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ANALYZING THE TYPES OF ALLUSION AND ITS APPLICATION IN NADER NADERPOUR POEM

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ABSTRACT

Nader Naderpour is one of the prominent contemporary romantic poets who has left many outstanding works. He has used different methods for explaining his intended content to the audience. The allusion is one of his literary tricks. The main purpose of the present research is to investigate the quality of application of this figure of speech in the poems of Naderpour. The present research has been done through the descriptive method and by analyzing content and relying on library resources and research articles. The results of the research show that literary allusion in poems of Naderpour had more frequency. He has mostly focused on the poems of Saadi and Hafiz. These allusions are mainly reflective of the emotional and lyric attitudes of the poets. Moreover, his poems have strings of social and political criticism. The diversity of Iranian, Greek, and Saami myths also have been prominent in myth allusions that indicate a wide study of the poet about the literature and culture of different nations.

INTRODUCTION

Naderpour is a romantic and emotional poet. He has reflected many of his gratification and emotional failures in the framework of different poems. From Naderpour's viewpoint, the poem is a useful tool for retelling and explaining the intrinsic manners of the poet and his/her personal and emotional experiences. Therefore, poems of Naderpour are retelling whatever he has experienced in a foreign country and far from the fatherland. He does not have political and social concerns and if he does, no sign is traceable. As if he does not believe in committed and communist art. Probably one of the main reasons for his trends for composing personal and individual attitudes is his absence in Iran and unfamiliarity with the formation process of events. He lived in a foreign country for more than twenty years and he has got used to the condition of a new environment naturally and his experiences in his own country have forgotten gradually.

Naderpour's poem has more introvert components than extrovert components. And these factor is express of romantic aspects of his brainstorm.

Investigating and analyzing types of allusions in Naderpour's poem shall provide this possibility for the audience to become acquainted with the thought structure of the poet more than the past. Allusions that have literary, mythical, historical, religious, and Quranic features in addition to the implemented allusions below each title have huge diversity. Naderpour has shown his dominance and awareness of western cultures in a mirror of allusions. Using mythic personalities for explaining their beliefs confirms this point that he has widely studied literature and history of other nations especially western studies. Allusions of Naderpour have been used purposeful and intellectual to coordinate his intrinsic nature with his extrinsic appearance and to emerge what happens inside his. As a result, these allusions have been applied for transferring the intention of the poet in addition to beauty aspects. Another subject is central allusions in Naderpour's poet that according to the performed investigations he has used many literal allusions and in this regard, we can refer to works of the eastern and western poets and writers that Hafiz and Saadi are their pre-eminent. In the following, these allusions and application of poets shall be surveyed.

1. Religious and Quranic Allusions

Among religious allusions, a part of beliefs is reflected which is related to religions and Zoroastrian religion, Islam, Christianity, and Jewish. Of course, it is to be noted that most of these allusions are familiar to the mind of most audiences and they have not to deal with any challenge for counting its time. The following poem is talking about Ganj-e Gharoun (treasure of Gharoun). A personality who has been identified as a greedy and materialist and his destiny (he has been swallowed in the ground) has been mentioned as a lesson of warning for secularists.

Naderpour has used this religious subject and he has shown his intrinsic concern which is accompanying stress and disquiet. His heart is a dynamic manner as an energetic fish and he has a heart full of sorrow. In continue he added that the way for obtaining the heart of the lover was hard and underhand and from this perspective, it was similar to the secret way Ganj-e Gharoun. The poet has referred to this fact that the way for obtaining the heart of the lover will be hard for him as the same by mentioning the story of Gharoun and his legendary treasures which have been placed in an unknown place. As a result, the forlorn and helpless lover that his wishes have been destroyed. He will moan and feel sorry for this situation and a stream of tears will flow.

The heart was fish of the red waters
The black cellar of the chest was congested with blood
That tunnel which had a way to his chest
Has been as a hidden way to Gharoun's treasure
(Naderpour, 2002: 298)

In the following poem, there is an allusion to the hadith of the holy prophet "poverty is my honor" (Majlesi, 1403 AH, vol. 69: 56). Based on this hadith, the holy prophet knows poverty as an honor and he crows that

he was born with this feature. Poverty means need to the god which it will donate wealthy for human. It means being needless of people and material affairs which lead to being far away from thingummy. According to this topic, Naderpour say that persons who are poor slaves and they are exposed to sunlight due to hard condition of work, they are not happy with anything except poem and they crow by poem and poetry.

We, for our part/have added a legend to all legends
We are the slave of poverty and captives of sun/ and we reached the
sky to the highest due to glory of poem
(Naderpour, 2002: 759)

There are at least three allusions in the following poem. First, it refers to the story of the prophet Joseph who fallen into a well (Yousef: 10) that his brothers challenged him by trick and jealousy but this kid started to pray and requested help from God. At the bottom of the well, a helping voice of God was heard by Yousef and hearten him toward the future. Considering this religious event, Naderpour retells his mental states and he asked God to hear the voice of his moaning and wailing from the bottom of the well of his entity as the prophet Joseph and to help him in the hardship of life. The presence of Naderpour at bottom of the well means that he is alone and without love and he cannot save him from this situation. As a result, he knows resorting to transcendental and superior force as the best match. In the following, the story of the prophet Solomon and ant has been mentioned. An ant complains from intense wind and asks for the interfere of Solomon for helping in this field (Naml: 17-18). Solomon's consolation of the ant has been known as a symbol and aspect of arresting owners of power of afflicted and petitioners. As a result, Naderpour has known himself as an oppressed and downtrodden ant that needs to the trial of Solomon. The other subject is the ring's gemstone that was granted to him transcendental force and caused to rule on elements of nature like wind and to know the language of birds and animals and to bring daemons under his control. Majlesi writes that since the name of God has been written on the gemstone, Solomon has gained this power (Majlesi, 1403 AH, cover 63: 11). Naderpour has imposed his romantic attitude on this religious event and says to the god that your name has been written on my heart and I have obtained power as Solomon through it and others are unable to it. In other words, Naderpour believes that presence and pretend of real and moral and divine love in the life of each one will lead to basic positive and pleasant changes and it will practice aspects of his potential power. In a way that Naderpour has experienced this situation as well.

Although I have disbelieved in the past/ hereinafter I want to repent
Oh, the creature/I have hope to you in well of the night/ to hear my
voice from the bottom of the well
Even though, I am smaller than an ant before you/ grant me
graciously of prophets
Whatever you have given me except sorrow/ take and increase and
grant to others
Your name has been written on gemstone of my heart/ this ring
gemstone of my entity is granted upon you

And I know that it is a worthless gift/ and my poem is devoted you
because of your favor
(Naderpour, 2002: 316)

There is a folk called Paria in India that has ethnic, religious, language, and cultural diversity and follows interesting ceremonies and religion. This folk is known as unclean folk before the other folks of India and they will throw the body of people in water of Ganges River after burning in fire and becoming ash. (Haman: 960). Naderpour that has a romantic attitude has granted a lyric application to it with free comprehension of this religious behavior. In the following poem, he refers to the disloyalty of his untrue lover and says that you forget me by seeing the other one and gave your heart cote to other hen and no more you do not remember any picture of me. I am as that Paria for you that everyone has forgotten and left him and they throw ash of his body in water. Lover poet has retold his dissatisfaction with a unilateral relationship with a lover by the trick of interesting allusion.

By seeing everyone you forget my name/and by calling everyone throws
out my picture of your heart
I was Paria and since I burnt in the fire of wrath/ you poured my ash in
water
(Haman: 339)

There is a type of nostalgia and sorrow of being away from the country in the following poem. Naderpour has passed many years of his life away from Iran. For this reason, his diaries of kid period and his bitter and sweet experiences that he had, sometimes annoys his dependent soul. He had a wish for returning to the country. Of course, in this regard sometimes he complains of some of the countrymen and blames them for their unsuitable behaviors. He has left his soul mate in Iran and this lack annoys him. Naderpour considers Iran as a paradise that he was ejected of it by a mistake through a Quranic allusion in the following couplets. As his primary ancestor who was ejected of divine paradise (Hajar: 24). By expressing doubt in regards to ejecting the man from paradise he says that he does not know which one of the demon, Eve, and God caused to leave his ancestor's country. He has considered this factor as a reason for his exit from Iran and has searched to find its reason.

What sign do I saw of my loss? Nothing.../ dust of horse hoof which was
observable in the horizon
I considered all the village as friend/ pity, among them no one has known
me
The land of my childhood was a far land/it shined as a mirage and invited
me toward itself
Again evil, Eve, Unique God/ which one? I cannot say
Dislodged me from that comfortable paradise...
(Naderpour, 2002: 563)

Naderpour reminded mythic and ancient Iran in the following poem and knows Iran as a manifestation of Zoroaster fire and a subject for

disturbing his eyes (Parvini and Esmaeili, 2011, 50). He knows Iran as hometown of Mehr (Mitraee religion) and he criticizes blackness and darkness that have covered his country meanwhile referring to extending Zoartist religion in a period of history of this country. However, he is hopeful for rising happiness star.

The birthplace of Mehra/ manifestation of Zoroaster fire
Although the night stands in front of me/ my eyes are toward you due to
good fortune
Behind foggy summits of the land/ my star is clear in your morning sky
(Naderpour, 2002: 791)

2-Literary Allusions

The most frequent type of allusion in Naderpour's poem has been a literary allusion. He has done many studies in contemporary and classic Persian literary and since he has had familiarity with other languages, he has studied literary works of other countries as well. Reflection of these investigations is cleared in all of his poetical works. He has used Hafiz's works more than any European and Iranian works. And after Hafiz, his focus has been on Saadi mostly, both sonnets and proses (Sharifi, 2012: 76). His poems have been regarded mostly due to their similarities and closeness to the poem of Hafiz and Saadi.

In the following poem, Hafiz talks about his good luck that it is supposed to please his mood and give a new color to his life. This event has occurred for the poet in the early morning. It means that dawn will be cleared by the ending of the night.

Wake came to my bedside/ and told me to stand up your lover has come
(Hafiz: 1940: 102)

Naderpour has composed the following poem considering this couplet and he talks about nature elements in the poem and bespeak sunrise to each other. The present poem can have political and social concepts. It means that trees are a symbol of present humans in society and sunshine is a symbol of occurring pleasant happens and condition improvement in different aspects. Trees consider sunshine beyond their closed umbrella. In the following, the poet talks to hopeful trees and knows the awareness government of Hafiz belongs to them. Therefore, from the poet's viewpoint, good days are coming.

We talked about sunshine in the night/ they said that sunshine has slept
behind our closed umbrella
Oh, tall trees, oh tree/ the sun has risen from behind your umbrellas
But my eyes/ are staring the night stars
Your sound is in my ear/ we have known sunshine better than you
The right is yours and wake is with you
(Naderpour, 2002: 458-459)

Hafiz reflects again his hopeful attitude in the following poem and says that in the night that the wishing moon emerges, a candle of its light will cover his entity and he will rescue from this heterogeneous condition.

Merging wish moon and light of wish have been effective in more understanding of the poet's intend.

The night that wish moon rise in horizon/ a light of affection will
come toward us

(Hafiz, 1940: 319)

Naderpour has presented a completely different attitude by using wish moon. It means that he talks about the night which is endless which the black moon is not visible instead of advertising hope for the future and going toward darkness. He believes that there is no lover and mate in this night to pass a dark and long path. Therefore, according to descriptions by the poet, it is cleared that sometimes he has composed a poem based on the effect of suitable or unpleasant mental condition. He has expressed hope earlier regarding the change of social and political situation of the country but there is not any sign of hope in the above-mentioned poem.

What happened that the wishing moon did not reach from the coast/
a night has arrived and a rival of the night did not come

(Naderpour, 2002: 542)

Saadi Shirazi has narrated the story of a captive thief who has been tied to a pillar and he has passed all night with unease and stress mood.

The policeman has tied one to a pillar/ all the night was confused
and afflicted

(Saadi, 2006: 137)

Naderpour has used interesting pictures of Saadi and he has been about to exonerate him by training the personality of Aas. By completely different circulation in thought, the poet considers Aas a captured individual in the contemporary world that no one tries to rescue him, and although everyone pass of him but they have no responsibility to save him. He called the city that has such inhabitants as a forgotten dark city that has not any humanity and mortality. A city that is full of harmful seduction and has sieged its inhabitants with technology chains. In other words, this is Naderpour who has been a plaything of self-made injustice and retells his pains and sorrows in the framework of the poem.

On this dark and forgotten city/ which was destroyed by a sedition of
daytimes

Saadi has seen a man who was tied to a collar/ and he did not ask his
name from passengers

Saadi has passed the man and he did not ask the man how are you?
And he did not know that this tied man to the pillar has been crying
each night as Farhad in Bisotun

He did not know that this alone man has been tied to pillar from
eternity

He did not know that he has always been disturbed and afflicted
Since I am the plaything of my injustice, I am the unfortunate person
who tied to the pillar

Does poem is a chain of my cry that has tied me to the pillar
(Naderpour, 2002: 348-350)

In the following couplet, Saadi has shown a conversation with his lover and asked her for more attention. One of the main worries of a lover is concealing hidden secrets between him and his lovers and non-intimate persons become aware of them.

Do not break my heart which is the place of your hidden secret and I fear that your secret become concealed before non-intimate (Saadi, 2006: 237)

Naderpour has not extended meaning in this allusion and since the intention of Saadi has been brought in the following poem, he has a problem and fear like Saadi and tells his lover that my secret is neither expressible nor understandable. However, I do not sleep until dawn since I fear strangers to become aware of its nature. This allusion is express of intrinsic concerns of the poet and it retells the world inside him for audiences who are the presence in the outside world. Therefore, these allusions are as a linker of two different worlds and it has made a strong bridge between them.

A secret that you did not recognize it/ a secret which I cannot conceal

Since I fear for my secret to being concealed, I do not sleep many nights

(Naderpour, 2002: 433)

A type of ethical instruction has been expressed in the following couplet. Saadi believes that if human empties his entity of food, undoubtedly, the light of wisdom and real cognition will be substituted with this material food. In other words, the human will attract and receive pure food instead of using the world harmful foods. Therefore, the content of the following couplet will be educative and ethical.

If human empties his entity of food, undoubtedly, the light of wisdom and real cognition will be substituted this material food (Saadi, 2006: 403)

Eagle poem by Parviz Khanlari one of the purest and famous composes which has been composed in the contemporary period. The poet has pictured and compared the lofty life of an eagle and the unpleasant life pass of a crow in this attractive poem with heroic language and strong tone and finally, he has taught his audience lesson of freedom, manhood, and living honor and esteem. This poem teaches us short-term life with esteem and pride is much better and more valuable than long-term life without quality. Therefore, the poem has ethical content.

Naderpour sometimes talks about oldness wrinkles and a branch of his body that has seen autumn and composes seconds by dreaming and imagining times pass (Royaei, 2009: 211). Eagle of Naderpour poems is old and unlucky and his wings have not enough power for flying to a high point of the sky. An eagle which was mentioned by Naderpour does not have any bustle and rush and has gotten into trouble and it does not have any way for escaping. When the eagle looks at its body, regret and fear will appear in its body and will change its inside to burning hell. Not only the eagle of Naderpour's poem is not dignified but also it burns in self-made limbo and

continuous it's leaving. Of course, its life does not have expressible quality. The poet knows this bird as himself as if he attributes his mental and physical situation and moods to this bird. Therefore, a suffered and groaning personality of Naderpour has been hidden in the profundity of the bird. According to these descriptions, we can say that although the content of the eagle poem is hopeful and educative, the eagle poem of Naderpour has regarded personal and individual issues. And two different concepts from the life of a bird have been express of different lifestyles of these two and their good and bad and or bitter and sweet experiences in the past years.

I am the unlucky old eagle of sunshine that flames of dusk burnt my
wings
Who can protect my body from the attack of vultures in this
dangerous desert
Now I look at myself as a moon in the water and my body is shaking
due to its bright cold
The evil which I have burnt in become bright that its flame is much
better than the cool wind of paradise
(Naderpour, 2002: 342)

In the following poem, the poet first presents a picture of eclipse terror, and afterward, he shows a picture of an alone kid that has seen a greenfly on the moon (Abbaszadeh and Yousefloo, 2015: 226). Many years ago Ahmadreza Ahmadi had referred to a fly on the moon with a different and literary attitude and he has challenged the narrow-mindedness of his around people from this perspective. And Naderpour has mentioned this subject as a reason for composing the following poem.

A shadow of a heart with wing/ in moonlight night of spring/
covered the land
Darkness has covered the leaves of trees/ and darkness covered the
window
Darkness covered the wall
Everyone says that undoubtedly this is a great eclipse/ copper must
be smashed and with a basin of copper go toward roof
No one looked at us except a kid
The kid has been awakening and saw that a green fly has sat on the
moon
(Naderpour, 2002: 451-452)

In addition to Persian literature, Naderpour had studied the literature of the west. He has special attention to works of Bertolt Brecht and Valter Dulamer and sometimes sentences of him have been reflected in his poems. In the following clause of Brecht:

They talked about the tree in fire and iron and crime daytime
But I talked about tree because each tree is a sign for me
Of a miracle which is called human
They said that who is smiling has not heard the awful news
I have a surprising smile because my pigeons have announced the
end of that news from dawn
(Haman: 455-456)

The following poem has been selected of (listeners' poems)
 composed by Valter Dulamer and it says:
 The passenger knocked on the door which was toward moonlight
 and said:
 Is there anyone inside? But no one came
 no one bent along with the window covered with leaves

Naderpour has referred to an alone and without a loving personality who goes to different lands to find a friend. But he does not hear a positive and amiable response and no one opens the door for him and the passenger with fatigue and chaos is forced to take his chance one more time. As it was mentioned earlier, this suspense passenger is a symbol of human in these years. In the following poem, decrepitude, and consequently death is still heavy on his shoulders (Sharifi, 2012: 95). As a result, the space of the created narration and pictures are mainly black and gray and dark and it transfers a sense of disappointment to the audience.

You came finally of your lost land with happiness
 And the sun has dried tears of your eyes which are due to thousands
 of sorrow and sadness
 You came by this hope that a smiling person open the door for you
 Because of the coldness of daytime, your ear does not want to hear a
 warm song
 I want to see you, a passenger old man, you go and a backpack of
 sorrow and sad is on your shoulder
 Bright of your eyes have been turned off with rosy twilight
 (Naderpour, 2002: 281- 283)

3-Historical Allusions

One of the events that have caused many changes in the present century and have affected politics and economy at the international level has been the Russian Revolution of October which has been an objective revolution against Russia's anti-empire and it occurred in 1917 and caused the overthrow of Tsarist government and establishment of Soviet Union. Fundamental of the revolution has been based on peace, bread, and stable land (Trotsky, 2012: 29). These principles which have been a severe fight between master and bondman at that world have had a high value and attracted many people. Under the effect of this revolution, Naderpour says that old blacksmiths with sedges in their hands and burnt faces have stepped in revolution path and confronted with cruelty by shouting and screaming and have extinguished all cruelties by their black wrath. In the following couplet, several word clusters guide us toward literary allusion.

The old ironsmiths with hammers in their hands and burnt faces in
 sunlight
 Their face was as dark as sunrise and their eyes were full of hope for
 revolution
 Heavy hammers in their hand and crying/ and their cries was loud in
 the horizon of night
 Clusters of wrath have been grown on the horizon
 the moon kisses were dried on the twilight lips
 As if the cry of the god has extended in the sky and horizon of life

(Naderpour, 2002: 142-144)

In the poem of Naderpour, regarding historical events of ancient Iran and the Islamic period is observable. One of the historical events is governing Gaumata magus after Cambyses's death. This personality is a symbol of the devil that has covered the country with blackness during his governing. He is the hidden devil of the god who has achieved such a high position with the trick. If I extend my view, I can say that Gaumata is a symbol of Iran's king who has sat on the throne of power unlawful.

I will defeat and kill you (evil) in a night
 If you are not evil from viewpoint of others/ but I know that who you
 are and I know that you are God of filth
 Only a person is alive among pure gods in the world
 A person who had not any intention to annoy us and he had not any
 intention for sedition, death, and evil
 You (evil) went to his bed in a night secretly
 And you find him slept in his bed and killed him
 And you sat on the throne and became the king and separated from
 custom and style of people
 I warn you that you are not more than evil/ and other people know
 that who you are
 Although you have sat on the throne of the god and smiled at
 creatures
 I will defeat and kill you (evil) in a night
 (Haman: 293-294)

One of the events which were happened in 1979 and several months after the Islamic Revolution was obliterating alcoholic drinks on a wide level. Twenty-two thousand alcoholic drinks have been obliterated in Iran's Embassy in Washington. All alcoholic drinks have been poured into the pond of the embassy. (Haman: 957). Naderpour has developed this event in his mind and has composed the following poem:

The night ended/ and by the start of dawn, the night was ended/ and
 Azan finished the night
 I saw the disturbed man who wears a cloak that he closed his mouth
 and stop singing and I was drunken of his voice
 I smiled/ and walked with him for a while
 Then I whispered in his ear with mischief that informer crews have
 pronounced
 That religious people have poured and overthrow thousands of wine
 glasses in a pond in the land of infidels
 (Haman, 740)

As it was mentioned in the above poem, the poet has shown conformity between the Islamic Government and Pahlavi dynasty as well from this perspective. He has shown the space of that day of revolution for ending immorality by referring to Azan of the morning and composition of winter. In the following, he added that Azan has ended the song and it means victory of truth against wrong. The following exactly is a retelling of this speech.

One of the historical events which are related to Indonesia is brutal murder which has been occurred in the 1960s. Most of the historian are believe that soldiers of Indonesia army and their advocate militias proceeded for murdering more than 500 thousands of advocates and members of the Communist party, but documents which have been concealed recently encompass witnesses that America's official have been satisfied and pleasant in regards to these murders in addition to their awareness of such murders at that time. (Economy World, Oct. 18, 2017). What is important here is that a human tragedy has occurred. A tragedy that has involved the sensitive nature of the poet to itself. Fishermen who have seen hand and foot of the murdered in their nets a long time after murders understood its importance (Naderpour, 2002: 963). In the following poem, Naderpour says that all human concepts have been destroyed and gone in our daytime. Brotherhood does not have meaning anymore and it is not more than a word. Reconciliation and peace are only trapped and a reason for wider murder and boy is bloodthirsty of his father. Rivers are full and accumulated with the corpse of human and net of huntsman are full of blood and corpse. The pot has invited humanity to revise in lifestyle and his/her way of attitude by referring to this historical event.

What a strange daytime, brotherhood is not more than a word
And the meaning of peace is a trick and a boy is bloodthirsty of his
father
And all rivers are full of corpse and net of hunters are full of blood
(Haman: 501)

Another historical allusion in Naderpour's poem is the story of the deliberate firing of Rome by Nero. Nero was accused of firing parts of the city which is due to the sanity of power. Nero identified Christians as operators of these firing to reject this accusation. And commanded for tragic murder. And finally, he has fired Rom for stupid desire in 64 of A.D and he has traveled to Greece with a group of minstrels and dancers (Sinkovich, 2008: 319). History has mentioned this event as a mad person. In the following poet, the poet has challenged the fundamentals of the government with the political and social critic. He has mentioned this historical allusion and its main characteristic, the mad king as a reason for criticizing the policies of the Pahlavi dynasty. The poet talks on behalf of one of the inhabited characteristics in the king palace and says: we have seen our promised destruction at the time of the god sunrise. However, we were unable to see around due to the blindness of the inner eye. We have seen firing of Rom from far at that disgraceful night. Rom can be a symbol of Iran in this city which has been fired by politicians. And it has changed to a burning evil for its inhabitants. Naderpour's attitude in this poem was explicit.

We are habitants of king palace and night owls of grief
We have seen the destruction of the last day in the rise of the burning
wrath of God
But we have been lost in the darkness of our thoughts because of the
blindness of our entity

We, clairvoyant dark thinkers, have been watchers of flames in the
horizon of that disgraceful night and history firing
(Naderpour, 2002: 779)

In the following poem, the poet talks about his country which is far from it. He groans for nostalgia and knows his country as his childhood land and the west sun even appears cold for him. In the following, he talks about another historical event of the communist revolution in France and knows it as a reason for positive changes in that society. From Naderpour's point of view that he has a communist activity for a time, this can have a good outcome in society. He believes that although the sun has set in the motherland he has seen another sunshine in the other land. This matter has been pleasant for him as if he has returned to life and has started a new life from fresh.

Now in this Christian land/ I stand loneliness
The night over churches' tower crucified all-stars
But light is blighting on the frozen sky
It threatens the east and west
And I know that this aura like sunshine is not from my lost sunshine
I am the witness of rising dawn in the other land and horizon
As if I have returned from eternity and that two start fires of the
world
A person has appeared in this new sunshine/ but which one?
That flame that punishment for stealing it will hurt the liver of theft
and pecker of vulture
(Naderpour, 2002: 789)

4-Mythic Allusions

Myths are criteria that continuously compose themselves in other subjects. Literature, epic, history, everyday life, economy, politic, etc., are part of issues which more and less we are still the witness of presence and penetration of myths. Originally, it is to be noted that we cannot consider a limit and boundary for these criteria and limiting and confining it to a determined place and time. There is not any unique and identical reading of myth. But according to the presented definition, we can consider definitions for it which including 1. Myth is the narration of supernatural and unusual creatures. 2. Since myth is connected with supernatural creatures, it is holy and heavenly. 3. Myth is connected with creating and developing the world and it talks about creating and formation of the world. 4. Myth is connected with the holy and heavenly history and true beliefs before history. 5. Cognition of myth means cognition of fundamentals of ontology. 6. The content of myths has a symbolic aspect and even in the arena of the universe is both holy and supernatural. 7. Myths are always alive and permanent and persistent. 8. Myths are connected religions and worship believes and customs of human beliefs and oral face of these religions are considered. 9. Typical face and archetype are the common roots of myths. 10. The social consciousness and origin of these pictures are typical and archetype (Alavi Moghaddam, 2007: 148-149). Considering the multilateral presence of myths in the life of the human, we are witness of Naderpour's use of it in the mirror of poems. The interesting point in this regard is that the poet also has

on the shoulders of Azhi Dahak in describing the unsuitable condition of one of the present characters in his poem who is a trapped theft.

Saadi has seen a man who tied a pillar and he did not ask his name
Chains have been tied to his arms as a slept snake on the shoulder of
Zahhak

Thirst fires his entity and wrath shakes his knees (Haman: 348)

In the following poem, Homa mythic bird has been presented. Homa has an important place in Iranian myth and it is popular that its shadow on each one will cause happiness and pleasure. For this reason, it is known as the happiness bird (Dekhoda, 1993: bellow Homa Entry).

In the following poem, Naderpour has identified these ospreys as a cannibal with a type of configuration. From his viewpoint, this bird will lead to the happiness and pleasure of humans. Now it has been changed to their enemies and killer and they will choose their food among people. The pot may refer to this subject implicitly that the nature of all creatures has been changed and they do work, unlike their entity. On the other hand, the poet has reflected his loneliness and unlucky relying on allusion.

This beautiful mythic bird is an osprey as the cannibal
He picked up his food which was us and suddenly flies
I was as a Younes who went to inside the fish and lost with him in
the bottom of the great sea of the sky
Or I have been as Solomon who flies from horizons to infinite
(Naderpour, 2002: 618)

In the following poem, the filicide myth has been presented which has a reflection in the culture of all nations like Iliad and Shahin tragedy or Kuchuldeen or Kenalaukh tragedy (Zabih Nia Omran and Akbari: 2011: 28). Of course in some myths, we are witnesses of paternalism and fratricide. Among myths in which a father murders his child unintentionally, and the story of Rostam and Sohrab has a special symbol. In the following poem, Naderpour talks about a generation that has heard the related details of this myth and he has not heard anything of his father except name and sign. A father who has become an enemy of his son on a fighting day and he mourning on the lifeless body of his son. The poet has shown a type of confusion and agitation of a generation and he has talked in this couplet and previous couplet about it

A generation who has heard the name of the father without any sign
And in the battle day A father who has become enemy of his son on
a fighting day and he mourning on the lifeless body of his son.
(Naderpour, 2002: 758-759)

In the following Rostam has been described. The poet by looking at Shahname has confirmed the greatness of this champion. The reason for these descriptions may be a credit Rostam has due to the work of Ferdowsi. And somewhat is representative of the manner and behavior of Iran. This champion is the support of Iran and he helps his people against strangers. He is a champion who has the championship of Garshasp's praying and abilities of Ferdowsi's poem and the needs of Iranian to such a human (Safa, 2000:

138). We see the manifestation of the needs and wishes of Iranians in this character. In the following couplets, Naderpour has regarded the importance of this character correctly. The framework of the related description is the physical power of this champion. In the following couplets, Rostam's fighting with the enemy has been reflected. The poet has pictured the battle between Rostam and Afrasiab beautifully.

He grabbed his belt to hold him, the belt was torn because of the
heavy body of him

The king has fallen and everyone gathered around him, and his
crown left in Rostam's hand the king himself escaped

For saving his life ignored enmity and unsaddled the horse and
escaped toward Jeyhoun beach

He went toward the palace of Pashang, his father, and asked him
who Rostam is?

I considered him a young man and others consider him as a man who
looking for a name and I did not know that his body has made of steel and
stone

(Naderpour, 2002: 467-468)

CONCLUSION

Central allusions in the poem of Naderpour are literary. He has regarded Hafiz and Saadi mostly among poets and writers. Probably, this due to his similarity with Shiraz poets who are a romantic composer. The poet has attempted to observe in part method and style of these poets especially Hafiz. It means that he did not only relied on mentioning clause or a merge of Hafiz poem but he has considered concept and mood of poem and lyric poem of Hafiz. In addition to this two lyric composers he has regarded the great Ferdowsi and his proceeds in extending Persian language and consequently Iranian culture. And according to Naderpour, its admirable that he passed 30 years for composing Shahname. In first works of Naderpour frequency of allusions is low, in a way that number of them is not more than number of fingers. In contrast, ending works of Naderpour are full of different literary, religion, historical and mythic allusions. Probably this change means that the more he composes poems and studies in culture, history and literature of Iran and other nations, he concludes that he can mention many untold points in short time and aphorism by using allusion. Bellow of each group of the applied allusions in poem of Naderpour diversity of the mentioned subjects is great. This fact shows that the poet has several mental concerns and his mental concerns have diversity. He did not limit himself to one or several factors but he attempts to use different allusions by considering intellectual needs and by using these allusions he retells his opinions. Manifestation of four religion cultures has been shown in allusions of Naderpour. He has mentioned beliefs of ancient Iran, Saami religion and Indian and Greece religions. This volume of allusions are express of exact and widely religion studies of Naderpour. Allusions in Naderpour's poem are used for reflecting intrinsic emotions of poet more than for expressing social events and political and cultural critics. As a result, poem of Naderpour must be called interovert. The applied allusions in poem of Naderpour show that he lives in his

loneliness world and he has his special world. For this reason, it is likely to know him as Sohrab Sepehri.

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