahar and Nima but, he abundantly used his poetic art in order to express his school-based mission as well as humanistic, religious values, norms by making prominent the religious, historical characters (personalities) and myths of this land⁹. For instance, when he saw Iranian society far from decency and chastity, he would exemplify Fatemeh Zahra and the sacred Mary (peace be upon them) [he would describe Fatemeh Zahra and the sacred Mary in allegory] and when he felt that the society had been polluted by injustice, he would address Mahdi

(May God manifest him as soon as possible). Whenever he felt that he should revolt against the day's pressures and cruel and oppression, he would remind and notify the insurrection of Imam Hossein (peace be upon him) and the desert of Karbela. Nima Youshij is of the strangest poets of our century not only in the poem composition but in his mysterious life which is full of vagrancy and hardship (sadness) and loneliness and wonder. The complete and absolute sign of Nima's great strangeness is determined just by this that until 1990, i. e., three decades after his death, his daily notes are published for the first time. Many believed that the life and poem of Nima should be interpreted in a narrow circle of Marxistic and massive prejudices and fanaticisms! Meanwhile, some persons, relying on the dialogue among Nima and Hafez in some part of "Afsaneh" poem, correlate his poem spirit to atheism thought:

O' Hafez, what a lie and trick is this which is uttered by the language of wine and cup and cupbearer? If you moan (groan) forever, I don't believe that you are in love with somebody who is eternal I fall in love with somebody who is mortal¹⁰. Some persons, by documents referring to that Nima is influenced by French language and literature during education days in French language and literature during education days in French high school, believe that his poem's origin and resurrection and his poetic attitude are non-Iranian and sometimes anti-Iranian and another group have been successful to claim that the consumption date of Nima's date of Nima's way and view and Nimaian poem in development of satire and jest has been expired. Like the poets of constitutional government, he doesn't directly refer to political and social facts but motivations such as the poverty and involvement of people, falsehood (dishonesty) and dissimulation resulted from over ambition and Mammonism by some of his contemporary poets and literary men, political and social facts dominant on the country and etc would make him to compose some poems such as "O'human-beings" and "tree frog" and etc^{6,11,12}.

Methodology

Literary situations of that time since most poems of Haeri were composed about the years 1900-1970, the most important literary actions and reactions of this period are examined in three terms of language, the form of structure and concept.

Language in the poems of this period is mysterious and symbolic and since many of western works were translated into Farsi (Persian language), the poets of this period were influenced by these languages. For example, when "suffering flowers" by Budler was translated into Farsi, the poets of Alertness (vigilance) period were influenced by this symbolic work; such as Nima Youshij whose many works such as "O' people" and "tree frog" [Ay adamha-Darvag] are symbolic. O' people who have sat on seashore and are glad (happy) and laughing somebody is sinking in the water somebody is consistently struggling with twitches on this acute and dark and heavy sea which you know¹⁰. In this poem by Nima, "people

sitting on the seashore” is the symbol of those who have not social pain and “the sinking person” is the symbol of a person who involved and entangled by the government and “water” is the symbol of the poet society.

During this period, the language of poets is slang and up-to-date because during this period, all people (persons) are addressed by the poets and they involve a wide spectrum. The poem whose audience was noble parties and ceremonies at a time, but at present, it would wish to communicate the general people and all of them¹³.

Using of “multiple poem-like” for which referred to the personal and private states of individuals perfectly for the first time, like the poem “Adsaneh” composed by Nima Youshij: O’ the bereaved person, don’t ask you repeated it so much that you made me sore-hearted I accepted that you are blind drunk by grief anybody who has more grief, he will have more sayings (complaints) O’ lover, you know me¹⁰.

Composition of political and native country-based lyric poems (odes) with some issues (topics) such as: Native country, liberty (freedom) and law, new culture and new teaching and training (education), praise of new science, women and equality of woman and man (female and male), criticism of ancient (old) ethical principles, fighting superstitions and occasional rules against the religion itself and etc¹³ which was realized by some poets such as Aref Ghazvini, Abolghasem Lahouti, Eshghi and Haeri: Suffering abundant pain and hardship such as putting the thorn into the eye and sitting on the hot iron is better than conclusion of a contract with the treacherous near the bound and patriot persons¹⁴.

Social criticism and the society renovation which can be observed in the poems of Malek-Al-Sho’ara Bahar, Eshghi, Nasim-e-shomal, Nima Youshij (Tree frog and the moonlight passes through and etc).

Translation and publication of foreign poems are the most important factors of cultural change during this period. Iranian classic literature, especially the poetic literature along with its obtrusive (trouble some) and severe rules and regulations (laws) which had not been changed during the prolonged literary history of Iran, was no longer able to express (describe) the contemporary social life with all sophistications and complexities and oppositions. Therefore, many of the literary men and the enlightened youth such as Lahouti, Iraj Mirza, Nima and etc formed their new design (plan) by exploitation of western poems through translation¹³.

Results and Discussion

Nima Youshij and his relationship with Haeri: Certainly, there were associations between these two scientific and literary characters which caused they have some effects on each other, Haeri is the same religious authority (scientist) whom presence

was perceived by Nima Youshij and Nima has socialized with him some time and he has composed an ode (lyric poem) for him. Nima Youshij, Iranian innovative and modernist poet, lived in Babol during his teaching period in 1928. The deceased Nima Youshij went near Ayatollah Haeri at the beginning of arrival. He was so attracted by this religious authority which most days, he went to Haeri’s home and he sat in his library and listened to his teaching which was performed twice or three times a day in fields of religious jurisprudence and principles (the essentials) and philosophy. During lessons’ interval when other religious students would attend in the class instead of the previous religious students, he spent his time to read his poems for Haeri or to listen to Haeri’s poems, and even his Arabic poems and Nima who was escaping all people like a scared away deer (gazella), had obtained a strange fellowship with that cleric man. The deceased Haeri also found abundant attachment to him. One day, this question was asked from Haeri: Do you accept this poem (poetic) style of Nima which doesn’t look like the poets’ poems? He answered: when ever Mr. Nima reads his poem for me, I am influenced by it. According to poetic rules, he composes good poems. But I don’t know why he has selected this style. It was asked: why don’t you remind him? He answered: I fear that he would become broken-hearted because of his tender-hearted ness. Who knows? Perhaps, he shall open a new way and be successful in his work⁴. After residence in Lahijan, Nima writes a letter for Haeri at the first opportunity in date of January 18, 1886: The respected friend: This is not just a habit which I have addressed somebody as “you” in my letters. About you, I have also another tool for this addressing. I especially address you as “you” because you are exclusive in Mazandaran. I don’t think there is a balance for success of pious person in that nation.

What is realized is that everybody who is pious likes the presence of a pious person. By this introduction, it is a bit self-praise if I wish to write about my friendship with your noble character. For me, this is a big pleasure to correspond with you. I am sure that one day when the future generation of Mazandaran will address their practical flows, they will confirm me. Unfortunately, something makes me hesitant in this certainty and it is this: how should we train these children and make their presence as beneficent for human beings although this is a case which a person should be virtually a competent beneficent and merciful individual. Religious authorities have written many things about the importance (significance) of the origin of their talents and the sequence of their training. However, training is also involved and it has an effect on people more than reciting incantations and prayers to mislead the imagination. One of these days, I was reading a description about this issue in the writings of Ghazzali and the others (et. al.). My memory is very disordered. I forget things very soon. Despite of excessive fatigue which has sovereignty in my mind (brain), I attempted to publish the dissertation which had been given me. This is not lack of devotion and dissolution of intent in me. To some extent, people’s merit is disruptive up to now. Like poor persons, this dissertation is influenced by official flow

and perhaps it is more than twenty days when it is processed in education and culture publications. But this delay has another reason. Now, I have found their spiritual recognition. These persons have not become such unbridled which I can liken them to domestic animals. Of course, each of these misfortunes has some reasons. Current deprived persons are not innocent. My very high happiness is that I always attempt (try) and exactly enter the objects and seek for their real fact (origin) by perfect (complete) impartiality. My friend, there were many times when I have made a mistake about this same case and I have laughed instead of crying. Nevertheless, I should not become disappointed.

I hope you will prepare some selections (extracts) from your own Divan (complete poetic works) for literature history. I will record (register) you're writing for memorial, especially on that writing of mine¹⁰. In the collection of poems by Nima Youshij, there are two songs addressing Allameh Haeri. First, a quatrain (couplet) in Mazandarani dialect and in a particular rhythm of verse and known as "Amiri" or "Tabari", it is a rhythm of verse which "Amir Pazevari", well-known Tabari-language speaking poet and learned person has composed his couplets (quatrains) in this rhythm of verse: Saleh Haeri, I hope that your lifetime be long the old orbit (sky) says its prayers in front of your house your friend, Nim, says that I hope to be honored I hope that the malevolent person in your life shall die and be like a boar¹⁰. Second poem is a fifty-couplet verse called as "A letter to Ayatollah Mohammad Saleh Allameh Haeri". Nima Youshij began this long verse (poem) by depicting the geographical space (environment), characteristics of Allameh's childhood and his sudden and mysterious absence from his birthplace and the distress of separation which was left for his friend and in the middle, up to four couplets remained to the end, he addressed to describe mental states and imaginations and his own philosophical grief and complaint and lament from the preparations of abnormal days and at the end, for opening and solving the philosophical sophistications (complexities) and ambiguities of his mind, he has asked (requested) assistance from Allameh Haeri: In a distance between those two lands, i.e., Natel and Yoush in a place when all mountains are fearful and horrible he has heard some things about his physical and mental signs his face was white and he is open faced and cheerful and his thought is excellent (he is intelligent) but, Nima Youshij's childhood friend suddenly left that mountainous land and went to another land and left him in consternation and amazement. But his friend never forgot him: When I remember him, I cannot sleep because there are many tears which are hanging from my eyelashes he is a wonderful speaker and he says new things his nature is hidden, he is acute and sagacious and solitary; i.e., he has no friends.

In the foreign land, in any moment, by his wonderful works (actions), he composes new and novel couplets about dear friend and land etc. In the final couplets of this poetic piece, Nima Youshij directly addresses Haeri: This is me who am miserable and entangled in this thought you are a pious person, O' Haeri,

don't run away from me don't withhold your letter from me who is strange (alone) you are strange (alone) in that city and land as well as you is alone in a land full of dust and soil¹⁰. In the poetic letter of Nima Youshij, there are several points which should be scrutinized and interpreted: First of all, in this letter, Nima has not applied his innovative method, i.e., breaking rhythm of the verse and making hemistiches short and long and etc, but he has used the form of classic poem. While during composition of this poem, his method (style) had most likely been proposed in the field of Iranian (Iran's) literature since as we will see, Allameh has pointed out to Nima's modernism and his innovation in the new style and it seems that he has had a confirming (agreeable) reaction towards the new style of Nima's poem composition. On the other hand, Nima has also praised Allameh because of expression of "novel" and "wonderful" talks and "performing wonderful actions" and by familiarity which we have about the nature and disposition of Nima, we know that he has not presented this description because of courtesy and flattery and undoubtedly, the existence of a literary and jurisprudent and liberated character in different scientific branches, a person like Haeri, has had constructive and significant effects on Nima and Jafar Hamidi¹⁵ believes that Tabiat shomal, Allameh Haeri, Nezam Vafa and Aliyeh Khanom (Ms. Aliyeh) were Nima's encouragers (incentives) in his poetic life, respectively¹⁵.

Haeri and his relationship with Nima: There are three poems by Allameh addressing Nima. The first one has been published in collection of Siroos Tahbaz¹⁰ which is Haeri's answer to the letter from Babol to "Langeroud" which this period was concurrent to foreigners' dominance and inappropriate social situation which it will suffice to present a few couplets of this reply letter: During your childhood, individuals became enlightened, they became alert Nitel and Yousht were two balls of battledore you were consistently riding between these two balls and you were coming and going between them like Masoud sa'd salman, you are entangled (involved) in Nay and Maranj prisons but the king, Mahmoud Ghaznavi was not able to retrieve (diminish) your admirable position and rank which has encompassed a place from shabestar to Tabriz You and I are clear like the mirror which the days of the world like ash, have darkened it. We should clean it by our hands¹⁰.

Second, in Divan (complete poetic works) of Bostan-Al-Adab in the form of ode (lyric poem) and in the technique and industry of "addition and subtraction" which was published by Tahbaz and second, in Divan (complete poetic works) of Bostan-Al-Adab in the form of ode (lyric poem) and in the technique and industry of "addition and subtraction" titled as "The selected parts of the innovative Bahariyeh" which in respect of the quality of Nima Youshij's request, he has explained in footnote as follows: In April 17, 1929, his excellency, Mr. Nima Khan Youshij, grandson of Sirdar Amjad, of the well-known contemporary literary men and of innovators of new style in Farsi (Persian) literature, requested me to make Bahariyeh composition (composition related to spring). I said the old

Bahariyehs and Bahariyehs of the present age have not left a virgin place for somebody and I am not poet. As the result of natural art, something extracts from my disposition during break (recess) hours which look at the religious and faith-based aspects. Although Bahariyeh and description of natural perspectives are talking about the signs of divine construction and it is a very pious action and if I answer your question (if I satisfy your request), it should be a unique and matchless innovative style of an innovator which fighting against it will be difficult. At present, two first couplets of it occurred to me. Mr. Nima declared: If addition and division or addition and subtraction finish in this way, the goal will be achieved and rhyme will be very difficult and mostly Arabic. An hour was not passed when the ground was provided (prepared). Gradually, the ode (lyric poem) became long and detailed which this Bahariyeh is a selection of it: When spring cloud was settled on the azure sky Violet pansy and pussy willow grew on the land like meadow¹⁴. These couplets are a selection from that long and detailed ode (63 couplets) which despite of the complexity and difficulty of form and expression (syntax) and insisting on exerting rhetoric's and prosodical industries (arts) and proximity of making rhymes-both internal rhymes of the couplets and main couplets-and abundance (density) of Arabic vocabularies (words) such that Haeri has explained several cases of them and opened their concepts as well as the abundance of historical hints (references), it is a very nice and colorful and charming poem. As he points out himself, it is not matchless; making symmetry (analogy) for it is really difficult. In this ode (lyric poem), he has welcomed Manouchehri's multiple poems:

Sweet singing of the cock (rooster) allows the vinous people to drink wine the false morning exhibits itself to the vinous people¹⁶. Third, in manuscript from satires Divan (complete poetic works) and various poems of Haeri, in a satire which has been entered on Iraj Mirza due to "Arefnameh" composition, he blamed Nima for why he has been quiet against this disgrace: I am surprised that why the enlightened Nima has given up that donkey¹⁷ if Nima become united with me I will be overcome him¹⁸. In terms of artistic feeling and literary art, they had an obvious proximity to each other. The study of the book "Bostan-Al-Adab" shows that he didn't oppose to break the traditional stereotypes of the poem. The signs of this inclination, in terms of concept and form, can be seen in five-hemistich poem which he has composed for the poems of "Shahnameh by Ferdowsi". By manipulation in Mostazad (having an additional part) poetic form, he has divided the hemistiches of second and fourth couplets of the above mentioned verse into two parts and by this method, he has decreased the monotony of the poem rhythm and he has stipulated (emphasized) that this method is his own innovative method: Nobody like me has composed 5-hemistich poems for Shahnameh which are like pure and unalloyed gold, which that 5-hemistich poem is followed by signature industry (art) which shines like a pearl inside the arms of that 5-hemistich poem the poems which are composed by me, changed into a nice form which was praised and respected by all talk about my new poems and teach them to anybody who wish

them¹⁴. Allameh has brought kind of the style of this same method into another poem called as "Ghadiriye-e-Mostazad". In this "Ghadiriye" with prosodical rhythm of "Mafaelna-Moftaelna-Moftael", he has repeated Mostazad sign in a "Moftaelna" after each hemistich up to the end of the ode (lyric poem) which includes 54 couplets: Due to (Because of) Qadir feast, all became cheerful and happy and I observed that God has awarded abundant blessing to the general public (all people) and I see that because of the arrival of such a feast (Qadir), nonagonal skies (floors of the sky) were drowned into the blessing such that all of the angels who were desired or undesired, began to rejoice (make merry)¹⁴.

Conclusion

In this paper, the affectionate, intellectual and artistic relationships and associations between Haeri and Nima Youshij were determined. Certainly, these two poets by an age difference of 17 years were friends from days of youth and were aware of the nature and disposition and scientific and artistic degrees of each other. In addition to cognate and proximity of native and birthplace language, there were some coordination's and similarities in scientific and literary issues (disputes), particularly in poetic debates between them which had a role in strength (consolidation) of mental and affectionate associations between Nima and Allameh. In terms of artistic felling and literary art, they have an obvious closeness. The study of the book "Bostan-Al-Adab" shows that he didn't oppose to break the traditional stereotypes of the poem. The signs of this inclination, in terms of concept and form, can be observed in a 5-hemistich poem which is composed by him about the poems of "Shahnameh by Ferdowsi". Since Allameh didn't consider him as a poet and in fact, his poetic reputation is overridden by his scientific character and his cleric position and he evaluated his songs as "extraction of natural art during break hours", but a review on his songs testifies about his power and creativity in poem composition and confirms Nima's evaluation of his work.

In poetic letter of Nima Youshij (addressing) to Haeri, several points should be addressed and interpreted: First, in this letter, Nima didn't apply his innovative method, i. e., breaking the rhythms and making the hemistiches as short and long and etc, but he has used the form of classic poem, while at the time of composition of this poem, his specific method had most likely been proposed (introduced) in the field of Iran's literature. And as we observed, Allameh has pointed out to the modernism and innovation of Nima in new and "novel" style and he has had a confirming reaction towards the new poem composition style of Nima. On the other hand, Nima has praised Allameh because of presenting (expressing) "new" and "wonderful" speech and performing wonderful works (actions) and with familiarity which we have about the nature and disposition of Nima, we know that he has not expressed this description for courtesy and flattery. The peak of youth and growth of thoughts of both of them was concurrent to despotism and dictatorship of Reza Shah pahlavi and both of them have been suffered by

dominance of this disgusted (disliked) king. Because of political lecture (lecturing) in the great mosque of Babol against Reza Shah, Allameh was exiled to Semnan and Nima sought shelter in his cultural and philosophical isolation (seclusion). Although after then, they didn't have an important direct political conflict, none of these two poets surrendered the dominance and dictatorship of Reza Khan and they didn't make peace (compromise) with that regime. In Divans (complete poetic works) of both of them, there is not only even one couplet in praise of Reza Shah or his government, but also some cases (examples) of implicit complaints (protests) and abundant allusions (irony) can be found.

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