

Localism in contemporary literature

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Abstract

Nature has a pivotal role in the lives of humans, especially artists and poets. Ecological criticism, or ecocriticism, is an interdisciplinary study of literature and the environment that concerns environmental issues in literary works. Ecocriticism falls under valuable literary criticism studies that radically deal with the relationship between nature and literature. This criticism aims to change attitudes toward the environment through culture and literature to improve the critical situation of the environment. Ecocriticism basics concerned with the main works of art using an eco-centric perspective aimed at directing human thoughts to properly utilize the environmental resources. The goal here is to investigate the position of nature in the language, expression and content of contemporary poems. This study is based on library sources and uses a collection of published works of poets. Research findings reveal that nature plays a clear role in these poems; however, this role may be different by the poet's attitude, poetic tendency, form, worldview, and living place. The poetic language usually goes through a simple to complicated trend, which is applicable in figurative speeches, similes, symbolism and allegories depending on the poetic power. Each poet sets out specific goals for using the subject of nature, which also constitute their preoccupations.

Keywords: Literary Criticism, Contemporary Poetry, Nature, Symbolism, Literary Ecology.

INTRODUCTION

From the beginning to the present, nature has been one of the sources and sources of many different artworks. For instance, many art pieces draw inspiration from nature, ranging from Timurid and Safavid period paintings and miniatures to Chinese and Japanese miniatures. Numerous well-known compositions by renowned composers all over the world have a natural basis, even though music is an aural art and, at first glance, appears to have nothing to do with nature. Ecological criticism is regarded as an interdisciplinary study since it examines and analyzes nature and literature. It may be

claimed that up until now, the category of nature has been strongly present in both fiction and poetry, but poetry has given it more breadth and expression (Fanon, 1967).

Numerous science professionals have addressed the present environmental catastrophe in the world. New trends were created as a result of these worries. Interdisciplinary studies between various fields, such as the humanities and natural sciences, as well as literature and environment, were created due to the attempts undertaken to overcome this dilemma. Ecological criticism is one of these interdisciplinary studies that link the fields of literature and the environment

(Parsapour, 2012, 8). Generally, from the beginning of the 1990s, we have seen the trend of many critics to utilize the scientific procedures used in other disciplines in the field of literary research. This is due to the fall of the ideas of structuralism, poststructuralism, and deconstruction. This viewpoint leads to ecological criticism of contemporary literary studies methodologies. The study of literature and ecology in connection to one another is stressed by the literary theory of eco-criticism. A theoretical foundation for literary studies is provided by knowledge of and application of contemporary literary theory and criticism, which also leads to creativity in the study.

Method

The descriptive-analytical methodology was used in this study, along with printed and digital sources. The approach utilized in the production of this research is the analysis of the poems written by contemporary poets, followed by the selection of the poems that tackle the native subject.

Ecocriticism

Environmental issues are taken into account, and the connection between literature and the environment is generally examined in ecological criticism. Environmental criticism seeks to provide a moral definition of a better knowledge of the environment with the aid of literature as a common chapter and border between literature and the environment surrounding humans. A new interdisciplinary approach called canvas criticism, which straddles the fields of literature and the environment, has garnered a lot of interest in recent years from all around the world. Iran is unaware of this relatively new viewpoint. "Eco-oriented criticism" and "ecological criticism" have been suggested as the counterparts for Ecocriticism in the Persian version of Saeed Sabzian's Descriptive Dictionary of Literary Terms. We may add "Green Cultural Studies," "Environmental Poetry," and "Environmental Literary Criticism" to the list of other names for this criticism. Because eco-criticism is not a uniform methodology, several specialist experts cannot agree on a single description of it. Ecological criticism is often the word preferred by Americans, whereas "green studies" is used in Britain. American works typically have a laudatory tone and

occasionally go so far as to be derisively referred to as "naturalist" by certain radical left-wing critics. The British version, however, is more ominous and seeks to alert us to the environmental dangers brought on by the new political, industrial, economic, and colonial powers (Parsapour, 2013, 18).

Localism and ecocriticism

The goal of localism and eco-criticism is to investigate and analyze how literature and the natural world interact. In 1970 at one of the major conferences (WLA, The Western Literature Association), he provided such debate and criticism as theoretical and critical summaries (Parsapour, 2013, 16). From prehistoric times to the present, the connection between man and nature has experienced significant transformations. Following the industrial revolution and the dominance of industry and machines over the different facets of human life, man gained the upper hand over nature, and the relationship between man and nature accordingly changed to one that was unequal and one-sided. The literary criticism of nature has been analyzed and discussed in a variety of ways by ecologists. Some of them believe that "nature is nothing more than an anthropomorphic edifice that Wordsworth [the English poet of the romantic era] and others built for their own ends" (Parsapour, 2015, 20). Many critics view nature as being in opposition to civilization and believe that it is in line with instinct. All living things, including humans, exhibit certain behaviors due to internal forces called instincts.

Nature's environmental regions can be divided into four groups. These regions demonstrate how far humans have come from nature and its bounds, as well as how slowly they have come closer to culture and its constraints. Poets, authors, and painters have produced literary and creative works in relation to one of these themes in order to communicate their feelings and views about nature. The areas mentioned are: the first, pristine and untamed nature (oceans and deserts, etc., untamed and wild and free from human habitation); the second, the breathtaking and magnificent scenery of nature (mountains, plains, forests), valleys, etc.; the third, the surroundings and suburbs of the villages (farms, groves, pastures, etc.); and the fourth, the greenery and natural beauty

inside the cities and large human settlements (parks, streets (Parasapur, 2015, 23).

The importance of eco-criticism

This field's significance cannot be compared to earlier years, given humanity's worries about nature and the environment. Concern for the environment and environmental protection is the significance of ecological criticism. We cannot, however, deny the impact of nature on the creation of literary works, no matter how much we would like to overlook the importance of art and literature. The interaction between people and nature, as well as between cultures and nature, may be considered to be highlighted by ecological criticism. Numerous works concerning the environment have been published since ecological critique first emerged in Western nations.

Ecological frameworks

It is possible to categorize eco-criticism ideas, critics' theories, and economic critique in a few different intellectual and philosophical domains. These categories, which focus on nature, culture, and thought, make clear how literary critics and authors interact:

A: re-examination and re-reading of literary works and writings that emphasize ecology and the natural world.

B. Places more of an emphasis on topics besides nature and the environment, energy issues, natural resources, and the equilibrium of the many elements of nature as well as the sustainability of these resources;

C) Researching and examining poets and authors that use nature as their major inspiration;

D) Emphasizing realism and writing that reflects the physical world and its geography;

E) Avoiding a society-centered view of nature and viewing it as an autonomous foundation free from social and linguistic conceptions, the E-Ethical view of nature places emphasis on natural rights and eco-oriented values in the context of moral and social obligations (Parsapour, 2015, 31).

Nature (localism) in poets' poetry

Nima Youshij

This characteristic of localism is utilized by Nima to further his revolutionary objectives, and he transforms these indigenous components into symbols, each of which has a political and social connotation. For instance,

in the poetry of "Siolyshe," Nima depicts the dark and dismal atmosphere that rules the society via a poem that is focused on the local environment and is centered around an indigenous animal named "Siolyshe." In this poem, Nima skillfully captures the futility of Siolyshe's attempts, which may be seen as a representation of every individual in those days who loved the night and yearned for freedom (Hosseinpour Chafi, 2005, 236).

tick tick tick

On this endless beach at midnight

Nek knocks on the glass

I have told him a thousand times out of advice

That is my room you

There is no place for a dormitory

Valik, on his own terms

He doesn't care about me

He is tired of trying

To think clearly

Deceived and open

He is deceived right now (Yoshij, 2006, 779).

Despite using symbolism to submerge his poetry in a layer of ambiguity, Nima eventually sought simplicity. He desired that the language of poetry be as similar as possible to the language of prose. According to Nima, the language (including vocabulary and grammatical constructs), picture, and space are in perfect harmony with the content and topic. The content defines the shape of the impact. As a consequence of the poetry's introduction among the people, the form, language, and space have been established in accordance with it. Nima introduced the poem into the alleyways and fields and brought it among the people. According to Nima, language is incomplete and poor, and its expression and perfection are in the hand of the poet. He always gives permission for non-poetic words to enter poetry. According to him, looking up the names of objects (trees, plants, animals) and villager phrases in each poem is a benefit since it makes it simple to look up the northern culture and kind of nature (Shadkhasat, 2006, 67).

The atmosphere and pristine nature of Nima's hometown, Mazandaran, which can be assertively considered to be the inspiration for many of his poetry, the surrounding natural landscapes, are brought to him by his naturalism. The birthplace of Nima, Yoush of Mazandaran, is full of natural landscapes,

Novin, Vazna, Azko, Kapachin and Seriha mountains, Olive forest, Makh Olala valleys, Amrna Sar, Kam Vyasal, villager's huts in the fields, Shabperreh, Ketchup, Gurji and Ni Tal villages, Talajn and alder trees and plants such as kerguij, chamaz and lem, etc., all attract Nima's attention, and Nima brings everyone into poetry with her creative and poetic power. In Nima's collection of poems, "Night Work," local objects and components work to produce harmony. This harmony is founded on the affinity of Nima's conduct with words and phrases, which prevents the poem from using archaic articulations in such a way that "night work" approaches a highly objective speech expression and the narrative tone that permeates the poem is neglected. In this piece of his, we can observe one of his poems:

Neither anyone nor a dog is his companion

The fruitless Binjgar is alone there

Because other colleagues

His body is naked, and he is holding a sword in his hand

He goes and comes back; what's enough to fear

We will draw his figure (Yoshij, 2016, 614).

Nima's surroundings, which included Mazandaran, the forest, the sea, and the mountains, have always had an impact on his thoughts and creativity. Because of this, the writers of Nima's collection of works decided to include a Tabari glossary in the first volume, which comprises his local poetry. His meticulousness in the writings of Western poets, especially French literature, is somewhat evocative of his attention to the many kinds of trees, birds, and wildlife in his hometown (Yousfi, 2008, 481).

Sohrab Sepehri

In Sepehri's poems, nature comes to life, and the poet merges with it. Everything in his poems is alive, and this connects everything to one another (Taslimi, 2018, 148). Since Sepehri rejects the idea that "either man or nature," he refuses to reenact the mutual pair of man and nature and strives to forge a bond between the two. As a result, his poems are classified as environmentalist poetry. Sepehri never gives up in his pursuit of harmony between man and nature. The poet's deep relationship with nature is demonstrated by the oneness with nature that can be found in his poetry, which also reflects the importance of nature in his philosophy (Rehani, 2015, 40).

Sohrab is unquestionably one of the best modern "naturalist" poets. The majority of his fame is due to this quality. He only accepts nature and reveres it. Sohrab believes that nature is a representation of the essence of truth, much like all great mystics. He thus thinks that everything is a manifestation of God:

And a God who is nearby

Within these gillyflowers, at the foot of yonder lofty oak,

On the stream's awareness, on the plant's law (Sephari, 2018, 162).

In another place in his prayer poem, he says:

We separated ourselves from the mountain ridge

I descended to earth and became God's subject
You ascended and became a god (Sephari, 2017, 197)

Nature is a mine that supplies raw materials for a person who is trapped in the fence of the city and lost in the life of a machine. Sepehri rejects this egocentric, utilitarian perspective on nature. Every natural occurrence has inherent significance in his eyes. In "The Sound of Footsteps," Sepehri writes:

I wonder

Why a horse is a noble animal, and a dove is lovely

And why no one pets a vulture.

I wonder why clover is inferior to a red tulip.

We need to rinse our eyes and view things differently (Sephari, 2014, 291).

The poet asserts that nature has intrinsic worth and is valuable in and of itself, as opposed to the value of stone and metal being in how they serve humanity. A person is removed from the focus of attention via Sepehri. His interests and preferences, which once determined the worth of natural materials, are no longer relevant. The barrier between man and nature, which makes man superior, comes tumbling down in Sepehri's poetry. In other words, he breaks down the mutually exclusive pair of man and nature. He adheres to the non-preference theory, which holds that neither nature nor man should be prioritized. These two should not be given up for the sake of the other since each of them is valued and appreciated in their own right. Wang believes it is his responsibility to develop this new environmental ethics, and Sepehri is successful in doing so.

Sepaheri draws inspiration from nature for his poetry, which is a magnificent path in the wilderness. Born in the desert, Sepehri spent the majority of his life in Kashan, his native city. He spent the last 10 years of his life mostly in Kashan and the nearby villages because he had the strongest attachment to Kashan of any place. He recounts a little town called Kahrood in Kashan's Qamsar area in the lovely poem "Dar Golestaneh":

Such vast plains!

Such high mountains!

What a scent of grass in the rose abode!

I might be looking for a thing in this village:

A dream, perhaps

A [ray of] light, a grain of sand, a smile

Behind the black poplar

It was innocent ignorance; it called me

I stood by a reed-bed, in the wind, pinned
backed my ears:

"Who is talking to me?"

A crocodile slipped

I got going.

A hay-field on my way

Then a cucumber farm, safflower bushes

And soil's oblivion.

By a waterbody

I took off my espadrilles and sat, my feet in the
water:

How green I am today!

And how mindful my body is!

God forbid sorrow from emerging from behind
mountains

Who is behind the trees?

Nobody! [just] A cow is wandering around on
the terrace! (Sepaheri, 2018, 350).

As Sohrab himself acknowledges, there is a bond between them; this bond sets Sepehri's poetry apart from other poets' treatment of nature. It is distinct from writing just to enhance the verses and from a straightforward experience when you talk about anything that is a link between you and him, and your speech is heartfelt. The fact that this connection exists is what may inject authenticity and honesty into poetry.

Manouchehr Atashi

Manouchehr Atashi is one of the poets whose work was influenced by Nima's indigenous and symbolic poetry. He wrote his poetry collection "Ahang Diher" under the influence of Nimai Symbolism poetry and with an appreciation of the phonetic and semantic

potential of native terms (such as Nima). Atashi gained notoriety as a poet with style in the New Nimai poetry movement as a result of his distinctive qualities. Daggers, Kisses, and Pacts, one of the poems in this book that gave him enormous popularity, is also known as "Wild White Horse" by the majority of poetry readers.

Wild white horse

Standing on a manger

Thoughtful in a sad breast of the plain

The amazing fortress of the sun is burnt

With his proud head but a reluctant heart, a
beard

The scent of Qaseil does not take it to itself
(Atashi, 2010, 45).

In this poem, Atashi describes the owner and rider of the white horse, who is obstinate. His tremendous resolve to battle the enemy was disturbed by the opponent's cleverness and a friend's betrayal, and he accepted the defeat and became unhappy and despondent, sitting in a corner. The rider's answer to such a hard request is disappointing: "But his heroic and devoted injury with the bleeding dagger of his meaningful and appealing stare, asks his owner to anger and yell and dash against the adversary."

A wild white horse!

I or how to become aggressive

Which man do I go out with?

Which blade should I shield the canopy with?

In which field of the Golan I will give you...

A wild white horse!

Leave it in the barn of your cold imagination

Let me come with the smell of lust

There is no strength left until I throw you down
the mountain

I don't have enough chest to make a roar
(Atashi, 2008, 2008).

The climatic and natural hue of Atashi's poetry is what draws the greatest attention. A poem that aspires to be a reflection of the actions, attitudes, and thoughts of society will inevitably come to terms with the dynamic and alive components of its surroundings, as was the case with Atashi. The geographical and historical landscape of the south of the nation is prominently represented in the majority of fire poetry. A new poetry genre is known as "Southern Poetry" evolved as a result of this technique, which is almost identical to the work Nima Yoshij has done in representing the

natural and local components and phenomena of the north of the nation in her poetry. Dramatic poetry with deserts, aqueducts, light, salt, and other elements. Atashi communicates his ideas, opinions, and feelings while narrating and criticizing the social and cultural challenges of his day through the symbolic usage of various climatic components and events.

Forough Farrokhzad

Forough Farrokhzadi is shown in the two poetry collections "Another Birthday" and "Let's believe at the beginning of the cold season," where he emerges from the ground like a plant and turns into a part of nature. Additionally, it displays the grief that Forough shares with nature. A lone lady who progressively crumbles in the face of a cold environment and retreats from the water:

On the verge of the cold season

At the beginning of understanding the earth's polluted existence

And the simple and sad despair of the sky (Farrokhzad, 2016)

The purest expression of nature is pure, natural, and unaltered. Nature is gender-neutral and transcends all categories of human beings. Therefore, the cycle of nature and the system of life is both self-reliant and meticulous. The order of nature is founded on the progression of the grand chain of existence, which consists of the stages of birth, growth, development, and death. Poetry by Forough Farrokhzad depicts this reality of perfectionism and a self-centered attitude. A fresh, young nature that is still being formed (compared to human life). Both primitive and immature describe its characteristics. This inspiration from nature may be seen in Forough Farrokhzad's earliest notebooks' poetry. As a result, at times, the poet transforms into a flower that yearns for sunlight and a drop of morning dew, while at other times, the sound of water stops coming from the fish's glass home. Like the poet Forough Farrokhzad, nature in these journals has lost some of its intellectual perspectives, lacks social interactions, and is still "converted from a sensory orientation to a stage of philosophical and social knowledge" (Yahghi, 2015, 43). In none of them has it occurred? As a result, the collections by Asir, Divar, and Asian represent the poet's natural, instinctual,

and unconscious side. We see Farrokhzad apart from nature and not looking at nature since the poet has not yet become lost in it or mingled with it (Moradi Kochi, 2004, 9).

Autumn, you dusty traveler

What are you hiding in your domain?

Except for dead and dried leaves

What other wealth do you have in the world (Farrokhzad, 2006, 219)?

In this collection of Forough Farrokhzad's poetry, there is a common and fundamental relationship between women and the environment. This indicates that the compassion and sentiment expressed in these poems are of a generic kind that may be found in the works of various poets, both male and female. In this passage, Forough Farrokhzad imagines nature in its natural, intrinsic, and ontological aspects, which may be seen as a departure from the idea that nature can be used to explain social and personal factors. As a result, neither man nor nature is at the center, and neither has been tamed by man.

Mahdi Akhavan Sales

The Akhavan creates original and exquisite poetic images that accurately reflect the poet's inner self by using regional words that are used to refer to the names of particular locations and locations. By using these native and old words, the Akhavan not only expresses his attachment to his living environment and his homeland but also demonstrates it. Additionally, the poet expresses his emotions as well as his political and social views in another language by using climatic phrases that broadly refer to all the components of nature as well as well-known locales.

Heavenly nature

With the caresses of a bird's tone

The morning went away from my eyes; the magic of sleep

When I opened my eyes, I saw through the clouds

The golden snow falls from the rosy hair and the sun

Earthly Nature (Akhavan Sales, 2012, 83).

Sometimes in Akhavan's poetry, we find lovely and original satirical compositions that draw inspiration from natural components. The following winter rhyme, for instance, illustrates the approach of the night by putting together a fresh combination as nicely as

possible, utilizing the elements of stone, sunset, and sun.

With the mirror of the sun from that high peak
The sun set right on the rock, and it slowly
broke (Akhavan Sales, 2012, 1997)

Akhavan literally displays his poetic soul via the creative imagery he generates. Because poetry exists, he perceives the world and writes about it. There is an immediate connection between Akhavan's mind and the mentality directed toward objects when he engages with birds, snow, spring, winter, clouds, stars, and the sky in general. In actuality, literary ontology replaces ideological traits.

Those stars, like runaway soldiers
Each one diligently pursues his own
camouflage

An Armenian girl's hair spray on Roy
The ruler is neither justice nor violence,
twilight (Akhavan Sales, 2012, 107).

Akhavan highlights the inextricable connection between man and nature by utilizing the tenets and components of nature in his poetry. This conviction is evident in all of his literary forms, regardless of the subject matter—political and social, epic and ancient, romantic and emotional. He made extensive use of native components in his poems, and by imagining pictures and creating literary arrays, he left behind unique and enduring images of himself that reveal his broad climate or his region.

Mansour Ouj

The majority of Ouj's poetry is inspired by nature, which is one of his life's key foundations. He needs nature just as much as he needs air and oxygen. He coexists with nature, shares its joys and sorrows, and suffers when it is separated. Briefly, nature itself is the highest kind of existence. In general, nature is what his paintings are about. Jasmine, lily, and nasturtium blossoms follow the orange spring. He enjoys spring, fall, leaves, rain, and the seeds of lemon trees and pomegranates. Nature frequently evokes nostalgia, particularly older nature that had a distinct life and condition and seemed to be speaking to someone. Ouj deserves respect for valuing nature and desiring a pristine, healthy, and natural environment. He makes as much use of nature as he can. Nature is full of parables and metaphors. His upbringing is entwined with

orange spring, and he refers to his parents as his flower.

In this poem, the author yearns for the unspoiled environment, when the wells were always full, travelers and riders had easy access to well water, and where the moonlight shone in a clean, unpolluted sky and lit up the ground like a dazzling torch. But today, each of them resembles a dream, which depresses the poet.

Where is the moon torch?

Not a hyena that sings on the tower of the
ruined castle

Nine water has reached the back of the tired
well-rider, and the night has come suddenly
Where is the moon torch? (Ouji, 2010, 139).

Ouji feels as though he receives the greenness and energy of earlier nature through other people. He misses all of those gardens, the scent of the flowers, and the sound of the birds. He thinks the world's village has a green-headed tree, but it is only a cuckoo bird's fantasy. "Cuckoo has ambiguity in this poetry, and when you question where someone is, you are asking something that is not available to the senses," said Oji in an interview with the *Asr Mardom* newspaper. Additionally, the object you are seeking and the immediate search indicate that it is not there, that it is missing, that you are not there, and that it is not.

Of all those gardens and perfumes and tiho?

There is a tree in the global village

Lush but sleepy! (Ouji, 2010, 161).

The poet occasionally mocks the sparrows by expressing himself honestly. Because they trample on the gorgeous and delicate apple tree flowers, he refers to them as rabies and nettles. He yearns for those flowers to be rooted securely in the earth.

What apples, fragrant and beautiful, I would
not bring you as a gift

To celebrate your birthday, if they put flowers
on the branches

If the flowers.. but the sparrows

Rabid sparrows (Oji, 2009, 2019).

Ouji is reliant on nature for both his power and his slumber. He occasionally sees a lemon tree in his dreams, picks a lemon from it, slices it, and snaps a photo of it as a keepsake. The poet regrets and suffers since it appears that he can only see lemons in his dreams and is deprived of them in his waking life and in reality.

It was as if I had seen them all, as though

And I had smelled them all, it seems
 And I had taken pictures of all of them, it seems
 those greens
 I used to see those rounds of those perfumes in my dreams.....
 That wakes up early
 He took everything from me
 I say lemons
 From lemons! (Oji, 1389, 115)
 He gathers a variety of fruits and plays with them to represent recollections of a May evening. Eating the oranges that have fallen to the ground and falling into the past while longing for flowers and spring. Oujī is regarded as a poet who champions flora and nature. He uses the height of his emotions for plants and flowers.
 They have collapsed and become memories
 Shiraz roses and orange springs...
 The fruit of May is heavenly, but this is from Giles
 These apples
 And the flowers of anarchs on the reminiscent tree according to the traveling berry sellers
 Their red petals, ah
 Berries ornament
 White berries (Oji, 2018, 110).
 He occasionally holds off on reviewing his recollections in the hopes of seeing the blue sky once more. Currently, a dirty sky drapes the moon in darkness. He makes an analogy between the sky and a crow, including its darkness.
 The black sky is a curtain on the moon
 Where did all these crows come from?
 Ah, at dawn! (OG, 2018, 137)

Another scene shows Oujī hoping for rain, waiting for the rain that would fall again as he reads and discusses memories with his companion while sitting beneath the moon. To be sure, he asks himself if it's possible for the sky to once again be pure and clean despite all the clouds, skyscrapers, smoke, and filth, and he answers, "Yes, it is conceivable, given that the sky gets wet and rains for a day or two." You can still sit under the open sky and read
 It is possible to click on "Gone" next to a friend
 He reviewed distant memories...
 Despite all this stuff
 Factory
 Tower

Skyscraper
 Pus
 Smoke
 Can it still
 Yes, dear!

If the sky rains for a day or two (Oujī, 2007, 30)

Since these people killed nature and the spring of nature, and because they are now poking holes in it with their own hands, it is interesting to note that they are crying, Oujī speaks with great regret and anger about the dead spring, the spring that is no longer known, and you can see his coffin on people's shoulders.

I said when spring is?

He showed me a coffin in the evening

On men's shoulders

In the direction of women

With a tulip that was red and rushed

Through its seams (Oujī, 2010, 1990)

In this portion, he expresses his desire for a spring that is better and more lovely than the springs of the previous two years, one that is greener than the prior springs. Green springtime, like the Nowruz table's greenery:

Shafie Kadkani

Like other writers of social symbolism poetry, Shafie Kadkani's poetry incorporates localism, naturalism, and symbolism.

He selects symbols from his native environment and natural surroundings to represent his societal objectives in a language of code. "The colloquial language of the people of Khorasan has impacted the local and indigenous color of Shafi'i Kadkani's poetry, for instance, terms like Burma (drill), Nezam" (rapid and light rain), Barzegar, a mountain tree; Ashen, a sapidar tree; Sabzena, a green color; and Shabkhani, the prayers recited by the Shabkhani during the month of Ramadan to awaken those seated atop the minaret (Hosseini Pourchafi, 2015).

In Shafie Kadkani's poetry, there are numerous and distinctive descriptions of the natural world and the environment. In the poetry book "From the language of leaves," Shafi'i discusses the language of nature.

the night

River

With words that occasionally

Learned from the conversation between clouds and valleys

Rural song and fluid water

Payment in praise of the flowers of your shame
wink
any joy
that passes by me
That romantic song played
repeats.....

Shafii Kadkani is used to and knowledgeable about nature. This collection depicts the poet's perception of the mountains and plains as he travels from his hometown to Tehran and his sudden realization that all of nature's manifestations are at peace and friendly toward one another as he looks out the train window at them. Rain is an analogy for light and purity for him, and the night has a hidden and passionate longing for clean water. Nature fascinates Shafii, and throughout this work, it serves as his primary source of inspiration.

Shafi'i compares the clarity of the beloved's eyes to a blue waterfall and a deer's gaze in the poem "Image," as if observing the hunter's (lover's) shadow move through the water from the top of the mountain. But rather than singing about himself in the song "Little Violets," the poet is praising or describing someone else. He imagines the fascinating natural phenomena and compares them to his inner world and his thinking, moving through time, space, and location;

In the last days of March
Migrant violets
that's beautiful.
In the middle of a bright day in March
When violets from cold shades
In the springs aroma atlas
With soil and roots
their mobile homeland
In small wooden boxes
At the corner of the street, they bring:
The atmosphere whispers to me
boils:
I wish...

I wish a man of his homeland
Like violets (in soil boxes)
It could be one day
Take it with you wherever you want
in the light of the rain
In the clear sun (Shafi'i Kadkani, 1987).
The only justification for a poet to express his ideas in the mirror of nature is to describe it. With the help of a strong thread of his mentalities, the poet joins all the pictures to create the image on this mirror without

handing up control of his imagination to a scattershot simile. The poet's society, country, religion, and beliefs are represented in his observations of nature.

Qaisar Aminpour

One of the best poets of the past two to three decades, Qaisar Aminpour has been active in both his creative and social life. He is an honest poet who expresses his senses in dealing with the world and society, and his poetry amply captures the zeitgeist. His poetry serves as a genuine account of the poet's interactions with life, society, and the environment (Fatohi, 2018, 9). The most important element in his poetic universe is nature, which is also present in lesser amounts. His poetic imagery is frequently produced using natural materials; however, one might discover a poem of his that does not. The poet uses storytelling techniques and natural elements to illustrate his ideas in the instances below:

I said:
in our city
The walls are again full of pictures of tulips
This is not a temporary danger situation
It is a red siren that wails
Alone in the silence of the night
On the unfinished sleep of corpses
Enemy wild bats
They hate even the light of the aperture
All windows should be closed
Cover with blinds
Here
The wall too
There is no one's back and shelter anymore...
(Aminpour, 2018, 382).

In this poem, the poet deals with a straightforward account of life, an attitude that is shaped by the universe of his ideas and imagination. He is exposed to impassioned souls' internal debates and hadiths in this mental realm, yet he tells others about these dialogues in the straightforward language of nature and the dialogue of natural components. He is moved from one place to another in this fantastic story. This space transfer, which is carried out in accordance with vivid connections, is described in a natural manner using straightforward language. Aminpour uses natural materials to portray his intended ideas about war in this poem in a logical narrative without any unexpected turns. His story is straightforward and unforced.

Nature and its many expressions take center stage in Aminpour's poetry's visual representations. He presents a refined and sophisticated temperament in his poetry. Thinking, speaking, worshipping, and sporadically attending school nature. The poet uses recognition to portray pictures in his poems in two different ways: occasionally, he gives other inanimate or living things human characteristics or feelings, and occasionally, he addresses non-living things directly. Examples of these two categories of diagnosis are given below:

Bud said with a heavy heart:

Life

It is to close the lips of laughter

It is a corner to sit inside

Flower said laughingly:

Life is blooming

It is telling a secret with a green tongue (Aminpour, 1986, 9).

In this poem, the author expresses their viewpoint on life by observing the moods and the flower and bud's looks and by attributing human feelings, acts, and characteristics to them. He has also improved his ability to distinguish and communicate himself, thanks to the two of them talking. The poet has created a precise and lovely diagnostic image of the relationship he built between the components of nature and man in the poem that follows.

Fereydoun Moshiri

From the analysis of Moshiri's works, it appears that the poet had the fewest ups and downs in terms of language and form as well as in terms of the content of the poems. This is also true of other poets like Shamlou, Akhavan, Forough, and even Sohrab. It is not, and from their first to their last works, we often see progression in their work. The thing that seems to have sparked Moshiri's interest and motivation the most among all of Nima's suggestions and, as a result, inspired him to write poetry is the same freedom in weight and in the poet's mind and view toward existence and the modern world, new events and we don't see a new look. It will appear that there is little distinction between his thoughts, language, and expression and those of classic Persian poets if we concentrate on the profundity of his poems. Sometimes the poet complains about his circumstances or the people of his day while addressing the

elements, and other times remnants of such complaints may be discovered in the middle or at the conclusion of a poem. Other times, the poet's own nature complains:

Once upon a time, autumn's sad dinner

It was nicer than spring morning.

This time is your time, my time.

Oh, all the flowers are blue from the cold...

(Moshiri, 2017, 396).

Indeed, the poet laments the state of affairs in this poem, but he does so in the language of the rain, or more accurately, he talks from the rain. Although the poet addresses the seasons of autumn and summer, his attention to them is less than his attention to the season of spring, and he approaches them from a different position. The excitement and delight that Moshiri feels as spring approaches is a childlike exuberance that doesn't seem to fade till he is older. His love for the optimism and greens of this time of year was so intense that he gave his daughter the name "spring" and referred to her in his springtime poems:

Spring, my daughter, wake up

Laughter, salty

My lucky flower, you sweet bud

Spring has come; you can learn with him too...

(Moshiri, 2017, 270).

The high numbers of the morning and the light in front of the night and darkness might imply the same hopeful and clear gaze of the poet. Overall, Moshiri's poetry is a hopeful, clear, and sympathetic poem toward the human being who lives in the poet's neighborhood and actual world.

Conclusion

Natural-oriented art is the expressive language of the indigenous people, incorporating all the subtleties, contemporary attitudes, and elements of the native environment of a country or area. Native-oriented poetry can connect elements that are ostensibly not poetic to the poem's body without impairing the delicate nature of the poem's expression. This new creativity in poetry draws the audience in a novel way to the poet's art and technique. Native-oriented poetry can also depict a specific area of the native environment, like a painting or any other form of art. He confirms their feelings and attitudes and enters the heart of people's lives in his poetry by bringing the language of poetry closer to the nature of speech, substituting some native cultural

elements of a people for familiar and common symbols and elements of their lives, and viewing life and events from their point of view. Also, by doing this, he throws open a fresh window in front of the audience, allowing him to better communicate his emotions and make them known to them. Native poetry is straightforward, much like human nature, and it constantly guides the poet back to his guiding principles: basic nature and adhering to human instinct.

The poet has the chance to express his emotions more effectively thanks to this feature. The enjoyment of native poetry is increased by the freedom of sounds, letters, and words. Simple speaking may assist in communicating the sentiments as concretely as possible and, in doing so, can help the speaker draw the audience closer to him. Native poetry always demonstrates a nation's uniqueness and authenticity while introducing people to its cultures and customs. The younger generations have not seen anything of these very ancient practices and cultures and may have just heard or read about them. They may have been forgotten over the course of decades and merely depict the existence of a nation's fathers and forebears, cultures that are more rural than urban and depict a people's primordial way of existence. The poet validates the thoughts and attitudes of the audience and enters the heart of the people's lives by bringing the language of poetry closer to the nature of speech, replacing familiar and common symbols and elements of people's lives with native cultural elements, and viewing life and events from their point of view. With this norm avoidance, the poet opens a new window in front of the audience, and with this method, it can better express its feelings. One of the traits of vernacular poetry is that it provides a new linguistic form and leads us to a new realm of releasing the distinctive grammar and meanings found in many dialects. This is "a means to stir up the languid and sleepy centers of our mind so that we may eventually break the spell of the barren habits of our mind toward language in poetry," according to the author (Salehi, 2012). According to the new ecological perspective, the worth and beauty of the components of nature are recognized independently of human presence, sentiments, and decisions, and these qualities are not influenced by their location or

function in human existence. A poet is, therefore, just as creative, whether describing a tiger or a thorn, as when describing a deer or a daisy. Such a perspective might lessen the pallor of human-centeredness and remind him more than ever of his duty as the dominant force in nature to protect and uphold the priceless cycle of life and the environment.

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