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ON THE POEMS OF BIJAN JALALI AND YADOLLAH ROYAEI: A SHORT COMPARATIVE STUDY

Saba KAZEMIAN

M.A Degree on Persian Literature and Language, Department of Humanities, Shirvan Branch, Islamic Azad University, Shirvan, Iran.

Email: s1362k@yahoo.com

ABSTRACT

The present paper aims to compare the short poems of Yadollah Royaei and Bijan Jalali in a descriptive-analytical method. The results of the study show that both poets have tried new ways for composing poetry and despite the obvious differences in terms of structure and linguistic approach to poetry, they sometimes deal with common intellectual ideas, and even sometimes, especially in their very short poems, they are similar to each other linguistically. This is while Jalali's poems tend to simplicity, they are prose-like, and Royaei's poems tend to ambiguity and complexity and are more metaphorical. From the content viewpoint, both poets have put their philosophical thoughts in poetry; they are both inclined to the social man. Jalali conflicts with the existence and the present and Royaei conflicts with the word. Both of them have used religious and mythological elements in their poems.

Keywords: Yadollah Royaei, Bijan Jalali, Modern Short Poetry, Iranian New Wave Poetry.

INTRODUCTION

In Persian literature, short poetry has a long history. Certain styles of short poetry are as follows: Khosravani, Rubai and Dobeiti, Quadruple, etc. the traditional Iranian poetry styles have been used for many centuries and have expressed philosophical, mystical, and emotional thoughts. Appeal to such styles of poetry has continued to this day; many poets are still interested in these poems though with a modern approach. However, short poetry in the modern sense, as seen in the poetry of the poets of Blank Verse Style, is a product of the Iranian Constitutional Revolution and the familiarity of the poets with the world literature and literary schools of the West as well as the translation of the Japanese haikus.

Bijan Jalali is a contemporary shortstop poet who, in his seemingly simple poems, deals with the fundamental and philosophical concerns of mankind and his self-imposed solitude and his mystical attitude toward his existence have brought him some kind of "personal mysticism" in poetry. In contrast, Yadollah Royaei is one of the contemporary theorist poet who pays attention to the form. He has a particular attitude toward the importance of the word and its role in creating beauty. Yadollah Royaei and Bijan Jalali have different approaches to poetry, and putting their names together may be a bit strange at the first sight, but the present paper has focused on common intellectual and linguistic ideas in the poems of these two poets.

In this study, by reviewing the short poems of these two poets, highly acclaimed features of these poets are extracted to show similarities and differences of the two poets. The main issue of the

research is that what the dominant feature is among the works of each of these poets? What are the affinities and differences between the, is linguistic and intellectual viewpoints?

REVIEW OF THE LITERATURE

Gholamhossein Gholamhosseinzadeh et al. (2011) in the article "Critical review of Espacementalisme poetry Based on the Narrative Poetry of Yadollah Royaei" examined the type of narrative used in the poetry through semiotics and concluded that in the Espacementalisme poetry, the narrative factors are not fully used and the narration of this kind of poetry is the repetition of an ambience put together in short lines. Hence, Royaei's poems have moved away from symbolism and romanticism to formalism.

Mohammad Hossein Jafarian (1994) in his article "the Inevitable Choice (Reflections in the Poems of Bijan Jalali)" criticized his works. According to this critic, these poems do not have a real social meaning and in some cases, they are similar to the Japanese haiku.

RESEARCH METHODOLOGY

The method is descriptive-analytical using library resources. By comparing the short poems of these two poets, their characteristics are described.

DISCUSSION

Short poems

Short poetry in its present form in Iran has a long history and is the product of the familiarity of modern poets with European poetry, as well as the book Japanese Haiku from the Beginning to the Present, translated into Persian by A. Pashaei and Ahmad Shamloo.

The poems, which are commonly known as "modern Persian short poems", are different in terms of form, structure, language, and tone with the forms of contemporary Persian long poetry. Contrary to the old forms of Persian poetry, whether official or local, that "the lines, bare lines, syllables, relics, rhymes and references are perfectly clear, no limitations can be drawn for any short contemporary poetry. Some of them have Nima harmony and some are without external harmony. Some have rhymes and some lack rhymes (Pooranamdarian, 1998: p. 54). In another definition, "short poem is the concentrate of a sense, image, and thought, and it is a symbol-like piece that puts along the words and the consistency with the sense of the audience and this way it has the highest influence" (San-Rio, 2002: p. 7)

Dr. Rastgar calls short poems as a plot, and, in terms of style, the concept and shortness of the theme is reminiscent of ancient Chinese and Japanese poems (haiku) (see Rastegar Fasa'ie, 2001: 662)

Dr. Hassanli believes that the definition of short poetry is difficult and calls them a plot or short poem. Dr. Hassanli does not consider the short poem as a Haiku and believes that this naming is wrong in Persian poetry (see Hassanli, 2004: 247). This view is endorsed because Haiku shows a kind of mystical thinking that the attention is given to the nature and the momentary view and any short poems cannot be called Haiku.

However, short poetry is one of the types of Persian poetry whose traditional form can be seen in single –verse poetry, Rubai, doublets and short pieces; and its modern type after the revolution of Nima Yoshij in Persian poetry can be seen in various kinds of poetry, such as new wave poetry



and blank verse. Modern short poems can be written in one line or, depending on the inner capacity of the poem, up to ten lines. In addition, most of the local poems and so-called native poems of Iran are considered as short poems. Like the Leikoos of Rudbar of Kerman, Baluchi of Sistan, Vassoonaks of Shiraz and Se-Kheshtiha of the Kurd that ordinary people murmur them. They are considered to be the shortest form of Persian poetry. (Mirafzali, 2004: p. 27)

Briefness and to be to-the-point are the inherent characteristics of short poetry. In the earlier ages, there was a tendency to the briefness. In the same way, briefness in art has been considered as one of the two important characteristics of literary works and it is said that literary works either have artistic briefness or artistic prolixity. With artistic briefness, it is possible for the reader to contemplate in the moments of the artistic text and to find out by hamlet the unspoken of a poet or writer's mind, thereby gaining double pleasure (Sami'ie, 1991: p. 54)

This is also a feature of Haiku: Haiku inherently tends to simplicity and avoids the complexity. It sees the world and the objects as it is (Nozari, 2011: p. 183)

This tendency can be seen in single-verse poems in Persian poetry.

In addition to poetry, briefness can also be seen in Sufi tales, farce, etc. (Parsa, 2006: p. 36).

REVIEWING THE SHORT POEMS OF BIJAN JALALI

Content features

The content of Jalali's poetry is more intrinsic and less social. "Jalali's poetry is not a social poem in its current sense and Jalali is not a social poet" (Ja'fari, 1994: No. 13: p. 28). This is due to the fact that Jalali's poetry does not focus on major events of the contemporary times. Jalali takes away from the social affiliations, a trend that every intellectual in the public must take into account. His poems are ordinary and simple and reflects the truth of his life. This is a fact that he is not so much dissatisfied with. The reason may also be the fact that he has not experienced any major incident. The most important accident in his monotonous life might be his long stay in Europe for years, the powerful influence of which can be seen both on his poems and his daily life" (Jafari, 1994: No. 13: p. 28).

The poetry content:

- *Simplicity*

The language of Jalali's poems is surprisingly simple, so that the readers sometimes face with a passion that is written in a staggering manner, not a change in the syntax of the words, nor does it use verbal and conceptual figures:

However, this simple never-ending language has never addressed simple issues, but has always been involved with fundamental and ontological questions. His poetry is filled with subjective elements that in many cases do not use imagery and linguistic techniques to objectify it;

Your presence was my existence/ and now that you are no longer here/ my existence exists/and I will be unseen in your not being here (272: 1388)

That the world exists/ and will exist after me / is it a great joy / and an endless grief

These poems are ultimately simplistic, philosophical and reflective, as if they were the result of a kind of poetic discovery and intuition that draws our attention to the world around us and the poetic events that come before us. We can say some of Jalali's glorious poems are easy and unobtrusive.



This simplicity indicates the influence that Zen and Buddhism's thinking together with the Haiku genre had left on the poet. "Haiku is Zen-like, illuminated and enlightened poems where the poet looks at the objects of life and he comes to something quite typical or a truth that is available but cannot be expressed, or it is obvious that is beyond the scope of the narrative" (Shamlou, Pashaei, 2011, p. 31).

All my sorrow
After death is that
The sweet smell of soil
I cannot smell
(Jalali, 2009, p. 403)

- *Endlessness*

The modern poetry, in the forms of Nima, blank verse and free form, "due to its simplicity, it seems endless and how to complete it is the hardest work for the poet." The apparent endlessness of the contemporary poetry "is more due to its being oriented to nature, duty, floating and unbreakable commitment ", which shows the creativity and purpose of the poet in putting an end to it (Nikobakht, 2004: p. 137).

The audience contributes to the meaning of the poem by interpreting the text and giving mental speculations to understand poetry; in fact, the audience takes part in the creation of poem by interpreting. One of the most important features of the poem is this vividness and its interpretability and true poetry never has a definite and dogmatic meaning. However, sometimes it seems that poetry has not ended in itself, and the poet has not perfected his idea well.

Not to be understood
Not to be known

Not to be tolerated (Nozari, 2011: p. 236)

For example, in this piece of poem of Jalali, the inexhaustibility has been disruptive of the meaning; it sounds it is not clear what the poet speaks of. It seems that poetry should be continued or at least the beginning should be clearer.

Many of his poems are also successful examples of inexhaustibility and endlessness. It is not difficult to comprehend and to receive, but they have no clear, definite and limited meanings;

If someone asked for me/ tell them he has gone to watch the rain / if they insisted / tell them he has gone to see the storm / if they still insist/ tell the he has gone not to return (Jalali, 2009, 371).

- *Mystical Thinking*

Respect for nature and praising and honoring it is one of the hallmarks of Jalali's poetry, in such a way that the wish of joining and uniting with nature has made death beautiful in his view. In Jalali's poetry, the elements of nature are alive and they have human wisdom; one can join them, refuge to them, talked to them and unite with them.

I do not know where we came from/ that reached each other at the crossroads of today / the tree and the garden and the pebbles in the yard and I (Jalali, 2009: p. 241)

The four elements that ancient Greeks saw as constructive elements of the world are also present in Jalali's poetry; among these elements, the soil has been most heeded by the poet, perhaps due to the death-oriented thought of the poet and the synecdoche of soil for death. Jalali's view is not only unpleasant, but it promises the rejoining to nature and the life of the world.



I passed from the soil / from the water / I have reached the wind / I am waiting / for the fire (Jalali, 2009: p. 257)

I see my death approaching / holding a rose in its hand/ and I am singing for him of the color of flowers and / and I see the smile of flowers on the lips of death (Jalali, 2009: p. 363)

It seems that this way of thinking in the world is also influenced by Zen Buddhism and the Japanese Haiku. "Looking from the viewpoint of Zen is a state of mind of the artist in which he sees his life or anything else around him united, as one total thing. It is here that he is one with them, and he is identical with them, and he preserves his individuality and his individual traits" (Shamloo, Pashaei, 2011: p. 28).

Despite these influences, Jalali's mysticism is not fully compatible with Zen's mysticism or any other mysticism, and has not repeated the mystical thoughts of a particular school. It can be said that he has achieved some sort of individual mysticism in poetry, which at the same time the influence of oriental mysticism has its own unique features, which requires another study.

• *Religion and myth*

Again my spirit / came to fly / which tree of heaven / will it sit / and from which tree / will it eat the heaven fruits (Jalali, 2003: p. 132)

The poem above refers to the story of Eden's garden; which Adam was driven from. The poet hopes to return to Paradise by flying the soul and enjoy the fruits of Paradise.

"Dialogue with God is one of the main pillars of Jalali's poetry. His poems from the very beginning indicate that God and his metaphysical meanings were his most important mental engagement" (Jafarian, 1994: No. 13: p. 29)

The address words are the characteristics of the poetry of this period, which is seen in the works of Bijan Jalali:

O Lord, as I came to you / you came to me
(Jalali, 1971: p. 18)

This poem alludes to the religious texts. It can also be related to this poem of Hafez:

If you want his presence, you shall not hide yourself Hafez,
When he received the invitation, he neglected to go
(Hafez, 2012: p. 1)

O God, have you greeted me from the mouth of this and that / and in the song of the birds / to the green leaves of the trees / you have given me messages (Jalali, 1971: p. 9)

This poem is based on the philosophical thinking that all phenomena of nature have a sign of God, and points to the unity of existence besides multiplicity of phenomena, which is a mystical and long-standing thought in Persian literature.

In this poem, Bijan Jalali refers to Quranic verses that narrate the destruction of the world in doomsday. It also refers to the creation of all the universes from the soil and their return to the soil. Perhaps the meaning of soil is a symbol of destruction, not of the soil itself.

And again, the soil / and the stars that are from the soil / and the sky also that one day will become soil (Jalali, 1990: p. 167)

This poem also addresses the relationship between love and God. The poet's intention is that the love of God is not a lie; the truth is the existence of God. It is not clear whether the poet means a mutual relationship or if it is a one-way relationship between God and the human.

Oh God, here I thank you / that your love is not a lie (Jalali, 1971: p. 24)



In the following poem, a mental phenomenon is likened to a concrete and tangible phenomenon; the use of a compound simile, one side of which is subjective and the other side is visual and objective. It is often seen in Jalali's poetry. His thoughts have heightened towards the sun (which is again symbolic and is a reminder of God and the meaning of the universe) without have a rule over them. Perhaps by lawlessness he means his freedom from any specific religion. His thoughts are naturally oriented towards the universal meaning

The plethora of my thoughts / as like wild trees / that have heightened to the sky / without any law / is this sun the day / that draws the foliage towards it (Jalali, 2003: p. 63)

The following poem represents the poet's fatigue of those thoughts that hurt his mind. Anxiety comes from dependency. He wants to get relief from dependency so he can calm down. However, he has yearned for this calmness only for one night, not always.

I want to sleep tonight / as if I am a son to nobody / and there is no God / and no evil / and not an earth, nor the sky / and just sleep and I are around / and only sleep and I (Jalali, 2003: p. 64)

Language features

The structure "is related to the internal form of poetry. That is, the set of relations that flow between the elements forming poetry and ultimately lead to the harmony and integration of the intrinsic nature of the poetry, and create interpersonal forms in which all elements of the poem are organically linked" (Angleton, 1988: p. 137). Modern short poetry also has features that each poet shows in some way in his works. Here the apparent structure of Jalali's poetry is studied.

- *Prose-like language*

Poetry and prose are two types of human speech. Poetry is, in the simplest terms, "a thoughtful and imaginative word with weight and sometimes rhyming" and is different from that of prose, although prose "can be imaginative but not rhythmic, vocal and musical" (Zarghani, 2004: p. 25).

In modern poetry, these definitions have lost their place. Modern poetry lacks weight and rhymes in many cases, and it only uses internal and spiritual music.

Bliss / is a warm and / fragrant loaf of bread. (Jalali, 2003: p. 139)

One of the features of the new poem is not the rhyming. Rhymes in the new poem "are the words of consistency, where their final letters are repeated the same, though not entirely on the rhyming points, and may be located anywhere in the poetry text layers and produce harmony and music." An important point about rhyming of the new poem is that it "has a well-ordered form that in some cases, like Nima's early poetry, Afsaneh, conforms to the standard rules of classical poetry, or that it generally differs from the rhyme's definition and usage in traditional poetry, such as New Wave Poetry and blank verse poetry in Persian language (See Ahmadi, 2001: pp. 56-59)

In Nima's opinion, "a non-rhymed poem is like human without bones. The rhyme is bound to sentence and sentence is in service of the content. Every new sentence demands new rhymes and every new rhyming wants its place and should not be placed at certain intervals" (Yahaghi, 1996: p. 100)

There is no rhyming in Jalali's poetry. His poetry, like regular sentences, has a prose-like syntax without having any movement:

Poetry / is like fire / burning the world / but it lightens it up (Jalali, 2003: p. 198)



Jalali poetry often relies on a kind of dialogue, not reliant on literature and magnificent language. He uses this method to establish a relationship with the reader and make a kind of intimacy in his works. However, all of these choices have been inevitable for Jalali. His mystical thoughts demanded this language, and I think that in any other case, he would have been unsuccessful. He says, "A new chapter in poetry / shall we open / by dodging from poetry / and to avoid / literature (Jafarian, 1994: No. 20: p. 12). Therefore, we should not expect the weight and rhyme and language of literature in Jalali's poetry. This Jalali poem is composed of sentences that often end in verb and have end-to-end alphabets, but it cannot be considered as rhymes:

I know my end / that I am desperately / washed in water / and buried / in the dreamless soil / and leave me alone into the lonely sky. (Jalali, 1971: p. 239)

- *Simplicity*

Simplicity is the most prominent feature of Jalali's poetry, so that many young poets imitating his simplicity faced nonsense writing, and some went to the wrong way and some went to the wrong place. The language of Jalali's poems is simple. In terms of the number of rhymes and literary figures, they are poor; in a way that it seems deliberate. It seems he paid no attention to the matter of the beautification of poetry at linguistic levels. However, this language is beautiful by its systematic look to the world and the mystical mindset of the poet. It is very difficult and even impossible to imitate Jalali's language.

- *Internal thread*

In the new definition of poetry, emphasis is on imagination, tongue, affection and inner content, and external music, verse, and rhyme are in the second place. "Affection or feeling, the inner and spiritual context of poetry is based on the quality of the poet's encounter with the outside world and the events surrounding it. The type of emotions of everyone is a shadow of him, and on this basis, it is possible, in a general view, to divide the men into three main groups: individual, social and human personalities, which in modern poetry, in contrast to traditional poetry, the emphasis is on social, human and individual manners respectively" (Shafie Kadkani, 2007: pp. 86-88).

There is not much internal thread in Jalali's poetry in the fields of verbal figures. Following are some of these figures:

- ❖ *Repetition*

The repetition is a verbal feature of poems that have more functions in modern poetry and can compensate for the rhymes. Repetition in Jalali's poetry is a word that is repeated in verses such as the repetition of "nothing" and "me" in the following verse:

I have come to nothing / and nothing in me / blossomed like a flower (Nozari, 2011: p. 235)

In the following verse, "Your Body" is repeated three times and emphasizes the body features of the beloved:

You have come from a long path / But your body / is familiar to me / because I have given your body a taste of my dreams

/ And I have swept your body with my eyelids / so beautiful and delicate it is (Jalali, 2003: p. 86)

Other examples of repetition is the three-time repetition of the phrase "the common world" in a nine-line poem (Jalali, 2003: p. 88), and the four-time repetition of "sadness" and "hope," and three-time repetition of "zone" and repetition of "the height" in a six-line poem can be pointed



to (Jalali, 2003: p. 91), these repetitions represent the turning point of the poetry and the focus of the poet's thought.

❖ *Symmetry*

One of the most dangerous pests in the modern poetry is dispersion. Being free from traditional musical forms has made it possible for the poets to be more open to express their imagination and to plot their mental spaces, but this possibility, sometimes, has led to negligence in language and distortion. Some poems by Ahmad Reza Ahmadi are the clear examples. One of the literary figures that the modern poets have been using to avoid structural distortion is symmetry. In such a way that the words related to a particular phenomenon or subject are spread throughout the poem so that the reader finds poetry consistent.

Jalali, as mentioned above, is not concerned with form and linguistic aspects, but his poetry despite the simplicity, is sufficiently coherent, and the elements used in his poems are often interconnected. In the following poem, the natural elements like heaven, cloud, and the sun are the important words of the poem.

Happiness is the sun / with some white clouds / that slide in the sky (Jalali, 1983: p. 210)

❖ *Contrasts and contradictions*

The world of poetry is a world of contradictions. In contemporary poetry, the concerns of modern humans are also evident. Jalali is also wandering "between hopes and despair and this situation has made him a sad loner in the minds of readers as well as in the world. It should be noted that all of this is because of his personality and his poetry is not correlated with the situation of his fellow contemporaries. In Jalali's thought, all this is intertwined with hope. His despair is not dark and black, it is internal and individual, and the poet, as most poets of his period, does not intend to publicize or generalize this despair" (Ja'fari, 1994, No. 13: p. 29).

In the poems below, hope and disappointment both are gone. The poet experiences both of them. In this way, there is a kind of contradiction that neutralizes the two opposing feelings. In the Persian literary works, as well as in the everyday language, the presence of two opposing elements together brings a concept of totality and implies the concept of "everything"; should say that the enemy and friend know / that I do not know the drunkenness and soberness (Sadi, Odes, Sonnet 419), here the enemy and friend mean all people. In this poem, it seems that the passage of hope and disappointment at the same time means the transition from the usual human concerns and overcoming them. In this transition, the sun plays a key role; it can be a sign that the poet is totally devoid of human desires and is focusing on the meaning of the universe.

My sight has passed away from hope and passed away from despair / reached the land / where the sun in it / had burnt the root of hope and despair (Jalali, 2003: p. 254)

In the following poetry, the opposite elements understand and define each other. Disappointment is the source of good deed, that if there was no disappointment, hope would have no meaning, and death gives life meaning. This poem reminds us of the famous sentence; things find their meaning by their opposites.

Despair / moves us to hope / and the fear of death / gives us life (Jalali, 2003: p. 258)

Grammatical errors

Among the characteristics of the new poetry is the linguistic and grammatical errors that have been less visible in the traditional Persian literature. New poems sometimes have "imperfections, roughness, narrative weakness and grammatical errors.



In many cases, Jalali has segmented the lines of his poems that are not in line with the traditional methods of poetry, and no specific aesthetic justification can be found for this. This feature makes the reading of the poem difficult.

Bringing adjectives, syntaxes, additions, and components of verbs in separate lines is one of the most striking problems of Jalali's poetry. Of course, these problems can only be seen in terms of grammar and syntax (Jafarian, 1994: No. 12, p. 23)

The visionary style

Jalali's poems are sometimes reliant on vertical writing. If this is not followed, it will be hard to dissociate it from prose. If we write the words in succession, nothing more than simple prose will be created. Nevertheless, the poet writes vertically thus to consider the semantic meaning of the words. He emphasizes and focuses on rows that contain only one word. In the following poem, "I am" and "things" have meaning. "The being" can show the existence of the poet in all respects independent from dependencies and "thing" represents any worthless object that the poet does not have to do anything with them and he lives without them and without thinking about them.

I/ am/ with everything / but I do not think about / anything (Jalali, 2003: p. 368)

REVIEW OF YADOLLAH ROYAEI'S POEMS

Yadollah Royaei represents the Espacementalisme poetry in Iran. He is one of the first Iranian poets who care more to the form of poems and a kind of formalism can be distinguished in his works (Gholamhosseinzadeh et al., 2011: p. 182). In this section, some of his poems are studied.

Content Features

- *Ambiguity*

Royaei's poems cannot be quickly grasped and in many cases we need to understand the poet's codes and symbols. In the following poem, in addition to the contradiction, the last two lines are somewhat repetitive, and it cannot be understood what the poet's purpose is with these two "was", which are contradicted:

The sea / was both closed and open / was it / or was it (Royaei, 2000: p. 140)

In the following poem, with the repetition of "Way", "I", "You", "Laughter", and "Ditch", it points that the way of everyone is separate from each other and anyone from himself and by referring to his intuition must find the way. Otherwise, if anyone wants to use another way, there will be a ditch in front of him, preventing the road from continuing. Understanding this kind of poem requires the discovery of all the relationships in it and it is not simply possible:

The road comes from you to you / the road comes from me to me / an unknown comes in sight suddenly / On your way the ditch laughs at me / and walks / falls on laughter of the ditch of the way / something else in you with me falls (Royaei, 2008: p. 462)

Exaggerations in complexity and ambiguity sometimes suspend such poetry, and the ruling order imposes such an accountability that no secret narrative can be distinguished in it, nor any specific poetry (Gholamhosseinzadeh, 2011: p. 199)

This feature is seen in the following poem. The discovery of the relationship between water, dawn and woman and the steps associate a blessing in the past, when women for taking water walked up and down the stairs in a water house. No other image can be seen:

On waters / there is the steady voice of a dawn / a woman that happily / walks on the stairs! (Royaei, 2008: p. 327)



The following poem refers to the passage of time in twenty-four hours a day and night, and then the scene of the day and the shadows in the water:

Twenty-four bright houses / have passed the light organs / in the blood of yellow blood of the moment / the day has come / as if human intelligence / is sitting in the cool body of water / is the shore! / -an aware mirror- / human-tree of image - / and words all flowers and fruits / white horse passes (Royaei, 2008: 318-319)

- *Naturism*

The poetry of Royaei has the features of haiku. The elements of nature and momentary concepts can be seen in these poems. The image in the following poem is strong. The waves that cross each other are likened to the stairs and it looks like the dance of the waves in the next scene:

On the steps of the sea / the behavior of the waves / I wish there was a song for the behavior of the waves / song. (Royaei, 2008: p. 339)

Sea has a special place in Royaei's poetry, and one of the volumes of his poetry is about sea. In the following poem, the verb "reading" is used in two different meanings. The first concept used for the beach means to understand the presence of people whose steps are carved on the beach. But the sea, because of the sound of wind and wave, seems to be singing. The poet likes to be water and it is here that the dream of joining and uniting with nature is clear, which is a Zen state. This is also reflected in Royaei's poem:

The beach calls our presence / The sea is a joyful song of the grasses / At the joyous celebration of the sea / I wish I were water (Royaei, 2008: p. 341)

- *Philosophical-religious thought*

The "time" repeated in this poem reflects one's sudden death:

Suddenly death / I saw that when fall over me / it is a sudden / a sudden. (Royaei, 1990: p. 66)

Then the desert of problem was made from a distance. (Royaei, 2008: 439)

It seems that in this poem there is an allusion to the beginning of Adam's creation and his fall from Paradise.

Structural features

- *Literary language*

Language of poetry, like other poetic features, is the result of the poet's knowledge and experiences in his personal and social life, because the language facilitates the poet's concern for communication with the various spectrum of audience. Therefore, the poet does not have to match the language of his poetry with the will of critics, editors or judges of literary competitions.

The language of Royaei's poetry is literary and even if it is prose-like, it finds poetry because of literary figures in it. In the following poem, although the verb is at the end of the sentence and the syntactic structure of the sentence is not displaced, the poetic structure is preserved and the song of the poem strengthens it. The features of this poem are repetition, simile and symmetry:

And his hands / were the force of light / the force of light was awoken by my hands / awoken an became heat / the sun became generous (Royaei, 2008: p. 287)

The following poem is full of repetitions:

The soil is black / and the stem is a green message for light / the stem is the message of the escaping air / the shadow is the captive message of black / and the light is waiting / counting the steps of the messenger (Royaei, 2008: p. 295)

Always I sleep of closing books / now my open book and I sleep (Royaei, 2000: p. 7)



- *The plethora of metaphors*

Metaphor is one of the features of vague poetry. Royaei's poetry is often difficult to grasp because of repeated use of metaphors.

When he / was teaching wrongly to the branch / when the bird crashes in the wind / wrongly rocked the cradle / the throw hid in my hands / (Royaei, 2008: p. 434)

Other types of metaphors are found in these compounds: sands, bare sands (Royaei, 2008: p. 342), wave behavior, sea steps, (p. 339) with waves, passion of bubbles, vague accents of the swamp (p. 333) the cold body of water (p. 318) The happy moments (p. 296) the troubled waters (p. 346), the muscles of your vortices (p. 349), the tired sky / the tired tree (p. 350) the breeze of light (p. 350), the star waits for the sunshine (p. 352)

- *Internal thread*

Paying attention to the form of the work is a feature of modern literature. "In spite of traditionalism, Yadollah Royaei in his first book of poems, quickly approached his time and presented a poem to the literary community in which the strenuous streaks of formalism were evident" (Gholamhosseinzadeh, 2011: p. 196)

- ❖ *Repetition*

One feature of form-oriented poetry is repetition. Royaei has used this figure abundantly to create consistency. In the following poem, the word "sea" is repeated four times and "all" is repeated six times, indicating the importance of the sea to the poet:

The sea is all the winds / the sea is all the sounds / if with all the sounds / and with all the winds / the sea took all of me / O great whims / O the delirium nest / the sea / the all (Royaei, 2008: p. 314).

The repetition of "I" and "him" and "blue" in the following poem emphasizes the opposition between the poet and the world. However, it seems that the world's stubbornness with the poet failed to destroy his joy.

I go and the world stays / not he will take me, not I take him with me / with this hatred of its sky of me / everywhere blue, everywhere blue! (Royaei, 2000: p. 12)

You can also see this type of repetition in these verses:

To go under the thought / when the thought goes up (Royaei, 2000: 16)

The contrasts below and above are also noteworthy. In the following verse, "last" and "none" are repeated, which are related together in meaning. The final part of anything can put an end to that and it becomes nothing.

Perfection is not the end / the end is none (Royaei, 2000: 18)

Espacementalisme poetry is the play of signs and symbols.

- ❖ *Symmetry*

In the Royaei's poetry, words are closely related. In the poem below, black, is in relation to the heart in that the heart of darkness and the color of black are interrelated. The color of black also fits the disbelief and disgust. It is also fitting with the heart that is used both in psychological and medical aspects:

Black / like the disbelief here / is whose heart / your heart is a letter / takes my heart (Royaei, 2000: p. 11)

- *The visionary style*

The emphasis on particular words in this style indicates the focus of the poet's thought on that point. In the following poem, "we" is in contrast with "only" and the concept of loneliness is



ambiguous. The first part of the verse is repeated with the second subsection, with the difference that "we" in the second sentence is precedent and is more emphasized, but in this shift, there is another point that has occurred in the difference between the meanings of "loneliness." The second "loneliness" cannot mean no one to company:

Only we cannot return / we / alone would not return (Royaei, 2000: p. 10)

Our sleep awakens in the soil / awakens the soil (Royaei, 2000: p. 136)

- **Grammatical errors**

Grammatical errors, as was mentioned earlier, are the features of modern poetry that the poets use consciously to make a difference. There are several grammatical errors in Royaei's poems.

4.2.5 Defamiliarization

In modern poetry, as the form, language, and structure have changed as compared to the traditional poetry, the poet's content and thought has changed; in other words, a new linguistic approach also requires a new content approach. "Contemporary poetry is one of the most advanced artistic fields in the contemporary new-thinking. As being the case with the coordinated position of social, political, and cultural renaissance" (Mokhtari, 1999: p. 14).

According to these, one of the most important features of the modern poetry should be Defamiliarization; otherwise, there is only a repetition of the previous recurrences. In order to say something new, the poet says that he should sometimes express the previous words in another structure. Royaei has done this. In the poem below, instead of the familiar image of a pile of soil, the poet has used a pile of sleep, which also indicates the graveyard and the deceased, which is also associated with the soil and the sleep of death.

Sit down with me / Skulls are more comfortable on the pillow / under a pile of sleep / only with a pile of sleep (Royaei, 2000: p. 44)

According to Yadollah Royaei, "The image cannot be taken from Espacementalisme poetry. Images illustrate the solid foundation of the Espacementalisme poetry. The fantasy is a fundamental part." (Royaei, 1978: p. 164)

In the following image, a "clock" is defamiliarized. The clock handle is similar to a hedge that wounds due to its sharpness. This justification reflects the sadness of time. Its subtlety is also because every movement of the handle signifies a short amount of time that does not have much effect. The repetition and circling of the handle and their repeated narration from time are what the poet expresses in these lines without saying directly mentioning the passing of time and repetition:

An elegant wound of the clock handles was in me / When the circle was completed / Desert architecture / It was repeated with the narration of the handles / I was mixing with the imagination and the handles / and the handle / on a desert / made another desert (Royaei, 2008: p. 395)

The desert is vague in this poem. On the other hand, the free space of the clock screen can be linked to the uselessness of life. Given the fact that the poet speaks of the imagination and the passage of time, the second comment is sound. We can also liken the world to successive deserts that we pass through our life.

RESULTS

In this research, the poems of Bijan Jalali and Yadollah Royaei were compared. The two poets are among the Iranian modern poets. They are inspired by the translated European poems,



turned to unrhymed poems. In the study of these poems, it concluded that both poets have made changes in both structure and content in order to make innovations and get away from the principles of traditional poetry. The similarity of these two poets, apart from their unrhymed poems, and innovation in this field, is in the context of introversion and individuality. Both poets did not have a meaningful attitude to the social man and to the political and social issues of their era. Jalali's poems are naturalist, influenced by the Japanese Haiku. It deals with fundamental questions; in his poetry, issues such as life and death, and acceptance of it on a very broad and ontological level are addressed. Conversely, Royaei's poetry is influenced by the beauty and the relationships of words and he does not seek to express a mystical idea. However, these two poets differ more in the structure of poetry. Jalali has based his poem on prose and cares about the normal syntax of the sentence. Simplicity is the characteristic of the language of his poetry, but the concepts of his poetry are influenced by the Zen Buddhist mysticism and his philosophical attitude towards the world. Unlike Jalali, Royaei has focused on the form and this has made his poems more ambiguous. Playing with words and letters, alliteration, puns, and symmetry are abundant in the rows of his poetry. Royaei's poems are often written in long forms and sometimes in several pages. Two collections of his poems, "seafarers" and "seventy gravestones", which are often short poems, special attention has been paid to the nature. He wishes to be united with the elements of nature, and he has paid less attention to the linguistic forms and place of the words. These two collections can be considered as the difference between Royaei and Jalali's poetry. In a general look, as shown in Table 3-3, Jalali tries to apply the concepts in the simplest form. In his poetry, the literary figures of the Iraqi era cannot be seen, and his similes are simple in the style of Khorasani. Verbal figures are the least possible and they are simple, but Royaei in the use of literary figures, is after the Iraqi style. His poetry is based on metaphors and similes.



Table 1: Comparison of the content features of the two poets

Poet	Rhyming	Syntax	Style	Irregularity
Jalali	Non	Normal and conversational language	Short sentences, everyday words Deletion of the repetition of the verbs Visual effects	Grammatical errors, unspecified words, ancient ideas Unreasonable separation of the parts Separating compound verbs
Royaei	Non	Poetic	Repetition, visual effects Defamiliarization	Grammatical errors, Verb deletion Syntax displacement

Table 2: Comparison of the structural characteristics of the two poets

Poet	Difficulty and simplicity	Literary figures	Thought
Jalali	Very simple	Briefness, simile, repetition, symmetry, contrast and oxymoron	Philosophical-religious thought
Royaei	Ambiguity	Repetition, alliteration, puns, metaphors, contrasts, symmetry	Philosophical-religious thought naturalism

Table 3: Comparison of the sample poems of the two poets

Feature	Jalali	Royaei	Comparison
No rhyming	Not to be understood / not to be known / not to be tolerated	On the water / the sound of the steps of the dawn / the woman	Both poets compose blank verse; nevertheless, Royaei's poetry is somewhat rhythmic, but Jalali's poetry is prose-like. The reason for this is the

		who / passes on the stairs happily	way in which words are arranged in Jalali's poem, without moving. But in Royaei's poetry, one can see this movement and it is poetry-like.
Simplicity	What an ignorant child / a child that praises his ignorance		This feature only exists in Jalali's poetry.
Pun		The path comes from you to you / comes from me to me / On an unknown/ the ditch laughs at me /	This feature only exists in Royaei's poetry.
Thought	How fast the world is going / it does not know / it is going to the altar	When death came to me/ I saw it was a sudden/ it was the sudden	Both poets have used the philosophy of creation, death, and life and they have respect for religious themes.
Simile	The bulk of my thoughts / are like wild trees / they have been heightened by no law Future and past / night and day / are like plants / that have grown on our hands and face	Then the desert of problems was made from distance	Royaei's similes are simple and have used all the figures, but Royaei has made the similes close to metaphor by removing the unnecessary elements.
Metaphor	None	Twenty-four bright houses / have passed the body of light in yellow blood of the moment/ the day has come, as if human intelligence / is sitting in the cold water	This feature only exists in Royaei's poetry very much.

Both poets have used natural themes. The difference between the function of the two poets is that Jalali used nature as philosophical-religious thoughts, but Royaei turns into haiku.	On the stairs of the sea / there is the behavior of the waves / I wish there was a song for the behavior of the waves	And again the soil / and the stars that are from the soil / and the sky also one day becomes soil	Naturalism
Both poems have repetitions, but Royaei's repetitions are more. Jalali's repetitions remain in the style of Khorasani, and Royaei's poetry has repetitions that are more modern.	The sea was both closed / and open / it was a door/ And a shoot has a green message for light / shoots have a message to the escape / Shadow is the message of blackness	Poetry is also doomed / like the body/ like psyche / imposed on us / and like / body and psyche / doomed	Repetition
The application of contradiction and contrast is simple and easy-to-grasp in Jalali's poetry, but in Royaei's	The soil is black / and the light is waiting Always dream of closing the book / Now my open book talks of asleep	It passed hope, it passed hopelessness	Contrast

poetry we must find the relationship of contradictions.			
Both poets have few grammatical mistakes. Royaei seems to have consciously applied these mistakes and he intended to defamiliarize.	In time of death / the hatred list if there was / I was grapes and squeezed Sleeping like a snake	Maybe my heart will become dry and cool / become a piece of jewelry	Grammatical errors
The syntax of Jalali's sentences seems prose-like, but Royaei has followed the syntax of the poem by removing and moving the components of the sentence.	If with all the sounds / And with all the flames / sea took all of me / O huge moans / O nest of delirium / sea / all	I came to nothing / and nothing blossomed like a flower in me	Syntax
Jalali has paid less attention to verbal figures such as puns, alliteration and playing with words, and aims at expressing the meaning in the simplest form, but in Royaei's poetry, puns and alliterations are used consciously.	I'll go and the world stays / not me takes it, not it takes me, Take me and / and side by side with me on the scaffolding Light is released / this is a death	I am not the son of anyone Just sleeping and I exist / and just I and sleeping	Verbal attribute
These figures are seen in both poems, but the relationship that Royaei creates between the words is more difficult to grasp. Understanding the relationship between the cloud and the sun and the sky is easier than the relationship between the sun, disbelief, heart, word and catching. In other words, the relationship between Royaei's poetry is imaginative but Jalali makes sensual relationship between them.	Black / Like disbelief here / Whose heart is this/ that hated where your heart takes me	Happiness is the sun / with some white clouds / sliding in the sky	Symmetry
This feature is only seen in Royaei's poetry.	Skulls are more comfortable on the pillow / Underneath a pile of sleeping / Just sleeping		Defamiliarization



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