

Original Research Article

## A Comparative Study of the Type of Attitude towards Nature in the Poems of Nima Youshij and Sohrab Sepehri

Maryam Majidi\*

*Ph.D. in Architecture, Department of Architecture, South Branch, Islamic Azad University, Tehran, Iran.*

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**Abstract** | The love of nature and its beauty has been the source of the creation of many artistic works. Meanwhile, poetry has been no exception, and nature's expression is observed in the works of the poets, especially contemporary poets, each of whom has spoken from a unique perspective and is disparately concerned about nature. Among the contemporary poets, Nima Youshij and Sohrab Sepehri, as modernist poets, have special credit and positions. Regarding the significance of nature in Iranian art, this paper analyzes and explains the views of Nima and Sohrab on the subject of nature and seeks to identify the similarities and differences in the types of attitudes of these two poets toward nature. On this basis, it analyzes the qualitative content of the poems by Sohrab and Nima with an interpretive method. The findings show that the poems of Sohrab and Nima share common aspects in concepts like the novelty of looking at nature and its elements, transformation in nature, nature as a safe place, and seeing the natural elements as living and animate things. However, they are different in concepts such as the special theosophical view of nature, holism, and specificity, phenomenological look at nature, nature as a symbol, native and local nature, and social view of natural elements. It seems that the major difference between these two poets is in their holism and specificity.

**Keywords** | *Sohrab Sepehri, Nima Youshij, Naturalism, Holism, and specificity.*

**Introduction** | Persian poets from ancient times have had a great familiarity with natural symbols and perspectives, and their attitude to nature is a function of their poetic minds. Sometimes, they have instrumentally used nature, and sometimes nature itself has been the object of their compassion (Zarghani, 2012). Contemporary poets have not forgotten man's inextricable bond with nature, and sometimes this overabundance of attention has turned nature into a creative force in their works, which is used to express symbolic and mythical aspects of life (Shamian Sarookalai & Alizadeh, 2014). According to Elizabeth Drew, the poem that speaks of nature is considered by poets in all eras, though its type is different based on each era's taste differences and the poets' sensitivity (Shafi'i Kadkani, 2001). Sohrab Sepehri and Nima Youshij are among the contemporary Iranian poets who have revered nature and placed it at the center of their nature and affection. In the works of Nima, nature is one of the most important elements,

and his poetry is very rich in respect of natural elements, but his view of surrounding natural phenomena is special and recounts a deep and wonderful relationship with nature and its symbols (Basmal & Mirabedini, 2009). Nima's perspective of nature in his social and human poems is the man's freedom of material and virtual needs, and his poem is somehow putting up and describing the man's abilities for linking with nature (Faraji, 2005). Sepehri is among the poets whose images of natural landscapes have arisen from their unconscious and reflect his attitude towards the universe and its symbols. What seems wonderful in the works of Sepehri is his deep and wide look at nature. It is as if during the creation of his literary works, nothing more important than nature stood out for him (Shamian Sarookalai & Alizadeh, 2014). Rarely is there a poem that does not contain a reference to nature or natural elements such as flowers, trees, forests, mountain plains, the sea even animals (Torabi, 2003). The objective of this paper is not to study the natural elements like water, rain, sea, and forest in the poems of these two poets, since these elements have

\*Corresponding author: +989363261178, maryam.majidi85@gmail.com

been frequently analyzed in various papers. But this study aims to study the special view of these two poets on nature and then analyze the similarities and differences in their attitudes. This study seeks to answer the question: what are the common and different aspects of the naturalistic view of Sohrab Sepehri and Nima Youshij on the universe?

## Research Background

Several articles have been written on Sohrab Sepehri and Nima Youshij and topics related to them. But in this research, those studies have been pointed out are about nature. In this regard, the paper "A Comparative Study of Naturalism in the Thoughts of Sohrab Sepehri and Jibran Khalil Jibran. Arabic Literature" (Molla Ebrahimi, Rashidi & San Sebli, 2013) may be mentioned. This paper analyzes the naturalism of Sohrab and Jabran from the theosophical and general aspects. In the paper on "Naturalism in the World View of Sohrab Sepehri" (Rahimirad, 2009), the author seeks to find the reasons for the attention of Sohrab to nature and its symbols and his view in this regard. In the article on the "Study of symbols of apple, pigeon, rose flower, and water lily in Sepehri poems" (Sharifian & Darbidi, 2007), the authors express the mentioned symbols and their link with the theosophical worldview of Sepehri. In a study on "Nature in Sohrab Sepehri's Poems" Ghazizadeh (2005) examined the mental evolution of Sohrab to nature in his various poetic periods. In the paper, "A study of the mystical view of nature in the poetry of Sohrab Sepehri", Nakhai and Shabanzade (2019), the authors attempted to prove that Sohrab had a theosophical view of nature and in doing so, they simply displayed his relationship with God. In their article, "Nima's Humanistic Approach to Nature" Basmal and Mirabedini (2009) sought to prove the hypothesis that Nima had a humanistic view of nature. On Nima and naturalism studies, Faraji (2005) the naturalism in Nima's poetry and finally in the paper on "Nima Youshij poetic expression of nature in poetry, Sepehri and Shaff'i Kadkani", Zarghani (2012) merely examines the nature's expression in the poems of these three poets separately and his view is completely different with the comparative view of this paper.

## Research Method

In this paper, the method of extraction and summation of the findings is based on an analysis of the content of the poems of Sohrab Sepehri and Nima Youshij regarding the deep relationship between these two poets and nature. For this purpose, it utilizes analytical-descriptive methods in data analysis and, with a qualitative view, seeks to provide a framework for the contemplation and attitude of these two poets to nature (Abedi Jafari, Taslimi, Faghihi & Shaeikhzadeh, 2011). Content analysis is a method for recognition, analysis, and reporting of the existing patterns

in qualitative data, an analytical approach and method of data simplification where qualitative data are divided, categorized, summarized, and concluded. For this purpose, the most well-known works of Sohrab Sepehri and Nima Youshij, namely Sepehri's eight books (1977), and Youshij's complete series of poems were used for analysis.

## Theoretical Foundation

### • Nature

Nature is the display of an absentee's beauty, which has become present and is latent despite its emergence. It is an object which shows complete beauty, and in other words, nature states the idea or reality of beauty. Beauty has been sensibly expressed in nature. The artist himself is in nature. He is present in nature and perceives nature (Zargham, 2008). For humans, nature's recognition is a type of self-analysis. In the traditional worldview, nature has a very significant position and is seen as a factor related to the numinous and the universe order. Moreover, nature has always been considered the most important pattern for artists in the expression of beauty. In the Dehkhoda dictionary, nature has been defined as the temperament the people were created based on, entity, water and mud, essence, mold, matter, instinct, and so on, and the four elements of soil, water, wind, and fire, one of the forces of the world soul, the flowing force in the bodies, the ingenious force of everything (nous), the origin of force movement which has sense, first movement origin, the thing which creates motion and inertia, and in mysticism terms, divine reality (Dehkhoda, 1998). In Islamic philosophy terms, nature generally means the force flowing in the bodies and the subjective force in the beings. Ibn Sina, in the interpretation of the meaning of nature, said it is a force that causes the movement of the elements (Nasr, 1998). Mola Sadra considers nature as the criterion of its essential movement in the body as a flowing force. So, Islamic philosophers have generally considered nature as the senseless force flowing into bodies and reinforcing them. The word nature, because of western philosophers in the modern and contemporary centuries, is generally used for the martial aspect of the universe. It means they consider nature as the material world and sometimes it is considered the collection of the world and the universe. The Greek word physis and the Latin word nature both mean becoming and being, and stand for things' innate and internal maturity, omnipresent and general power, and include the dominant power that humans always find in them. Sky and land, plants and animals, all paradoxes, and above all, humans are a collection called nature. In other words, nature is the things that are in a place (Zargham, 2008). In the contemporary viewpoint, nature is what man has no role in its creation and is the product of human mental dialectic and the world of objectives. Nature, in the

modern sense, includes the entire earth and even the entire world, including all beings and man; the earth minus man and his ready-mades; and natural elements either inside or outside the environment (Qodusifar, Habib, & Shahbazi, 2012). John Dixon Hunt distinguishes three kinds of nature: nature of elementary world (wild and mysterious), nature that nowadays may be translated to cultural landscape and is the result of unconscious human activities on his habitat and the nature in which kind of consciousness and reflection may appear as garden art (Farzin & Hashemizadegan, 2016). In this paper, the meaning of nature is considered based on the contemporary viewpoint.

#### • Nature in the poetry

The share of nature and its abundant, well-known, and various phenomena have always been considered in the process of literary illustration. The tendency to nature in the poems of each poet is displayed, though unwelcome, and this is because the mind of the poet is never separated from nature. Thinking about nature is thinking itself (Ebrahimi Kavari & Choulonian, 2008). The poet who addresses nature has always been noticed by the poets, though its type has been different regarding the poets' taste and sensitivity (Kolahchian & Heydariniya, 2013). Some have just described nature, and there is no thought or philosophy beyond their poetic description, but some others have used its description for the symbolic expression of their thoughts. Mental, spiritual, racial, and linguistic features and religious beliefs of men have been involved in establishing the relationship between man and the natural world for a long time (Nasr, 1998). According to Gaston Bachelard, the establishment of the mental relationship of the poet with nature is a kind of mental overhang which allows him to find himself in nature and nature in himself using the creative force of imagination (Shamian Sarookalai & Alizadeh, 2014). Tendency to nature appears in the poems of any poet though unwanted and this is because thinking to nature is thinking to self (Abdi & Ahmadi Azandariani, 2012).

#### • Nature in the contemporary poetry

In each era, the poets look at nature in a special way and have different perceptions of it. In an era when nature is the poet's objective and it is recreated or described, the poet describes the beautiful aspects and sights of nature, and the poem becomes a mirror where nature may be seen. This instrumental utilization of nature has preserved its function in contemporary poetry, and perhaps we can say it has become even stronger. The instrumental use of nature is for this reason that the poet sees the wonderful power in the natural elements, which are endless and present themselves to the poet with a different color and appearance in each moment. Any poet sees the sun, forest, sea, and mountains, and perhaps watches himself in them and discovers the complex aspects of his ego and achieves

a kind of unity in this process, and if he talks of nature, his poet speaks of himself. Contemporary poets have utilized the widest to tiniest elements of nature in their illustrations. In most images we have in contemporary poetry, usually, one part of the image is made of nature. In contemporary poetry, nature always plays a role in showing an abstract, conscionable, or internal matter which is not objective and concrete (Sarvar Yaghoubi, 2006).

#### • Naturalism in the thought of Nima Youshij

Nima is a modernist poet. In his view, which is derived from the humanists' view, nature is an independent entity and sometimes human comate. In emotional respect, his poetry's content has been directly derived from life and nature, and his close attachment to nature has been unprecedented in recent centuries in Persian poetry. What appears in most of his poems about naturalism is to provide an individual and meticulous image (Zarghani, 2012). In the mental system, humans and nature are not separated from each other. His poetry is very rich in respect of natural elements, but his look at the surrounding natural phenomena is a special one and narrates a deep and wonderful relationship with nature and its symbols. Through his poems, Nima has shown that he doesn't merely suffice the description of real landscapes but he goes beyond the external universality of the objects and scrutinizes their depth (Basmal & Mirabedini, 2009). In the process of creating a relationship with nature, he has achieved a deep and wonderful relationship. He blows his soul into the phenomena. As a result of this relationship, he sees nature from his emotions' gate and transfers his emotions and feelings through the images it provides. Such images of nature as a mirror to reflect the internal emotions and feelings of the poet, show the Nima being influenced by the Romanticism school. In this style, an accurate description of nature is not important; it is the subjectivist perception of nature and all-natural phenomena and their coordination with the poet's sense that is important. His approach to nature is mostly that of interpretive or enharmonic naturalism. Enharmonic means being familiar and interpretive means interpreting. So, we can say that the poet has so mingled with nature that he can't imagine himself separated from it (Batavani, 2013). It may be approximately said that of the 185 poems in his collection, about two-thirds of them are inspired by nature (ibid.).

#### • Naturalism in the thoughts of Sohrab Sepehri

Many people acknowledge that Sepehri is a poet who has been influenced by Nima. Nature is one of the frequent images and attractive manifestations in Sohrab's poetry (Torabi, 2003). His excessive attention to natural beauty and his provision of beautiful and engaging images of nature and the world are among the most important features of his poetry. Sohrab is a poet who well knows nature. In his poetry, flowers, plants, grass, trees, copses, and cloves are animated (Rasmi, 2010). He doesn't see any contradiction

in nature. In his view, in nature, everything is as it should be. In his poems, even the name of his work is linked with nature (Shamian Sarookalai & Alizadeh, 2014). He deals with nature philosophically (Rahimirad, 2009; Daneshvar Kian & Emami, 2006). In Romanticist works, nature is an instrument for the expression of the essence of God in every particle of the world. In his view, nature is nothing but beauty and an expression of God's essence, and he doesn't think of anything except beauty, which is one of the manifestations of nature (Abdi & Ahmadi Azandariani, 2012).

## Findings

### • Similarities in contents

#### - The novelty of looking at nature and its elements

One of the most sensible transformations of Persian contemporary poetry from Nima's era onward is the change in poetry's attitude toward dealing with nature. This new perception and change of view of the surrounding objects and phenomena are the result of divergence and seeking the novelty of Nima's poetry (Faraji, 2005). It was a new perception and view of the world and elements of nature that placed Nima and his followers in a new era and created a new tone in Persian poetry. With the emergence of Nima's poetry, the thing that used to be unknown in the basis of the world and its beauty and obscenity began to be viewed in a new manner, so that modern poetry and poems are created, which say this fantastic nature has always been with me and it hasn't been obliterated by scientific power and the sense of hatred and fight. The new look of Nima in nature is evident in his letters. In a letter (1972) to his wife Aliyeh, he writes: "How the birds choose their peers without their parents' voting for them.... but God hasn't given man that virtue and happiness of nature to live like a bird." Unfortunately, we are human; that is, a curtain has been pulled between our special nature and the objects, and we don't want to fly on our desire justly. I want to fly" (Batavani, 2013). The poem of Afsaneh is the beginning and opener of a new era in Persian poetry, which begins utilizing the original nature and its tangible elements, continues with the narrators' association, and ends in the unity of living and dynamic elements of nature:

*"Set aside the complaints and get up and look/ that how the winter has ended up/ the forest and mountain are in resurrection/ the world exited the darkness/ appeared and laughed as sparkle"* (Youshij, 2007, 254).

Such a new attitude to nature is amply seen in Sohrab's poetry. He speaks in the language of the plants, plain and mountain, animals, birds, and objects, and reincarnates in them. Undoubtedly, his contact and visits as a painter against nature have been effective in such contemplations. According to Gholamhossein Yousefi, in Sepehri's poetry, nature is dominant, with subtle emotions and fine

imaginations that see everything alive and animated, since looking with another view discovers a new concept for each (Khadivar & Hadidi, 2010). So, he says:

*"I don't know why people say horses are gentle/ and doves are beautiful/ and no one has vultures at home instead? I don't know why/ The bud of a clover is less known than a red tulip?! Eyes must be washed Things must be seen differently"* (Sepehri, 2011).

#### - Transmutation in nature

Being united with nature is felt in the poems of Sepehri. Sohrab constantly seeks to explain and describe the surrounding world and observes himself in nature and nature in himself. He flows with the river water, grows with trees, and weeps with the clouds since he is familiar with the law of the earth. He says we should learn about pine and bamboo from bamboo; we should drown ourselves in it so that the hidden nature is uncovered (Elhami, 1998). He looks at the natural phenomena and mystery of creation with such love and sensation that is melted in them and finally unifies with them (Sam Khaniani, 2013). His goal is to unify with nature's temperament:

*"I, who was immersed in vegetable purity up to my knees / I washed my hands and face in watching the shapes / Later in the next season / My shoes got wet with the word the dew"* (Sepehri, 2011, 262).

He does not merely describe the natural manifestations but he indulges himself in nature and is unified with it. Each word he uses presents nature. He assesses everything based on its being closed or remote from nature:

*"I saw a book whose words were all made of crystal a paper made of spring/ a museum far from the grass/ a mosque far distant from water"* (Sepehri, 2011, 278).

He seeks to wash out himself in nature so that no sign of the human self remains in his being (Zarghani, 2012, 473): *"I was left in a garden/ a colorless and light glory bowed to me/ did I come to this garden by myself? or the garden had filled around me? / the garden's air passed me/ and its foliage was sliding in me/ isn't this garden a soul's shade/ which bent on the life's marsh for a moment?! an airflow raised/ it opened a window to my daze/ a harsh light entered the garden/ the garden was withering/ an I was left alone inside a vent"* (Sepehri, 2011, 107).

In his view, all nature has soul and living and he feels so unified with nature that he believes that if he cuts grass he will also die:

*"There is something I don't know/ I know if I cut grass I will die"* (Sepehri, 2011).

According to Nima in the book "Letters", "man is a part of nature" (Youshij, 1989, 580). He doesn't see himself separated from nature and vice versa:

*"I under this dried fig tree/ where the solitary spider has woven his web/ I seat so many days broken/ that the skin dries on my body"* (Youshij, 2007, 457).

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In his view, humans and nature are not separable and they are not opposite of each other, but Nima wants "both men to look at nature in a humanistic manner and nature is related to the man with a humanistic method" (Mokhtari, 2000). His look at nature is the look of a being that is alive in nature and with nature or dies in nature. He is of nature; he is a part of the whole inseparable human-nature universe. Nothing of this nature and human is separated, as no symbol of nature can be separated from its other aspects (Faraji, 2005). He continuously sees nature as his friend and comrade:

*"The stream weeps and the moon is laughing / and she laughs on my will/ on the ruin remained on that hill/ the owl joins me"* (Youshij, 2007, 551).

Nima emphasizes objectivity in his works. He believes that you should be able to put yourself in the stone's shoes and go through those old years when you were being touched by the storm. You should turn into a wine cup feeling the trembling when it falls and breaks but knowing a stone as just a stone is not enough, this is like you just know the superficial meaning of a poem. Sometimes we should be placed in it and look with the inner eye (Basmal & Mirabedini, 2009).

#### - Nature as a safe place

In many of Sohrab's poems, there is an aversion to machines and urban life. He hates the city and its crowds and concrete buildings and invites everyone to return to nature. This man who is tired of the world of iron and machines invites people to nature and the vast mountains:

*"In this darkness, I am thinking of a bright lamb to come and graze the grass of my fatigue/ In this darkness, I can see the extension of my arms/ In the rain which moistened the primeval prayers of man/ In this darkness, I opened the door to ancient meadows/ To golden colors that we watched on the walls of myths /In this darkness/ I saw roots of the new bush of death I interpreted the water"* (Sepehri, 2011, 396).

Or:

*"...Geometric growth of cement, irons, stone / domeless roof of hundreds of buses..."* (Sepehri, 2011).

The aim of Sepehri's description of nature is not simple and he provides a beautiful image of nature but the poet in this naturalism and natural excursion seeks the mystery that he doesn't find in the city and urban life, so he refuges in nature. He misses the past when there was a friendly relationship between humans and nature (Parsapoor & Fotoohi, 2014):

*"The day when the knowledge lived in the waterside/ man*

*was happy in the gentle laziness of a pasture with azure philosophies/ he thought on behalf of the bird/ his pulse was beating with the tree's pulse/ he was beaten by the conditions of the copse/ man slept in the texture of elements/ near the dawning fear got awoken/ but sometimes the growth strange song echoed in the fragile joint of delight / the aspiration knee got dusty"* (Sepehri, 424 & 425).

In a part of his childhood memories in the "Blue room", he shows his hatred of the dominance of nature over technology: "On the roof, I was always barefoot. Being barefoot was a blessing lost. The shoes are the leavings of human effort in the way of denial of descent, a parable of the sorrow of being away from heaven. There is something devil in the shoes. There is uproar in the middle of healthy conversation of earth and the leg" (Sepehri, 2011, 37). Or in another place, he says: "I sat on the cob roof and watched the mingling of the night with the sensuality of the city's domed roofs. I was simply attracted and in these fascinations, there was no line violence" (Sepehri, 2017). No drama of human limbs points out to the new cities staying away from nature and glorification the naturalism of cities like Kashan which is the birthplace of Sohrab. This city aversion and interest in rural life are seen in Nima's poetry. By addressing nature, Nima wants to save us and our thoughts from this machine life at least for a short while, and awaken human emotions and feelings (Kooshesh, 2007). Nima is attached to the village. He likes the village due to its simplicity. He is sorrowful about being away from the village and wishes to return to it:

*"Where is my home, my forest, where is it/ Now it is miles away from me"* (Youshij, 2007, 25).

#### - Seeing natural elements alive and animated

In the intellectual system of Sohrab, nature has a special and vast position. He doesn't consider nature separated from the human environment but enumerates it as a part of man and his comrade and knows nature and its elements as a living thing that talks to us with complete dynamicity (Khadivar & Hadidi, 2010). Sohrab has a humanist view of nature and a natural view of humans. He is concerned when he sees nobody is taking the jackdaw on a farm seriously (Razaghi Asl & Mehrad, 2013):

*"I didn't see two pines to be enemies/ I didn't see a withy sell his shade to the earth/ the elm gives its branch to the crow for free"* (Sepehri, 2011).

For Sohrab, the rock has a state which should be understood, like the human who should be greeted:

*"Let's understand something about the state of stone together / Let's see things sooner"* (Sepehri, 2011).

In Nima's poetry, the terms live and living both have been attributed to the objects and continuously spiritless phenomena that have promoted living, animated, and conscious beings. The nature described by Nima is a nature full of intelligence, sensitivity, and all ears. Everything

around Nima is alive and illustrative, so it can be said that the poet's contact with the environment is similar to the mystical contact of early humans with their surrounding world. In his intellectual system, all-natural elements and phenomena have sense, personality, feelings, and soul (Bahar, 1997). They give all-natural elements around them a human spirit. He feels like a conscious soul in nature. In Nima's view, everything enjoys being alive and the world is full of soul and meaning:

*"The night is again charming/ the mountain's rake cracks, a yawn with wide valley/ is signing in a whisper"* (Youshij, 2007, 527).

*"...At the time when Niloufar tied her hand to the foot of the mountain cedar / remind me warm or not / I will not forget you"* (ibid., 633).

*"Water is roaming in the mountain source/ mountains are sorrowful/the cloud is wrapping, her lap is wet"* (ibid., 553).

#### • Discrepancies

##### - Sohrab's Special theosophical view of nature

Sohrab in passing Far East countries got familiar with their beliefs and this familiarity caused his poetry to take a color of theosophy and ethics of eastern customs (Parsapoor & Fotoohi, 2014). In Nima's poetry, this special theosophical view is not seen. In the poetry of Sohrab, there is a special kind of theosophy based on intuition which may be called eastern or naturalistic theosophy since if the theosophy of old theosophists indulged in God, in Sepehri's poetry, the theosophy has merged them in nature with a theosophical view so that they see in another way after discovering the mysteries hidden in the dust of habits and routines (Mikaeili, 2010). Primarily all works of Sohrab have a theosophical view, theosophy special to itself. In most of Sohrab's poems, it is spoken of charisma and intuition and being attracted to a garden.

*"My mother is picking up sweet basil/bread and sweet basil and cheese/ a cloudless sky/ some wet petunia/ salvations are near/ in the yard flowers"* (Sepehri, 2011, 11).

In the poem of "Passenger", he says: "...and turns the occurrence of my existence beside the tree into a pure missed relation" (ibid., 327). As if the poet wants to achieve a kind of relation (contact) through nature (besides the tree). Of course, it should not be ignored that the thoughts of Sepehri are rooted in Islamic culture and theosophy, and it is this Islamic thought, culture, and theosophy that finally determines the route of the poem and the thoughts and worldview of Sepehri. In the poem of Sedaye Paye Ab, he says:

*"I am a Muslim/ my Kiblah a red rose/ my prayer rug the spring/ the plain is my prayer carpet/ I perform ablution with the windows pulse/ in my prayer moon is flowing, is flowing the spectrum/stone is seen from my prayer backside/ all my prayer particles have been crystalized/ I say my prayers when its Azan is said by the wind on the top of cedar finial/ I say my*

*prayers after the takbiratol~herAm of the grass/ following the wave Ghad Ghamat"* (ibid., 372).

This theosophy may be considered influenced by the theosophy of poets like Molana:

*"I will walk, I will eat light"* (ibid., 61).

*I eat light which is the strength of the soul* (Molana).

Sepehri reaches theosophy and God recognition from nature and confesses his theology and especially Muslim life:

*"And a God who is nearby/ among these cloves, at the foot of that tall pine/ on the awareness water, on the plant law"* (ibid., 272).

Elsewhere in the book, I am still traveling he says: it was in the hunting that I found out the nature's organism. I touched the bark of the tree. I washed my hands and face in the running water. I flowed in the wind. What a sensation I had watching it. If I did not see the sunrise and sunset for one day I would feel guilty. The twilight has made a vigilant person out of me. It taught me to watch the unknown. I have prayed for years (Sepehri, 2017, 15).

##### - The holism of Sohrab and specificity of Nima

Sepehri is a holistic poet whose view might have been influenced by his theosophical view (theosophy derived from the east). Attention to detail and going to nature are the beginning of holism for him. He attempts to achieve a singular unique totality through the details. The totality includes him. He considers all natural manifestations united and uniform and sees himself in all and all in himself.

*"...I am full of light and sand / and full of trees and branches/ and full of the path, bridge/ wave/ I am full of a leaf's shade there"* (Sepehri, 2011).

Various manifestations of nature are signs of the expression of the divine essence, and the study of the state of human nature leads to a single origin. Nature is the source of cognition for man. This unity is observed in the works of Sohrab. He is a poet adherent to existential unity, and this principle is the most important in his worldview. The best system in the unitarianist intellectual system of Sepehri is the system of creation. In its harmonious figure, each part is in its place and is useful and beautiful in relation to other elements. According to this viewpoint, nothing in the universe is intended to cause harm, and all elements are flowing into a single system that serves no purpose other than goodness and beauty (Moradkoochi, 2001):

*"And know that if there was no worm, the life was in shortage of something/ and if there was no Khonj, the law of tree was harmed/ and if there was no light the live logic of flight was transformed/ and know that before the coral there was a gape in the seas thought"*

Also, elsewhere Sepehri says: "The world is full of bad things and I watch the copses. There are millions of hungry people on the earth. I wish there weren't. But the existence of huger intensifies the copses and its watching takes new

dimensions... I have stayed in the darkness to talk about lighting. Nothing is negated in us. The world is saved in us and our look is propionate to this saving... When I look at this tall lotus, even my awareness of the hydraulic look of an airplane flows in my look..." (Sepehri, 2017, 25).

Sepehri has an objective-subjective look at nature. Conversely, Nima is a poet with an objective look that is this holism is seen in his look. Nima is a meticulous and individualist poet. This specificity may be considered to originate from the look influenced by the west. He writes in a letter to Eshghi: "See how I have described the spring in the Afsaneh's language and you will know which directions should be selected, selecting the material directions is enumerated a landscape of fundamental instruments and considering the coordinates of those directions" (Youshij, 1989, 184). He believes that old poems are subjective and are far from objectivities and realities: "I had told you that our old poem is subjective, that is it deals with conscience and innate states. In those superficial landscapes, there is a sample of interaction that has occurred in the narrator's conscience, he doesn't notice the things which exist outside" (ibid. 44). Some believe that the objectivity of realistic works, the thing Nima considers necessary for saving the subjectivist literature of Iran, may be another reason for the poets' approach to the objective life of social classes. In Nima's view, the description should address the details and be away from generalization, avoids using subjective words, be objective, and materializes the far-fetched object (Tashakori & Dalal Rahmani, 2013).

#### - Sohrab's Phenomenological of nature

Sohrab has a naturalistic approach like Husserl. The naturalistic philosophical theory holds that the universe doesn't have anything except natural phenomena. The most important element of naturalism is that the human mind is just an ordinary part of the things natural order. The phenomenological view of Sepehri to nature roots in real knowledge and also is the frequency of his phenomenological view of nature more than the universe elements, so that looks the natural phenomena and create mystery with such love and sensation who is melted in them and finally united with them (Beigzadeh & Mirnaseri, 2013).

*"It was noon/ the beginning of God/ the chaste sandy region listened/ it heard the water's mystical talks"* (Sepehri, 2011, 262).

#### - Nature as a sign for Sohrab

Sohrab considers all elements of nature full of life and believes that all elements of the world include a part of God's existence and are moving towards him. In the collection of green volumes, he says that nothing in God's nature has been created in vain.

*"And I told them: the rock is not the ornament of mountains/*

*as the metal is not finery for the pick's limbs"* (Sepehri, 2011, 374).

Nature is a manifestation of God's beauty which is the eternal God:

*"...And the mountain so bright that God could be seen"* (ibid., 334).

In the poem Golestaneh, he has placed all manifestations of nature and seeks to discover the thing among these signs:

*"What vast plains/What tall mountains/ what a grass smell comes in the garden/ I sought something in this village, I sought for a dream perhaps, a light, gravel, a smile"* (Sepehri, 2011, 348).

According to Ashouri, all over nature is a symbol for him. He sees nature not only as the manifestation of the creator but as the creator itself (Ghazizadeh, 2005). So, nature has special holiness. All universe phenomena from Sepehri's view are full of God and his divine light and each moment guides him in the route of evolution:

*"I was under a withy/ I picked up a leaf from the branch above my head, I said open your eyes, do you want a better symbol?"* (Sepehri, 2011, 375).

This symbolist view of nature is special to Sepehri's view and is less observed in the poetry of Nima.

#### - Nima's native and local nature

Local and native descriptions are ample in Nima's poetry. These descriptions, which find a special concept and space, are linked with a special kind of grounding and, without limiting the poet in his special geography, give him more chance of passing through its surrounding nature (Faraji, 2005). Since the very first years of poetical experience, the native and natural perspectives in Nima's poetry have had a wide and tangible presence. Nima is a nativist poet and artist, and at the same time universal. In "Nativist in Today's Poetry" published in "Reyra", Atashi states: "Undoubtedly, one of the features of Nima's poetry and one of its major indicators is having nativist conduct." Curious people, when reading any poem of Nima, everywhere will find colors and signs of nature, living, customs and behavior, and even Mazandarani speeches in it..." (Batavani, 2013):

*"Morning has appeared from that side of Azako Mountain but Vazna is not seen"* (Youshij, 2007).

Or:

*"The moon shines, the river is calm / It hangs on the branch of Oja / It hangs its tail, it is asleep but in the fall / The night work is not over yet"* (Youshij, 2007, 425).

#### - Society beyond nature

Sohrab's poetry is less social but more of a philosophical abstract. Although he had distanced himself from the community, he had not left it. It can be said that he looks at social life from the perspective of beauty and through nature. Hence, he states that now that man is standing on the earth and destroying it with enmity and maintains that

the earthly man has no place to stay or even to be displaced. One who destroys nature has uprooted himself because his presence in society is also due to nature (Meskoob, 2016): *“There is a time in this withered corner of the air / Every vitality is dead / The magic hand of the night / The door closes on me and grief /.../ Late that is because I take it all / The color is off in the lip design / There is no movement in this off / The hands and feet are in the tar at night”* (Sepehri, 2017). Shamloo says about Sohrab: “...Innocent people are beheaded and I stand two steps back and advise:” Do not muddy the water “! The idea was that we were one of a kind off stage ... those poems are sometimes too beautiful, so wonderful... at least for me, just enough beauty, what can I do” (Shamisa, 2011). But Nima’s poetry is very social. A poem that wants to be closer to the community must choose a language that is closer to the language of the people. When Nima thinks of a fundamental revolution and a comprehensive and fundamental change in the submerged atmosphere of repression and tyranny, the dried purple tree also flowering in this terrible autumn shows the poet’s hope:

*“In such a horrible autumn / that judas-tree never flowering for fear / In parting his hopes remain tired / He opens the spring of laughter of hope / and flowers in it”* (Youshij, 2007, 638).

The social relations of Nima’s age caused him to find nature in another way. Mokhtari (2000) about the symbolic poems of Nima in describing nature believes that Nima displays the relations in the society symbolically through elements of nature which are the main binder of mental involvement and his internal tensions. Nima tries to dull the pains and suffering of unstable social and individual life where he lives by seeking refuge in elements and parts of nature in his poem (Batavani, 2013):

*“My farm was dried/ in the neighborhood of my neighbor farm/ though they say, they cry in the near coast/ the mournful people among the mournful ones/ courier of the cloudy days when rain reaches?”* (Youshij, 2007).

Sometimes, he states the significance and notice to society and man using natural elements:

*“Oh humans who are seating on the coast happy and laughing/ somebody is dying in the sea/ somebody is permanently scrambling/ on this steep, dark and heavy sea you know/ Oh humans”* (ibid.).

Or the night as one of the elements of nature is a frequent word in the works of Nima and is always a sign of social conditions:

*“Oh night ominous horrific/ till when putting me on the fire/ either pull my eye / to pull the curtain of it/ or let me die/ that I am tired of seeing the world”* (ibid.).

*“The night came and it is time for me to roar/ it is time for work and roaming/ the world has tightened the noose around me/ I will pull out my foot from this grove”* (ibid.).

## Discussion

Extracting and analyzing the content of the themes hidden in the poems of Nima and Sohrab concerning nature reflect the special view of these two poets towards nature. Although Sohrab’s poetic style was influenced by Nima, the content of the poems is different. Both have a special view of nature, but this view has led to the emergence of common and sometimes different themes in their poems. Tables 1 & 2 summarize and differentiate the view of nature in the poetry of these two poets.

## Conclusion

Poetry is one of the pieces of evidence stating that humans’ mentality in various eras has an important role in recognizing their thinking manner. Analysis of the poetry of Sohrab and Nima in their look at nature showed that each viewed nature with a special view. Both poets have a new perspective on nature and their perspectives on nature are completely different from those of traditional poets. Sohrab, the father of modern poetry, began this way, and the poets like Sohrab have continued that following Sohrab. But the naturalism of Nima’s poetry is highly influenced by the social and political conditions dominant in his era and mainly since he imported the modern flow in Iran’s poetry, his view is influenced by the western modern view and is severely humanistic. On the contrary, Sohrab has a view influenced by eastern theosophy, and its reason is the travels and even long-term residences he had in some countries like Japan and India. As a result, it is not surprising that his naturalistic viewpoint is influenced by Japanese naturalism, which argues that nature is a reality and humans are a minor component of it. He seeks the generality’s perception through details. For Sohrab, nature is full of signs and the best reason for proof of God, and he recommends his audience look at their surroundings for better recognition of God and a better perception of it and to see all existing phenomena in nature in prayer. So, their main differences were considered in holism (simultaneous attention to the object and subject) and specificity (objective dominant view). Sohrab is holistic, while Nima notices objectivity, subjectivity, and objects. It is this same view that causes Nima the nature to be a way of serving people and healing their pains and iterating their problems and suffering and using natural elements for stating social and political conditions. But on the other hand, the internal and emotional relationship of these two poets with nature is so that sometimes they proceed to the border of unity and mingling with nature and reach the transformation of object and poet. Both poets see themselves drowned in the mature elements and unified with them. So, it seems that perhaps the poetry of Nima and Sohrab at first glance is treated very similarly to each other but in general, they have substantive differences.



Table 1. Similarities between Sohrab's and Nima's toward nature. Source: Author.

Item	Similarities	Explanation	Sample poem
1	The novelty of looking at nature and its elements	Adopting a new look at nature and its elements, which is different from the past. This view in Nima's poetry is due to the entrance of western-style while in Sohrab's, it is related to eastern theosophy.	Nima: Why not be upset like this cloud? Why not be collapsed like this cloud?  Sohrab: I don't know why people say horses are gentle/ And doves are beautiful/ And no one has vultures at home instead? I don't know why/ The bud of a clover is less known than a red tulip?/ Eyes must be washed Things must be seen differently
2	Transformation in nature	The disappearance of the boundary between human and nature and seeing it as unified with himself	Nima: when the musical instrument begins crying/ this smoky nature with clouds on its back/ when the blue-eyed sea/ punches its face of anger/ from the journey it had away from me/ that ogling and flirtatious/ I have with familiar excuses/ an image of him before me  Sohrab: he came to the garden his inner shining/ his shadow disappeared in the modulations/ the branch gets infatuated of seeing the sweetheart / he beyond the world of the foliage/ the garden full of green secretions/ inside him greener, more galore
3	Nature as a safe place	Harboring nature from urban and machine life	Nima: where is my home, my jungle/ where is it/ now it is miles away from me  Sohrab: the city was visible/ the attack of the mosque tile to adoration/ the wind's attack to the soap bubble ascension/ the attack of the butterfly corps to the plan of extermination/the attack of dragonflies to the queue of piping workers
4	Seeing nature alive and animate	Discovering the spirit of life in the nature	Nima: water roams in the mountain source/ the mountains are sad/ the cloud twinges/ his lap wet/ and the young Oja twists above the valley/ frightened, sticking up  Sohrab: I didn't see two pines to be enemies/ I didn't see a withy sell his shade to the earth/ the elm gives its branch to the crow for free

Table 2. A difference between Nima's and Sohrab's attitudes toward nature. Source: Author.

Item	Difference	Explanation	Sample poem
1	Holism and specificity	Objective-subjective Sohrab's view of nature and a more objective view of Nima	Sohrab: I am full of light and sand / and full of trees and branches/ and full of the path, bridge/ wave/ I am full of a leaf's shade there
2	Special theosophical view of nature	Attention to eastern theosophy due to familiarity with the culture of the East and Far East (Japan and India)	Sohrab: My mother is picking up sweet basil/bread and sweet basil and cheese/ a cloudless sky/ some wet petunias/ salvations is near/ in the yard flowers
3	Phenomenological view of nature	I am a part of nature	Sohrab: It was noon/ the beginning of God/ the chaste sandy region listened/ it heard the water's mystical talks.
4	Nature as a symbol	For Sohrab, nature is a way of recognizing a greater whole	Sohrab: I was under a withy/ I picked up a leaf from the branch above my head, I said, "Open your eyes, do you want a better sign?"
5	Native and local nature	Attention to native culture and nature in Nima's poetry	Nima: cock-a-doodle-doo, the rooster is signing/ hide the solitude of the village/ from the downhill of the path that like a dry vessel/ push the blood in the dead bodies
6	Society beyond the nature	Nature in Nima's poetry is an instrument for stating dominant political and social conditions	Nima: My farm was dried/ in the neighborhood of my neighbor's farm/ though they say, they cry in the near coast/ the mournful people among the mournful ones/ courier of the cloudy days when rain arrives?

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