



Investigating the Manifestations of Nostalgia in the Poems of Amiri Firuzkuhi

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Abstract

A wistful desire to return in thought or in fact to a former time in one's life is called nostalgia. It has been one of the issues raised in psychology and later was considered in literature. It turned to the source and theme of many literary works. Amiri Firuzkoohi is one of the poets who used nostalgia in his poems. This paper aims at studying the examples of nostalgia in Amiri's poems. The results show that the examples reflect a wistful desire to return to happy days of youth and childhood.

Keywords: *Amiri Firuzkoohi; Amiri's Divan; Nostalgia; Individual Nostalgia; Yearning for the Past*

1. Introduction

Seyed Karim Amiri Firuzkoohi, known as Amir, was born in 1910 and died in 1984. Amiri, from the very beginning of his life, would rather art to other things as the poems written in his adolescence confirm this claim. "Until 1935, I have passed most of my time in companionship with poets, musicians, and singers. It was really rare that a musician, old or young, came to Tehran and I missed his/ her companionship" (Amiri, 2010; vol.1: 21).

He has worked with many literary associations such as "Iranian Literary Association", "Hakim Nezami Association", and "the Literary association of Iranian Academy". He had a very close and friendly relationship with many of professors, poets, authors, and artists of his era; characters such as Rahi Moayeri, Malek-o-Shoaraye Bahar, Vahid Dastgerdi, Rashid Yasemi, Hossein Masrur, Monshi Kashani, Azad Hamedani, Seyed Mohammad Kazem Assar Tehrani, Jalal-e-din Homaei, Sadeq Hedayat, etc.

Amiri's works are as follows:

- Divan (published by the efforts of his daughter, Amirbanoo (Mosaffa)).
- Efaf-nameh collection (that emphasizes on the need for Hijab).
- Ehghagh-al-Hagh (written in style of the poets in the Safavid era and supporting Hindi style).

Amiri Firuzkoohi was very interested in Saeb Tabrizi's poems and one of his poem's critics as well. Saeb was some prominent poets in Hindi style in Persian poetry. That's why Amiri look through Saeb's poems, resulting in being influenced by Hindi style. "Life events and everyday experience are greatly reflected in this style... Amiri's poems also reflect everyday experience and he depicts different subjects by considering this matter and using them skillfully" (Kardgar, 1994: 37).

Amiri's poems can be seen in various formats: Ghazal in Hindi style (Isfahani), and ballade in Khorasani style. In addition, composite-tie, elegy, and friendly letters (Ekhvaniat) can be seen in Amiri's Divan. He knew Arabic and has poems in both Arabic and Persian languages. He preferred classic poems and did not like modern poetry. He expressed his emotions and thoughts in traditional form of poem and mostly Ghazal. The years after 1961 can be considered as the years with the highest achievements for him.

Words like death, old age, despair, and sadness are of high frequency in his poems. According to him, he was affected in his life by a variety of diseases. Physical discomforts and gastrointestinal disorders and other diseases played an important role in using such themes in his poems. And even Amiri states his lifelong disease in some verses of his Divan:

«تا در وجود آمد گلم، بیماری آمد حاصلم گویی که نقشی باطم آن کک رنگ-
آمیز را»¹ (Amiri, 2010, vol. 60: 1)

Describing his personal and private life in his poems, Amiri states his memories of the past; memories with regret. Regret about good past memories. Living conditions, premature aging, a strong mind, and the loss of the loved ones and acquaintances caused this nostalgic feeling in Amiri's poems. This paper is going to use the descriptive-analytical method in order to study the factors causing nostalgia in Amiri's poems.

1.1. Review of Literature

There could be found no book or article or independent study written on the subject of this paper; however, some books and theses on Contemporary Literature, except one thesis studying the themes of Amiri's poems, have studied this poet's poems briefly. The most important ones are the following:

- Hosseinpour Chafi, Ali (2008), **Contemporary Persian Poetry from the Coup (1953) to the Islamic Revolution (1978):**

The contemporary poetry flows, in this book, from the coup 1953 to the Islamic Revolution (1978) is presented; and content and intellectual features as well as the linguistic and literary ones are illustrated by examples. The famous poets in each flow are introduced and their poetic features are studied; Amiri Firuzkoohi is one of the poets. After a brief description, the author introduces Amiri as one of the poets in contemporary traditional poetry.

- Aali Abbasabad, Yosef, (2008), **Homesickness in the Contemporary Poetry**, Gohar Gooya Journal

This paper introduces Manuchehr Atashi, Nader Naderpour, and Mahdi Akhavan Sales as poets with nostalgic poems and analyses the homesickness, causes and manner of expression in these poets' works.

Abbasi, Mahmood, Fuladi, Jacob, (2013), **Studying Nostalgia in Manuchehr Atashi's Poems**, the Contemporary Persian Literature, Institute for Humanities and Cultural Studies. Nostalgia, in this

¹ When the flower of my life began to flourish, diseases came to me and made me as a false picture of that colorful reed

article, is introduced as one of the important subjects in Persian poetry, and Manucmehr Atashi's poems, as nostalgic poems, are analyzed and the factors causing such nostalgic feelings are named and studied.

2. *Nostalgia*

"Nostalgia is a French word and from two Greek words (nostos) meaning "return" and (algos) meaning "pain and suffering" (Sharifian, 2007: 53).

"The word nostalgia is rooted not in poetry and literature but in the medicine. It is a combination of the Greek word "nostos" (return) and the new Latin word "algia" (homesick). It was first used by Johannes Hofer, a Swiss student, in his thesis in medicine in 1688, explaining the distress and sorrow caused by the wish to return to the native land" (Taghizade, 2005: 202). This word has been also used in Persian, "nostalgia meaning "غم غربت²" in Persian has been almost recently emerged in different fields of art and science; however, it is not a new word" (Aali Abbassabad, 2008: 156).

Nostalgia, by definition, is "yearning for the past and staying away from the beloved, migration from home and feeling lonely" (Oveisi, 2012: 17). In other words, "recounting past memories associated with nostalgia and regret is prominent in romantic poetry of various countries and most romantic poets have used such charismatic and nostalgic "memories"" (Ja'fari, 2007: 262). "Nostalgia and memories are interconnected. A memory for each individual is normal, but one may feel nostalgia and homesickness if remembering memories make a sense of pessimism toward the reality. This is the mental state called as "density of memory" by the scientists" (Sharifian, 2007: 56).

It can be said that nostalgia is complaining about the present and yearning for the past. It can be personal or collective. "Sweet memories of childhood and youth, remembering good past days, etc. can be included in personal nostalgia and recalling the collective memories of people, rooted in history, culture, and mythology of the people and the nation can be included in collective nostalgia" (Nazari, 2010: 3). Everyone feels nostalgia especially when one misses from his/her past; yearning for good days of the past that are lost and never can be repeated. "Not bad to know that the Western have two more or less separate traditions in dealing with yearning; the first deals with the medicine and associates yearning with depression or melancholy and the theory of four humors... the other tradition introduces yearning, since 17th century, as a positive moral value for wise and sensitive individuals who resort to manic desperation against shocks and despair of this world" (Traner, 1998: 250).

Factors causing nostalgia, among others, can be the following:

- "The loss of family members or the loved ones, which may cause weeping and lamentation (this factor can cause homesickness by itself).
- Imprisonment and exile
- Yearning for the past, causing complaining about the present. It results from this fact that the poet has been living in welfare.
- Migration
- Recalling the memories of childhood and youth
- Sorrow and pain of aging and thinking of death

and other factors that are mostly mental and psychological" (Sharifian, 2008: 52).

One of the main causes of "widespread nostalgia and homesickness in the contemporary poetry can be rapid and surprising progress of civilization and industry" (Aali Abbassabad, 2008: 160).

As said before, "nostalgia is rooted in psychology and then was used in literature. In literary studies, it refers to a way of writing by which the poet or author thinks of an event in the past or a lost

² Homesickness

land and depicts them in his/ her poem or wiring with regret and sorrow" (Sharifian, 2007: 54). Nostalgia is closely related to one's personal life and mind. The main causes of such poems should be looked in one's personal life and mind.

3. Nostalgia in Amiri's Poems

Among the poets whose works reflect the memories of the past is Amiri Firuzkoobi (1909-1984), the contemporary traditionalist poet. "There can be found many examples of complaints about life and time. He expresses uncertainties, personal failings, and pains in his poems. He mourns at mortal human and the transient world that does not deserve hesitation and affiliation" (Yahaghi, 1999: 12). The main reason of such complaints can be sought in "Amiri's poor health and chronic disease and so on" (Hossein Pourchafi, 2008: 102).

3.1. Childhood Memories

Childhood is of the best times of life. The memories from childhood can be always remembered since one is mainly affected by the environment from childhood. "Children and their innocence are admired in pre-romanticism and romanticism literature and the memories from childhood are evoked by the poets and authors" (Ja'fari, 1999: 9). Remembering the childhood memories and recalling the events indicates a nostalgic feeling to childhood.

Feeling regret, Amiri remembers his childhood, among other memories. There can be mentioned many factors causing this nostalgia; fever, music, poem, a picture on a vase, etc.

Sometimes, fever takes Amiri to a deep imagination and makes him recall things including his childhood:

| | |
|-----------------------------|---|
| عالمی زین عوالم | «عالمی دارم از تب، که تب را برون است |
| تا نبینی ندانی که | کس نبیند چنین حالی اما چون است |
| تن درون پلاسی نهفته | |
| جان به یک دم به صد جای رفته | |
| مادر افسانه‌ی | گاه بینم که خواند به گوشم کودکی را |
| بازگو ز آنچه | گوید ای طفل بی تاب و توشم گفتم، یکی را |
| باش تا قصه پرداز ایام | |
| قصه‌ها گویدت صبح تا شام | |
| با همان دیده کش دیده | بینم آن روستای کهن را بودم |
| و آن کناری که بگزیده | خانه‌ی طفلی خویشتن را بودم |
| می‌کنم یاد از یاد رفته | |

و آشیان‌های بر باد رفته»³(Amiri, 2010, vol. 3: 9)

- On a vase, an inherited item in Amiri's house, there can be seen a man walking on snowy road. This picture was always in Amiri's mind and made pictures and his childhood:

| | |
|---------------------------|---|
| همره افسانه‌های مام و داه | «من تو را از کودکی دارم به یاد |
| همعنان پندهای گاه گاه | وز پدر بشنیده ام وصف تو را |
| | اینک آن افسانه گویان خفته اند |
| | تو به ره ماندی و آنان خفته اند |
| روزها محو تو می‌شد فکر من | با دو چشم تیزبین کودکی |
| رفتی اندوه جهان از ذکر من | وز تماشای جهان پاک تو |
| | بی‌خبر از خویش و بی‌پروا ز غیر |
| | با تو بودم مست ذوق و گرم سیر |
| رفت از چشم و دل ناشاد | آه امروز آن خیال و آن نگاه |
| | من |
| برد دنیای مرا از یاد من | واقع دنیای خاکی ای دریغ |
| | سیلی این پیر زال دیر زیست |
| | گفت در گوشم که دنیا سُخره‌ای است» ⁴ (Ibid: 17) |

³ I live in a world of fever different from the other worlds
no one can understand such world but understand if it's seen
the body is in a sackcloth but the spirit can fly many places in a moment
sometime I can hear mother whispering the stories of childhood
saying my impatient child "tell me one I have told you"
live and let the storyteller of the time
tell you stories from morning to night
I can see that old village
as I had seen before
the house of my childhood
and the corner of that I had chosen
I remember all the lost memories
and the nested gone with the wind
⁴ I remember you from my childhood
with the stories of mum and dad
I had heard your description by father
as I have heard his occasional advice
now, these storytellers are sleeping
you are in the way and they are sleeping
by two sharp eyes, in my childhood
I was all days thinking of you
and I forgot all the sorrow and grief in the world
as I watched your pure world
I was always with you enthusiastically;
unaware of myself and fearless of others
Alas! that dream and that look has gone
and are away from my unhappy eyes and heart
Alas! the reality of this mortal world
has forgotten my world
the slap of this old survivable woman in my face
told me that this world is ridiculous

- Sometimes, he imagines the distant past and his infancy and makes pictures of his mother and nanny at that time. In the collection "O Poem", he imagines:

| | |
|--------------------------|---|
| کرده نوای نغمه تو | «در گوش من نوازش مادر را موزون |
| جسم مرا حرارت تو در | قوت مرا روانی تو در شیر خون |
| خواننده نوای گرم تو در | ... هر شب به گاهواره درون مادر گوشم |
| با خنده‌ی سرود تو خاموشم | وز گریه‌های نیم شبی کرده |
| داده فریب هستی | با وزن دلفریب توام مادر ناموزون |
| در کام من نهاده | با شهد تو مرارت دنیا را به صد افسون» ⁵ (Ibid). |
| پرواز عرش داده چو آوازم | «گلبنگ عهد طفلی من از شوق در بوستان بی‌خبری هر صبح پروازم» ⁶ (Ibid). |
| سر داده چون نسیم به | «از کودکی ز عشق مرا یاد است شیرم لب |
| آنگه که شست دایه ز | من بودم و تو بودی و عشق و ماه شب» ⁷ (Ibid). |
| چون اختران به سیر فلک | |

Even in a couplet-poem, he considers music as a reason for remembering his childhood:

| | |
|-------------------------|---|
| از کجای عرش می‌آیی فرود | «آه ای موسیقی عرشی سرود |
| از گلستان تو آید سوی | ... بوی طفلی‌ها و آن عهد کهن من» ⁸ (Ibid: 353). |

⁵ the sound of your song has made harmonic
in my ears the mother's endearment
your fluency in milk is my food
and your warmness in my blood is my power
... every night the mother has sung in my cradle
your friendly song in my ears
and has stopped my tears at midnight
by the laughter made by your song
and has deceived this inharmonious life
by your song's lovely meter
I can tolerate the bitterness of this world
by your sweet song

⁶ The song of my childhood flew in the throne enthusiastically
since my song, every morning, has flown in the sky in the unawareness park

⁷ I remember love as I was a child
when the thumb of nanny was on my lips
I was there, you, love, and moon
like stars looking at the sky of night

⁸ Oh, sublime music;
where do you come from the throne?
...I can smell my childhood and those old times from your garden

- A plane tree reminds him of his childhood and games of that time; describing a plane tree, Amiri expresses in the couplet-poem "Words from a Tree" that it reminds him of his past life. Amiri imagines that the tree is talking to him about his childhood. A happy childhood with all the games playing near the tree:

نقشی از عمر رفته
 قصه‌ها از حیات و
 لوح سبزی بر او
 نیک یا زشت نقش لوح
 هیچ می‌آیدت ز
 گرد بر گرد من دویدن-
 دامن مام و تارک

«از کتابش ورق چو گردانم
 برخوانم
 دفتری صد هزار برگ در او
 مرگ در او
 هر طرف باز کرده پیش نظر
 نوشته به زر
 کانچه نزد من از تو صورت بست
 من است
 با همه یاد و حفظ رفته به باد
 طفلی یاد؟
 آن به هر جوی و جر پریدن‌ها
 ها
 بازی همسران به سر مامک
 کودک»⁹ (Ibid: 244) .

3.2. Memories of Youth

Living alone and away from friends and family makes us to think about our past to alleviate sorrow.

- For Amiri, youth that is the spring of life is a lost paradise and expresses his feeling in a way that remind the reader of an old song:

کز آن گلدسته دریابی
 من آرم سوی تو زان گل

«صلا دادی مرا کای خسته برخیز
 شمیمی
 وگر از ضعف پای رفتنت نیست
 نسیمی
 گل هستی بهار زندگانی
 بهشت گمشده یعنی جوانی»¹⁰ (Ibid: 37) .

⁹ once I turn the book,
 I can see the pictures of my lost life
 there is a one-thousand-sheet notebook in it
 and are stories of lives and deaths
 there is a green sheet with golden words on it
 if you open any page you wish
 what is the picture of you in my mind,
 if good or bad, is my own picture
 can you remember the memories of childhood
 since all the memories have gone
 can you remember running and jumping over the river,
 or the games of peers around the old mother
 and mother's skirt and the child's head
¹⁰ you invited me O exhausted man "get up"
 since you will find help in that finial
 and if you can't walk as you are exhausted
 I will bring you help from that flower

In Amiri's idea, there are many factors causing recalling the memories of the youth, including rhythm, fever, the sound of boiling water in samovar, watching a domestic partridge, a plane tree, and even poem.

- An evocative song; he remembers his past youth as he remembers an old song:

«به نرمی چون پر پرواز آهی
 کنی با همچو من گم کرده راهی
 مرا بردی به سیرآرزوها
 ز حسرتها، سخنها گفت و گوها
 ز لرزهای پای تو در این راه
 مرا هم دل بود در لرزه چون آه»¹¹ (Ibid,)

. (vol. 3: 36

«نمی دانم تو را ای پیک ایام
 است
 که بر بال فلک سیر تو جان را
 است
 ز خوش عهدی چه الفت با گذشته
 هم از اندیشه گامی تا گذشته
 تو بودی پا به دامن، دیده بر هم
 برون زین عالم، وز خویشتن هم»¹² (Ibid) .

Amiri talks to the song: you remind me of my youth, I sang the moments of love... I could express myself by you.

« به یاد آوردیم آن شب که با عشق
 سرودی
 ز گلبنگ تو می خواندم
 چو از جام نگاهی می شدم مست
 بودی
 در آن مستی سرود من تو
 تو بودی آن که می بردی ز هوشم
 طنین بوسه می دادی به گوشم»¹³ (Ibid)

- But none lasted for ever: youth, love, happiness...:

the flower of life, the spring of life,
 the lost heaven is youth
¹¹ you took me to the memories
 as gentle and soft as the feather of flying sigh
 and talked to me, a lost man,
 about regrets over and over
 I am worried and shaking as sigh
 since you are not stable in this way
¹² I wonder how well you, the messenger of days, are with the past
 while you are loyal
 I can see the past on the time's wings
 or just by thinking of the past
 you were ready but unaware
 from my world and yourself
¹³ we remembered that night when
 I sang with love on your music
 I got drunk with your glance and
 I sang you when I was drunken
 you made me drunk and
 I could imagine your kiss

«خبر دادی مرا زان سست پیمان
جوانی
رفیق نیمه ره، یعنی
حریفان نخستین منزل عمر
می و عشق و شباب و
شادمانی

حریفانی مرا از خویش رانده

همه رفته، مرا تنها نشانده»¹⁴ (Ibid:38).

- Remembering the parties when he was young and can never be repeated:

«بدان بزمی که از شور تو با اشک
احباب
شکایت نامه می‌شستند
هنوز آن ناتمام آهنگ جانسوز
نگفته قصه‌ای رفتند در
خواب

بدان منزل بدان برزن بدان کوی

که اکنون ره نمی‌یابم بدان سوی»¹⁵ (Ibid:39)

- The sound of boiling water in samovar; it also reminds him of youth and parties and those happy days. This shows the loneliness and silence of the poet, which make him impressed by any sound:

«گاهی آهسته خواند سرودی
باز خوانده است
کان به بزم طرب
لحظه‌ای برکشد رود رودی
مانده است
کز شب ماتمش یاد

یک نفس لب گشاید به فریاد

کای بسا محفلم یاد مانده

حسرت بزم‌های
گوید: آوخ که این بزم خاموش
گذشته است

و این غبار غم آسمان پوش
پای گذشته است
گردی از جای

یک دو روزی جهان دلفروز است

و آن دگر حسرت آن دو روز است

خوانده‌ام در کنار
گوید این آتشین نغمه‌ها را
تو بسیار

¹⁴ you made me aware of that disloyal,
that infidel comrade, meaning youth
the opponents at the beginning of life;
wine, love, youth, and happiness
the opponents that left me
all went, left me alone

¹⁵ friends were tearing the complaints in that banquet
just for you by their tears
that song was not finished, but
they couldn't tell the story, and slept
in that house, alley, or street
where I can't find you anywhere

در همین سهمگین کلبه

ای بسا روزها رفت و شبها
تار

کاین چنین نغمه پرداز بودم

نغمه پرداز صد راز بودم»¹⁶ (Ibid:7) .

- Fever; he remembers his past even when he is sick; fever creates a world for him in which he can remember his past and youth:

عالم اکنون به چشم جوان شد

«در دلم باز شوری دگر خواست

برقی از تیره ابری عیان شد

بانگی از رعد خاموش برخاست

در دلم شوری از عشق سر کرد

یاد روز جوانی گذر کرد»¹⁷ (Ibid:10) .

Remembering his youth, he also recalls his love:

بوی صبح جوانی به سویم

«آید از یاد روز جوانی

باز هم زنده از یاد اویم

«آنکه با پیری و ناتوانی

عشق، صبح بهار جوانی است

بلکه صبح شب زندگانی است

بوی آغوش گرمی گذر کرد

از دم گرم تب در مشامم

ناگه از اشک من تلخ تر کرد

بوی آغوش گرمی که کامم

در مشامی که چیزی در او نیست

همچنان بویی از عشق باقی است»¹⁸ (Ibid) .

¹⁶ sometimes, it sings a song slowly;
the song that it had sung in the banquet
and suddenly reminds of that mourning
and opens his mouth to shout that
Alas! the circle has been forgot
Saying: Alas! this silent banquet
is yearning the past ones
and this vast sorrow
is the sign of the past
living in this world is lovely for two days
and the rest is regret about those
Saying that I have sung these hot songs
with you for many times;
many days and nights have passed
in this very dark house
I have sung many songs and many secrets

¹⁷ I have a different passion in my heart
the world seems younger
there could be hears the sound of the silent thunder
and sparkle from a dark cloud
I have passion of love in my heart
and memories of youth in my mind

¹⁸ I can smell the morning of youth
from the memories of youth
though old and weak

His domestic pet, the partridge, evokes his past. The poet identifies with his pet as a romantic poet does; it is a companion for him; he compares it with himself and confabulates with it as he remembers his youth: O partridge, you missed your mate and are unhappy, but don't be sad. I fell in love when I was young:

دلدادۀ جفت

«من هم چو تو در زمان برنایی
خویشتن بودم

چون قهقهۀ

با او به ترانه های شور انگیز
تو در سخن بودم

با او بودم چو رفتی از هر سو

. او با من در سرود و من با او»¹⁹ (Ibid:26) .

- Describing a plane tree, Amiri in the couplet-poem "Words From a Tree" remembers his youth and past life; he make a picture of the tree talking to him:

شبی از عمر خویش داری یاد؟

«آوری زان شب بهاری یاد

همنشین هوی و یار هوس

... و آن رفیق فراری از همه کس

خودپرستی، سبکسری، خودکام

آتشین همدمی جوانی نام

حسن یعنی که یار جانی عشق

و آن تجلی گه جوانی و عشق

صورتی نقش بسته بر دیوار»²⁰)

و آن مثالی ز حسن یعنی یار

(Ibid:245

- Poem; since poem was always a companion for Amiri in his youth, it remind him of youth, love, and his friends when he got old. For Amiri, poem is the only vivid memory of his youth:

I am alive for the memories of youth
love is the morning of youth spring
or the morning of life night
I feel a warm hug
by the heat of fever
the warm hug that made my desire
more bitter than my tear
I can smell something with nothing in it
though it smells love for me
¹⁹ I loved, like you my mate
when I was a young man
I sang songs with her
as you warble and sing
I was always anywhere with her
she sang with me and I sang with her
²⁰ Do you remember that spring night?
And that night of your life?
and the comrade ran from everyone,
that companion of temptation
that excited companion, called youth
egotist, light-headed, selfish
and that self-expression while young
goodness means friend of love
and the sweetheart is the example of goodness;
a picture on the wall

«تنها امید من به پناه تست
دنيا
ای آخرین پناه من از
از عشق و از جوانی و از احباب
تنها»²¹ (Ibid: 57) .
مانده به یادگار تویی

Nostalgia is closely related to one's personal life and mind. Such poems are often rooted in one's personal life. Amiri Firuzkuhi had to stay at home because of many diseases and premature aging and always remembered yearningly the happy and healthy days of youth. Alone and away from his friends and family, he always remembered his past. This may be the reason of such nostalgic poems.

Amiri not only remembers the memories of his youth, but also his friends and happy days of youth with them. He regrets that those days have gone. For example, in the couplet-poem "Samovar", he reminds of the sound of boiling water in samovar and his youth and remembers his friends, parties, and pleasure that cannot be repeated any longer:

«گوید: آوخ که این بزم خاموش
گذشته است
حسرت بزم های
و این غبار غم آسمان پوش
پای گذشته است
گردی از جای
یک دو روزی جهان دلفروز است
و آن دگر حسرت آن دو روز است
خوانده ام در
گوید این آتشین نغمه ها را
کنار تو بسیار
در همین سهمگین
ای بسا روزها رفت و شبها
کلبه تار
کاین چنین نغمه پرداز بودم
نغمه پرداز صد راز بودم
خرم از صحبت
یاد دارم که این بزم غمناک
دوستان بود
رویشان خوش تر از
دوستانی که از فطرت پاک
بستان بود
ذکرشان از وفا بود و یاری
فکرشان نیکی و دوستداری
روز و شب بودم
و اندر آن بزم روحانی، از جان
استاده بر پای
با همین نغمه عبرت افزای
می سرودم خروشان و جوشان
کاین دو روزی که با دوستانی
بیش از این قدر صحبت بدانید

²¹ your support is my last hope
O you are my last hope to be protected from the world
my last memory from love, youth, and friend is you

طی شد ایام آن جمع ناشاد
نیامد
و این حکایت به پایان
هر چه کردم به صد ناله فریاد
نیامد

یک به یک قصه‌هایم شنودند

خوابشان در ربود و غنودند»²² (Ibid:7) .

3.3. The Nostalgia of Mourning for the Missing Loved Ones

Death is an inevitable fact of life. Perhaps for many poets, death is an unpleasant event that is the end of life. However, some poets' works reflect their death-loving thoughts.

Amiri, impressed by his time and other poets in that time, thinks of death and this is reflected in his poems. Many people and many things can be found dead in his poems: his own death, death of friends, family members, plants, etc.

چندان که در طریق حقیقت
«آخر به غیر مرگ ندیدم حقیقتی
شتافتم»²³ (Ibid, vol. 1 319)

²² sometimes, it sings a song slowly;
the song that it had sung in the banquet
and suddenly reminds of that mourning
and opens his mouth to shout that
Alas! the circle has been forgot
Saying: Alas! this silent banquet
is yearning the past ones
and this vast sorrow
is the sign of the past
living in this world is lovely for two days
and the rest is regret about those
Saying that I have sung these hot songs
with you for many times;
many days and nights have passed
in this very dark house
I have sung many songs and many secrets
I can remember this sad banquet was
happy by the words of friends
the friends whose pure nature
had made their face more beautiful than a garden
they were always speaking about loyalty and help
and always thinking of goodness and love
I was on my feet all the time
in that sacred banquet
and sang with passion
this perfect song that
learn to enjoy the days that
you are with friends
the unhappy days have passed but
the story is still retold over and over
I called those loved ones
but I could hear no answer
they listened to all my stories
they fell asleep and slept for ever

²³ I saw no real thing but death
as I have contemplated in facts

There are many sad poems and elegies by Amiri, in which he mourns for the loss of his family members, friends, and other influential characters in his life as well as scientific and religious people and even athletes.

3.3.1. Mourning for Mahde Olya

In an 11-verse ballade, Amiri describes his aunt, Mahde Olya, as a woman with good and divine nature who lived decently and honorable. According to the poem, death for her was not only pleasant but also a way to heaven.

This ballade with the rhyme "رفت" (went) is a noteworthy elegy due to its fine language and the used traits worthy for pious and noble people, including: virtuous, pure and holy, compassionate and kind, having divine nature...., reflecting Amiri's sadness and regret at the lack of such nice person:

| | |
|---|---|
| <p>تا زید دیگری به راحت رفت لاجرم سوی بحر رحمت رفت طینت آخر به سوی فطرت</p> | <p>«آن که یک دم به کام خویش نزیست ... جویباری ز بحر رحمت بود طینت از فطرت الهی داشت رفت»²⁴ (Ibid, vol. 2:48)</p> |
|---|---|

3.3.2. Death of Friends

An important part of Amiri's life have been passed in companionship with other poets, artists, and the educated people of his time, making lots of memories for him. Amiri's interest and attention to literary figures and poets-rather than other characters- is more reflected in his poems. "Amiri's companionships are remarkable in his Divan. The passion, love, and attachment to his wife and children and other family members as well as to his friends, poets, his close associates and artists and intellectuals are reflected in his Divan and there can be found many poems in memory of them" (Yousefi, 2004: 587).

It seems that Amiri's emotions are more excited in the elegies for the death of Rahi Moa'yeri and Habib Yaghmaei. The poet seems to have more empathy with them and their deaths were really annoying to him. This claim can be proved by referring to the high frequency of words such as alas, tears, pain, and regret.

3.3.2.1. Death of Habib Yaghmaei

Amiri remembers his memories with Habib and mourns for the past. He describes Habib's god traits and then expresses his regret and yearning in the lack of his friend:

| | |
|--|--|
| <p>رفتی تو و هرگز در یک شب و یک روز هدر گشت و هبیا</p> | <p>«هان ای تو حبیب من ای یار گرانقدر بر من ز فراق تو چه ها رفت رفتی تو و از رفتن تو بر دل احباب نرود آنچه که بر من ز جفا رفت آن صحبت سی ساله و آن انس شبان روز رفت»²⁵ (Amiri, 2010, vol. 2: 47)</p> |
|--|--|

²⁴ one who never lived as she wished to make the others happy
...she was an stream of the mercy sea
and finally she joined it
her nature was spiritual
and finally joined the origin

²⁵ O, my Habib, my dear sweetheart

His deep sorrow can be seen in this verse:

«آن هم نفسی و آن همه انفس پر از مهر
از دل به هوا رفت»²⁶ (Ibid: 78) .

3.3.2.2. Death of Rahi Moa'yeri

Amiri mourns for the death of Rahi Moa'yeri in his Divan (one ballade and one composite-tie); Amiri talks about Rahi in his stories many times, from the beginning of his acquaintance with him, his appearance, behavior, his poetic style, critics, etc.

All the verses of the ballade show Amiri's grief due to the loss of Rahi. Its rhyme is "گریم" (I'll cry) and some doleful words or phrases like pain, crying, my bloody eyes, moan, having no allies, oppressed, homesickness, separation...

Due to the death of Rahi, Amiri remembers the past and mourns for the loss of his friends; he feels lonely as a captive:

«حدیث و خبر گشته اند آشنایان
آثار گریم
... فلک آن چنان جمع یاران برافکند
زار و بی یار گریم
... مرا بود همزاد و همکار و همخو
خوی و همکار گریم
جدا از رهی آن امیر اسیرم
گرفتار گریم»²⁷ (Ibid: 128)

For him, the happy days are lost and unrepeatable and hence, he expresses his deep sorrow in an elegy for Rahi:

«چنان گریم از درد و بسیار گریم
خویش هم زار گریم»²⁸ (Ibid) .

- And the other ballade (in 65 verses) is for Rahi and his good traits that reflects Rahi's importance for Amiri: the light of life, well-spoken nightingale, divine-natured, beautiful, blessed, critic wise, eloquent, true-hearted, verbalist, etc.

you went and I can't describe all the bitterness I had after you
you went and no one can understand how I felt
the 30-year companionship and great fondness
went in one night and one day
²⁶ that companionship and moments of love
finished forever and got hidden
²⁷ the only thing left from all friends is their memories
I'll moan for the memories and cry for their works
... all friends have gone and separated for ever
that I'll cry as I became alone
... he was my soul and comrade
I'll cry for that soul and comrade
I am separated from Rahi, that captured Amir
I'll cry as I'm captured by gloom
²⁸ I'll cry as I have pain and I'll cry that much
that I'll cry for my crying

Amiri mourns at the happy past days and parties by sad language and doleful tone and uses rhymes like "خاموش شد، رفت، کجاست، ای دریغ" (turned off, went, where is he, and alas).

«هم طرب بی شور و هم بزم طرب بی نور ماند
خاموش شد»²⁹ (Ibid: 203) .

«خانه ای کز نور شادی روضه احباب بود
خانه از بنیاد رفت»³⁰ (Ibid: 205) .

«ای دل از کف دادگان کو همدم دلجوی من
خوی من»³¹ (Ibid: 207) .

«ای فغان از محنت بی همزبانی، ای فغان
همنوايي، ای دریغ»³² (Ibid: 209) .

The main reason of Amiri's thoughts about death, as he mentioned, should be sought in his various diseases.

He believes and acknowledges that life was very nice but thinking about death prevented him from enjoying life:

«یاد مرگم دست و دل از زندگانی باز داشت
صیادم نرفت»³³ (Ibid, vol. 1: 188) .

3.4. Memories of Birthplace

Living alone and being away from home and hometown make one think of the past at any time to become calm and relaxed. Homesickness can be found in different poets' poems. Amiri's affliction and being away from home is reflected in his poems; for example, he, in this couplet-poem, expresses his desire for clean air of the village and is impatient to come back home.

Making the picture of the ruins of his ancestral mansion, Amiri remembers his past and magnificent grandfather and father:

«آن سرای شکسته از در و بر
لب هر خشتی از شبستانش
خشت هر طاقی از عمارت او
... یادگار شکوه جدّ و پدر ...
داستانها زند ز دستانش
خود کتابی است در حکایت او»³⁴ (Ibid, vol. 3: 239) .

²⁹ the joys are not exciting and the life is not shining

the greensward is not green any longer and the birds are silent

³⁰ the house that was gathered all friends by the light of joy and happiness

was ruined by the storm of oppression

³¹ O lovers! where is my companion

my friend, comrade, and my dude

³² O! cry for losing companions, cry!

O cry for losing friends, cry!

³³ remembrance of death stopped me from living

I was in the greensward but I could not forget the hunter

³⁴ that house with broken door and walls

is my father and ancestors' magnificent heritage

every brick of its bedchamber

tells stories about his hands

every brick of the vaults

is a book telling the stories about him

3.5. Memories of the Bygone Era

Collective memories are a part of the collective nostalgia. Once one is not satisfied with the present condition and it is hard to tolerate the present with all the changes that happened, s/he misses the past and yearns for the past values and happy days. Here, the poet does not feel sorrow only for him/herself but for all people. "The romantics believe that modern civilization is more harmful rather than beneficial. Due to common manifestations of this civilization, paradise with all those purity and peace, security and faith has been replaced by an infernal hell that harms the humans" (Sadrinia, 2003: 141). In the long collection "Machine Age", is uninterested in the progresses happened in industry and technology and thinks of his traditional and simple past life:

«عصر رشد عقل شیطانی و نُکرای بشر شد
خیر رحمانی به شر شد
عصر تبدیل بشر از
لفظ هر معنی دگر، معنای هر لفظی دگر شد
هدایت راه را و چاه را هم
جا عوض شد در
صلح شد اضداد را و جنگ شد اشباه را هم
... زندگی بی‌خده و نیرنگ شد امر محالی
محالی زندگانی را محالی
گشت رنجش درد جانکاهی و آرامش وبالی
نمی‌یابی که دریابند حق را
یک دو تن را در
برد باطل هر کجا از هر کران گوی سبق را
... گرچه تا بود این چنین بود این جهان وین مردمان هم
مانند هم بودند مردم وین زمان هم
هر کجا این پهنه خاکی، همین بود آسمان هم
سودجویی‌ها نبود این گونه، حاشا
در زیان غیر سود خویش جستن بی-
محابا»³⁵ (Amiri, 2010, vol. 3: 120).

Such nostalgias come to you when the people forget their past values and the culture has been changes. Amiri expresses disagreement with the present condition in the society in the poem "Machine Age" and calls for the past social and cultural conditions.

³⁵ It is the age of terrible evil and human reason
it is the age of changing divine goodness to devil
the forms and meanings became different
good and devil have been replaced in guidance
the paradoxes have been set together and
there happened a dispute between the mistakes
...it became impossible to live with no deception, so
it is impossible to live with such impossibility
resentment became an endless pain and peace, a dream
there is no one understand the truth
wrong can win any challenge
...though, the world and people were always the same
people in different times behaved the same
anyway, the sky was the same in this world at any time, but
jobbery has not been denied as it has now;
people ask for benefit by harming the others

3.6. Amiri's Nostalgic Pictures

"Metaphor is one of the popular figures of speech in the romantic style. Coleridge and the Romantic revolution could eliminate the boundaries between man and nature, thought and objects, and between the real-world and language. Metaphor has high capacity to break all these boundaries; therefore, it was widely used by the romantics, especially personification since it can help the poet to communicate his/her emotion. It also eliminated the boundaries between man and objects. Man and object can be unified in metaphor easier rather than in simile. The picture made by the romantic style is the result of an unknown pleasure and dreamy emotion. As a result, ambiguity is the nature of language and pictures made by the romantics" (Fotuhi, 2007: 155). Metaphor and simile in the romantic literature "are not fancy embroidered flowers on reality; metaphor is a way to experience the reality, a way to think and live, and show the reality imaginarily" (Hawks, 1998: 63). Metaphor in the romantic literature "is a process by which words can make reality and impose that to the world that we live" (Ibid: 74).

- Amiri uses metaphor in the poem "The Picture" and makes analogy between the picture on the vase and a lonely person, representing his loneliness by this rhetorical style. Amiri is not going to describe this picture but he uses the object to express his loneliness, pains, and gloom:

| | |
|---|--|
| روزها محو تو | » با دو چشم تیزبین کودکی می شد فکر من |
| رفتگی اندوه | وز تماشای جهان پاک تو جهان از ذکر من |
| بی‌خبر از خویش و بی پرواز غیر با تو بودم مست ذوق و گرم سیر | |
| رفت از چشم و | آه کامروز آن خیال و آن نگاه دل ناشاد من |
| برد دنیای مرا از | واقع دنیای خاکی‌ای دریغ یاد من |
| سیلی این پیر زال دیر زیست | |
| Ibid,) ³⁶ گفت در گوشم که دنیا سُخره‌ای ست» | |

. (2010, vol. 3: 17

³⁶ I remember you from my childhood
with the stories of mum and dad
I had heard your description by father
as I have heard his occasional advice
now, these storytellers are sleeping
you are in the way and they are sleeping
by two sharp eyes, in my childhood
I was all days thinking of you
and I forgot all the sorrow and grief in the world
as I watched your pure world
I was always with you enthusiastically;
unaware of myself and fearless of others
Alas! that dream and that look has gone
and are away from my unhappy eyes and heart
Alas! the reality of this mortal world
has forgotten my world
the slap of this old survivable woman in my face
told me that this world is ridiculous

Amiri knows his grief related to the picture on the vase and represents a part of his life. He clearly states that:

«گرچه اصل تست فرع بود من
بی تن است
وان تن بی جان ز جانی
لیک حال تو در آثار وجود
پریشان من است
عکسی از حال
من اسیر انقلاب گونه گون
تو قرین راحت و جفت سکون»³⁷ (Ibid: 18) .

In the poem "Partridge", grief-stricken Amiri describes the bird sad as himself, which suffers from homesickness. In fact, Amiri reflects his own feeling of homesickness from the perspective of the romantic literature and make analogy between his trait and emotions and those of that pet by using metaphor and then remembers his good past days:

«من هم چو تو در زمان برنایی
بودم
دلدادۀ جفت خویشتن
با او به ترانه‌های شورانگیز
سخن بودم
چون قهقهه تو در
با او بودم چو رفتی از هر سو
او با من در سرود و من با او»³⁸ (Ibid: 26) .

Conclusion

Due to various diseases and premature aging had to stay at home and always yearned of his youth, vitality, and health in the happy past days. Living alone, he remembers his friends and companions and recalls their memories. This can be the main reason of his nostalgic views in his poems; he is an unhappy and disappointed poet who could not meet his wished and so live with the past memories to forget the bad present situation; memories of his childhood, youth and happy days of that time. Among all his memories, those of his childhood and youth are more remarkable. He recalls the past memories for any reason: fever, a plane tree, music, etc.

His desires to live in clean air and a simple house of village as well as his feeling of homesickness are reflected in his poems.

³⁷ though you are the original and I am the secondary,
that body with no soul has come from a soul with no body
but, your condition in existence
is a picture of my distressed condition

I am stuck in different revolutions
but you are in peace and quietude

³⁸ I loved, like you my mate

when I was a young man

I sang songs with her

as you warble and sing

I was always anywhere with her

she sang with me and I sang with her

Diseases and premature aging made Amiri think of death very often. Amiri's emotions are stronger and more impressed in his elegies for the deaths of Rahi Moa'yeri and Habib Yaghmaei, showing his affection for them.

Most of Amiri's nostalgic poems are related to his private life. Since he is unsatisfied with technology in the society and misses the past humble people, it can be said that society and the social matters are important to him.

One of the remarkable rhetorical elements in Amiri's nostalgic poems is metaphor. He uses metaphor to relate his traits and states to objects; in fact, he expresses his feelings by using metaphor.

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