

Contemporary Poetry's View on Love

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ABSTRACT

In this paper it is tried to have a quick overview on the concept of Love from the point of view of tow poets, Nima Youshij and Sohrab Sepehri. Some examples of the poems of these tow educated poets are made in the regard of specifying their point of view to this subject.

KEYWORDS: Sohrab Sepehri; Love; Contemporary poetry; Nima Youshij.

INTRODUCTION

Sohrab says about his life: <I am from Kashan .but I was born in Ghom. My birth certificate is not correct. My mother knows that I was born in Mehr. It was 12 o'clock that my mom was hearing the voice of Azan (call prayers) .we have not been so long in Ghom. We went to Golpayegan and KHansar .Then we went to my father land > Sohrabs' father, Asadollah Sepehri, was the staff of post and telegraph office and he was interested in art and literature. Sepehri's mother, was Mahjabin (Forogh Iran) Sepehri .After his husbands' death, she grew her children. She loved Sepehri more. Poems have been remained in which this kind of love is clear.

When Sohrab died, his grandmother was living. Forogh Sepehri was alive when her son died.she was more than 90 years old. She passed away in the early of June in 1994. Sepehri's grandmother was (Hamideh Sepehri) who composed poem and you can read some of her poem in book: "Eloquent women of Iran ". The grandfather of Sepehri's mother (Mirza Mohammad Taghi Khkan Sepehr) who is called (Mohammad Taghi Khan Sepehr) ,was a historian and he wrot a famous book in 3 copies with the name of " Nasekh o altavarihk " this is a brief geneology of deep scientific and litrary origin in Sohrab Sepehri .

He followed painting more seriously in high school. The time of painting at school was a bright point in darkness during the week. Some of my classmates were painting well. Composed cerses. In city where I live there were a lot of poets who were painters and there were poets who were painters. They were composing poem. Their hand written was nice. There were a lot of poets who were painter and a lot of painters who were poet in my city. We were going to plains. We were practicing praise of each reflection. The years in high school was full of golden events. Sohrab was beside the friends who all were interested in art and this can be one of his fortunateness and luckiness.

One of the Sohrabs' successes was his university education in the field of art. Sohrab finished the B.A course of painting at (beauty Arts College) in 1953 .He was a first class student at university and received the scientific first grade badge. Sohrab was working in governmental offices for short time between 1953-1961.He worked in sections such as museums in "nice arts office "and, he was audio-visual supervisor in general information office of agriculture ministry and for a time he was teaching in "school of nice arts" and art college of decorative arts. He kept aloof from all the governmental jobs for ever until the end of 1961. And this is another time of Sohrabs' life.

Sohrab runs forward by concentrating on poem. Sohrab reaches his climax between 1961-1980.

His literary and art compilations, specially his poems is considered in an extended level .

In the first five years of this period, he writes his best poems and verses. :

(The sound of water), (passenger), (green bulk)... We observe the permanent masterpieces of Sohrab in this selection of poems. Sepehri passed away the first of July in 1980. At first it was supposed to be buried in "Golestaneh" village according to his own request. But since there was a fear that the river overflow will damage his tomb, with suggestion of one of his friends, they buried Sohrab in courtyard of (Imam zadeh Soltan Ali). Imamzadeh: the shrine of an Imam, IN Mashhad Ardehal. Sohrab died untimely and the suffer of his not being, was remained in mind for ever.

Father of new poem whom we call him Nima youshich or Ali Esfandyari or Ali pooshi is one of the propounded contemporary poets and he is one of the pillars of Persian literature. Nima Youshich who was first called Ali Pooshi or Ali Noori, is the son of Ibrahim Noori and Tooba Meftah. Nima is cherished in a society which is full of riot and change during recent century. An age in which the Iranian society is impressed by internal and external changes and has experienced its' achievements of direct presence in social life area .He was born in a period full of blood ,wrath and shout of men and women who want to keep aloof from a traditional society and

create a new situation . He was born in a racial family at Yoush village of Noor in Mazandaran in 1897. His father Ibrahim Khan known as Ezamolsaltaneh was one of the brave supporters of constitutional movement .He established the “society of Tabarestan “with Amir Moayed Savad koohi. Ibrahim khan took up residence in Tehran after the victory of constitutional revolution and he was died in 1926.He was proficient in Arabic, French and persian accents. In addition to have official education in SENT LOOEE School, Nima learned Arabic language and theological lessons with blessed Agha Shiekh Hadi in Marvi school of Tehran. He has started on a boring job with a paltry sum of money, in finance ministry, 2 years after completing his education.

In April of 1921, he publishes his first book in the name of:” the story of a pale , cooled- blooded “ by his own capital . He composes his first famous poem in the name of ‘oh...night’ in 1922.which is published in the same year in 10th number of Nobahar newspaper. publication of this poem ,makes its’ composer famous. He composes his innovative and wonderful work in the name of (Afsaneh) and after a while he publishes a section of it with an introduction in continuous numbers of (20th century) newspaper. This newspaper was a revolutionary publication n those days which was managed by Mirzadeh Eshghi .In fact Nimafor the first time became famous by poem (LEGEND) as a poet in literature. Nima goes to Tehran in 1933.He stayed at home for few years then after waiting for a job , he started teaching literature in second course of industrial highschool in 1937 and from 1938 he was selected with his old friend Mohammad Zia Hashtrودي and Sadegh Hedayat and Abdolhosien Nooshin as the membership of editorial board of “music magazine “ from behalf of publications of music office of the country and cultural ministry .This is the most serious and suitable official job of Nima Youshich during his life .

Between the Aug.28, 1953 until Jan.13, 1959 was the beginning of Nimas’ despair and his nation. It was the extinction of his body. However Nima haven’t composed more poems, but in his loneliness and despair and hard days he has deliberations and has mentioned to some points in his notes that our nation and particularly thoughtful claimants reached to those results more years later. Nimas’ handwritten in loneliness days is about a clamorous inside of an old man who is calm and silent that was burned but put up. The old man opened his arms to death. Finally the day came about and arrived. This great archer of mountains was impoverished and died at night of Jan.13, 1959.but his brave soul never died. He was also impressive like Hafez, Movlavi, Khayam ,Ferdovsi and Roodaki on poetry of his own days . Nima said goodbye to his unkind life.

Contemporary lyrical thinking

Modern lovely attitude was different from old attitudes. As such on the old attitude the human components were divided into separate and different components, one part was the body and the other, soul and the love was naturally influenced by this division. But in the lovely contemporary poetry, getting far from the old lyrical costume, the belief in division and separation abandons human nature away and becomes his inseparable and tends to his insoluble unity. So addresses a different theory of love and also put its structure on a different basis. With this tendency, a kind of relation begins whose zenith is the unity of tow independent people. This unity on the basis of the bilateral internal coordination tends to the coordination between the human and the universe.

The literary style of romanticism in Iran

On the basis of the stylistics, the common styles in Persian poetry are divided to some categories that the parade of the real romanticism can be seen in the mediate and new style that is from and after the constitutional period literature. But if you have a look at the other styles, you will recognize some romantic specifications in the works of brilliant poets of those styles.

Whereas the Khorasani style is known as a realism-base style, the romanticism appearance is very low in this style. Because of the minority of some romanticism appearances in Khorasani style the romantic components of this style can not be displayed. Our lyrical literature appears in Iraqi style. In fact if we want to find another era in the literature in which the romanticism specification is appeared except for the literature after constitutional period, we can mention the Iraqi style mastery over the orators’ works.

Romantic thoughts of Hindu style is continued from Iraqi style, off course is not very brilliant. In fact the romantic specifications of Hindu style except for the imagination and the emotion are not very common even these tow specification comparing with Iraqi style are not very qualitative. So structure breaking is not one of the romantic specifications; because the imagination and the creativity of the Hindu style have been ruined and instead the ruling in Persian literature is revived.

Iranian romanticism was formed after constitutional revolution in Iran and was gloried by Nima's Afsaneh and climaxed by some great romantic works like Tovalali and Naderpour and at last waned since the middle of the fourth decade. In this method tow main elements are considered as the basis of the Nima era romanticism. First the east and emotional spirit and the imagination, the Iranian poets' guard which in different ways have being displayed in the works of the poets of this home since the appearance of Persian poetry and the second the influences made by the west romantic poetry and literature (whose translation into Persian became very fast in the constitutional period and after that) on the poets' poems after constitutional and after Nima era. One of the critics recognizes this romanticism influenced by the French romanticism since the French romantic work such as Hugo et al constitute the huge volume of the translated books. Furthermore the affluence of the

French romantic works was among the other issues of the French romantic work and poems influence on the romantic works of poets of Nima era. Also Iranian poets and writers such as Naderpour, Forough and ... in this era made more journeys to French than other parts of the Europe that was mainly because of studying and their familiarity with French. The Nima era is known as the only era in which the romanticism specifications appear with its most display at literary works specially poem.

Love of the view of Nima Youshij

In fact "with respect to the totality appearance of love and its popularization to the universe in Nima's poems and its non-separability from his wishes, the number his lovely poems are not considerable as if Nima's social attitude permitted less to his lovely emotions to develop".

The troublesome color of the love is the most persistent and the noble colors on the boome soul and the poems of Nima that didn't separate from his poem's body even for one second. A kind of color which is the poem's display, the reason of the poem's mobility and its accomplishment. Nima divides the love concept in Persian poetry into tow sections, the poet love and the people love. Hafez knows Molawi and Nezami as the poets who have the poet love, the love that guides the poets to the theosophy and transforms the lusts to the emotions, he knows Saadi's love, "non-evolved and ordinary love that all posses and is suitable for courting with the female sexuality.

In Nima's poems, love is more conceptual than blatant. Since "Nima hasn't experienced a sweet love accompanying the success in his life as if the poet himself is not interested in tangibly stating these moments". That is why loving people in the common meaning in a society in which people frequently care about their own benefit, is a determined love that has kept Nima a right-researcher. A kind of boon that informed his mind of the phenomenon's nature, made his tongue to speak of the happenings and the realities.

What is important to Nima is the nature of love and being in love. "love as a social phenomenon has the realization possibility when basic changes and reforms happen in the society, such as getting away from human mechanization, not being the economical device as a goal, the economics being in the human service, adjusting the social organization as if not only doesn't separate the human lovely social impression from social life, nut also coalesce with that".

Nima in Afsaneh, in the conversation between the lover and Afsaneh, roguishly rejects this subject. He talks about a different love in Afsaneh:

An agony's hardship on one hundred agonies

-If you want to hear the truth of a point-

A wretched deplorable body vanished,

Remained of him a tongue that is explicative

To describe a different love (Nima Youshij 1388, p. 72)

On the other side, he points to Hafez and against him calls his love as some thing persistent:

O Hafez! What kind of a trick and lie is that,

Flowing of the glass and bung?

Complaining forever, I don't believe

Some one that keeps that adoration

I am for the lover who is a passenger! .. (Nima Youshij 1388, p. 72)

Nima's first romantic poems

Most of Nima's romantic poems were composed at the beginning of his poesy and a large number of his classic poems at the interval between his romantic poems and his modern poems. In fact we can call Nima at the beginning years of the 20th century, "Romantic Nima". The most indicating Nima's romantic poems include: paled story, cold blood and O Night! ; That are less paid to their romantic aspect and also Afsaneh that is the climax of Nima's romanticism. This era includes the years from 1920 to 1922. But on the basis of the other writings of Nima, his main romantic attitude explicitly continued up to 1930 and in its specific meaning we can consider these ten year his romantic lifetime.

Love opens Nima's tongue to compose the Masnavi "paled story, cold blood". This poem is an anecdote of self and "the poet wishes to restate his agonies". His childhood to the adolescence and his adolescence to his youth are displayed

Since the childhood I remember my self

Accompanied me always oneself

Of that I have a story with my self

Accompanied with the good looking sinister of myself

He accompanied me at any moment

I traveled a universe

I imagined a Haram

In which was any kind of beauty, elegance and splendor

Every idol had a special beauty
 An epithet, demur and a color, ...
 Any idol had a noose in her hand,
 Pulling every one who trammed
 A universe gathered for them
 Thy were influenced, in love and astonished
 I who was restless in between,
 Chose a viewpoint at last ... (Nima Youhij 1388, p. 20)
 The poet at last asks about this companion and the double and calls himself the love:
 Who are you? What's your name? Said: love
 I told him: O nice good sweetheart,
 O companion, who are you? Then tell me
 Who are you? What's your name? Said: love
 What are you that you are restless? Said: Love (Nima Youhij 1388, p. 21)
 Nima knows being enchanted by love as crudity; since love displayed itself to him with a beautiful appearance
 and saddened him:
 The day of pain and the day of hopelessness arrived
 The beautiful love pulled me into sorrow.
 Suddenly I recognized that I made a mistake, the mistake,
 That I conform to it because of crudity ...!
 I beguiled by the love, because of the crudity
 Then I became portionless of the jubilation!
 "The love opens the poet's eyes into the truth and this is the truth-tending that becomes the offspring of the
 poet's pains and troubles. If the poet didn't learn love, wouldn't scare from the people, and wouldn't fight with
 the scrubs, and the right and the wrong would be the same to him". At the end remembers the childhood and its
 simplifications and pay to adoring the missed good days. His recommendation at the end is as below:
 Giving quarter of reading thee stories,
 Which doesn't tolerate the bodies' irritations?
 Be scared and think, behold,
 Of what was tongued of my sadness
 I warn you against myself and my situation
 It's not good to conform my deeds
 Remember my situation after me...
 "The negligence of the universe, bravo!" (Nima Youhij, 1388, p.41)
 A berserk insane begins the Afasneh Epopee at the depth of the dark night, with a sad story. The geographical
 place of this conversation is at a cold and deserted valley. The berserk addresses his disconsolate heart and talks
 about a love that made the tears to flow out from his eyes:
 At the dark night, an insane who,
 Heartened a run away color
 Sitting at a cold and deserted valley
 Like the stem of a gloomy plant
 Is quoting a depressing story
 Lagged betwixt so berserk,
 It the story of the seed and the trap
 Lagged saying all mentionable words
 Messages from a heartened heart
 The story of a berserk mind
 O my heart, my heart, my heart!
 O miserable, panicky, my worthy!
 With all nicety, worth and the claim
 What resulted at last from you
 Except for a tear on the sadness's cheek?
 O miserable heart! - What did you ultimately get
 That you left the deliverance?
 Are you a cackling hen that leaps over any branch
 To be abandoned despicable and lowly?
 O heart you could fly freely
 If you hadn't been beguiled by the time
 What you saw was only of you
 A different way and a different excuse at every second

To make you, drunken fight with me
To emotionally and sadly make friend with "the Legend"
A universe is always running away from that
You are compatible with that
There is no better stricken than you... (Nima Youshij 1388, p.49-50)

Some researchers believe that the insane is a secret sample of Nima. The insane means the climax of the poesy's revelation. Afsaneh's character is ambiguous. Although it seems to have a human characteristic, since the poet converse with that, reading the poem, we gradually recognize that Afsaneh is a symbolic character. Some critics knows this character the lover's double, meaning a character who is not outside the poet, but in hi heart and came to existence with his birth.

Afsaneh and the poet converse with each other up to the end of poem, by remembering and reviewing the past memorials and by various descriptions of natural views and the incident happened in the past, compounds the hi different stories. Ultimately the lover, who is tired of innumerable pains, expresses tiredness of love. But at the end of the poem, accepts the Afsaneh's dreamy sayings and asks her to unit and coordinate and to compose their pains in that narrow valley that is the bedroom of the pastors:

Behold! Come from this narrow valley
That is the pastors' bedroom
Where no one finds a way through
To nostalgically compose together
In here, where every thing is alone (Nima Youhij 1388, p. 78)

Afsaneh, as a lyrical and romantic epopee, can be an outset over the romantic ode composing of the poets after the 20th decade.

Woman, Nima's beloved

Despite tow failures in love, Nima never confines his spiritual gushes to the earthy love and earthy beloved. But he benefits from that abstract love's glimmers and uses the sparks of that love for removing the darkness spreading over the literature and poem and social environment.

The romantic and lyrical face of the woman joints with her social place and builds a warrior highbrow out of a heartsick lover. Social aspect of the woman is recognizable in Nima' poems, the distressed and miserable woman fights against the cruelty to achieve the liberty and justice to dedicate it to the human society. In the poems, "soldier's Family" and "at the 1st hour of the night", Nima is the best item for this part of woman's face.

Nima in Afsaneh Epopee represented a mythological face of the woman. For example, the poet calls the love story as the story of the seed and the trap in the 1st preliminary of the epopee:

Is lagged so berserk
Her story is the story of the seed and the trap... (Nima Youshij 1388, p.49)

And with a traditional view, introduces the lover as the holder of the trick and an arrow shot towards the lover.

O Afsaneh, Fesaneh, Fesaneh!

O who I am the goal of your arrow! (Nima Youshij, 1388.p.52)

This traditional view towards the phenomenon of love and the lover continues up to the last periods of the pot's life.

Nature, Nima's Beloved

Nima's continuous attendance in jungle and mountain nature of Mazandaran could make a mental and emotional joint between him and the nature so that you can say the nature is the resource and the undeniable basis of Nima's poems. It seems the natural phenomenon have a share in his lovely communications and emotions and this can be the offspring of Nima's earthy look towards the universe; since the reader of his poems many times may thinks about this matter that may be Nima' real beloved is the nature.

Reading Nima's poems, we recognize that his relation with the nature has a special form, "Nima's love toward the nature exceeded the love expression to that and has achieved the unity and immediate relation with the nature." Nima behaves towards the nature like a human; since the human and the nature have a unified display in his poem and are vary imilrto each other in many aspects. Nima has achieved a theory in which there is not any division between human and the nature; both human and the nature can have a similar essence and structure.

Moon light's following
The worm is glowing
Not a bird to break the slumber in the eye and yet,
The thought of this sleeping bunch break sleep in my watery eyes
All seeing stand with me down
Asks of me
Proclaim to this fallen lot the happy tiding of it
Life-giving birth
Ala in my heart thorn
Break the hardship of this journey (Nima Youshij, 1388. P. 663)

He even talks to the smallest nature's body such as cockroach and bat'
(omomatopoeie) ! Lost its way at the dark night
The bat of the near shore!
What is the goal at your aim?
What do you want in my room? ... (Nima Youshij, 1388.p.774)

Human and the society

Nima achieved the human after comprehending the nature. That is why the nature and Nima's greet towards it encompass different subjects of his poem including human. A love full of sympathy towards human and his needs and his wishes is among Nima's explicit characters. Love towards liberty and the deliverance of the human are among Nima's subjective troubles. Love towards the people doesn't refer to a special group of people, his love towards human is not on the basis of the society-accepted supremacies and his love towards human's minor and major pain includes pain and grief of "Chinese woman" and "prostitute woman" to the poverty of "Monely", the angler and "the soldier's family" of Taderd serioli, the poet and "the steely soldier" and therefore the poet by apocalypse and by creating the immediate and the internal relation with the others and the likes finds that:

My body or the people's body, all are built by my body
And I know they are put into this tumult alike and the same
The pulse is calling both of us and is bleeding, but now
It is not nice to me by putting my finger to find out which of my vessels is bleeding ... (Nima Youshij. 1388, p.758-759)

Despite the traditional eras in Persian Poetry that ignored the human and his life, put human in the center of the Persian poem's auspices, however before Nima the poem of the constitutional period made a new plan for the poetry by criticizing the contents of the old poetry in which the human social life was its main trouble. But the human wasn't well known in constitutional poetry as in Nima's poem and it is true that: "Nima is the outbreak of the modern sight about human in the contemporary poetry, and the human is the mind departure point and his thought and his feeling sit; Nima moment by moment inclined to deny the system and the old-tendency factors and component of our culture and at every peace got far from its preventing specifications and got near to a more liberal comprehension.

In fact Nima's romanticism thought during his poesy states the lovely emotions towards nature description and then towards discussing human society issues and has become far from it emotional and morbid form.

From the first poem o Nima to the lat, the love to the society and caring to Iran oppressed's pain seethe in his nature.

On this matter: "in Nima's poem love towards a society which tends to getting released from the tyranny is reflected by the idealistic life image and by the deliverance moment.

In the "paled story" poem, the "cold blood" that is his first poetry dynamism talks about a pain that has surrounded his existence and doesn't consider pain as a public love pain and his pain is all the people's pain.

The pain of the universe was hidden in my head

There were thousands of shout in each shout of me

The type of my pain is not like the others'

Where will be finished this type of pain? ... (Nima Youhij, 1388, p. 37)

A quick look on the works of Sohrab Sepehri

Sohrab Sepehri, the famous contemporary poet entered the poesy like many of his current modernists by following four parts of the romanticism. The considerable point is that Sohrab composed unlovely and nature-adored contents from the beginning. The contents which are more influenced by the Tavaloli's and Naderpour's and Mohiri's romanticism as if it is Nima's view continuous.

The poems containing lovely contents were less repeated in Sohrab's first volumes. Even in his famous volumes such a "water's step", "The Passenger" and "The green volume" we rarely face, although Sohrab Sepehri is known as a romantic poet; off course the romanticism concept about Sohrab relates to his spirit of naturalism rather than the lovemaking like Tavaloli's and Forough at the first volumes.

"In the grass or the tome of love" is the first long Masnavi of Sohrab. This work is a lovely epopee accompanying the shallow emotions that Sepehri tried to hide its composing.

In the book "the grief east", there are three poems called "not to the rock", "and I broke and I ran and I fell" and "invocation" that talk about a kind of love that neither is earthy like Forough's poems nor mystical and heavenly like our past Sufi poets. In these poems the beloved is a kind of mystic beloved that is looking for him in for example "in the root of a thorn", "subliminal learning". Therefore we cannot represent a depictable face of this beloved. This "you" in Sohrab Sepehri's lovely poems are some one who the doors are opened by his resonance. Sohrab's beloved is someone who "his piece of smile on the sludge" is considerable to the poet.

I opened the doors to your resonance

I fling each piece of my look some where; I fielded the universe with the look
On the edge of a lagoon, I saw a piece of your smile, I prayed
Your memory was hidden in the root of a thorn, I picked it up, I sprinkled in to the universe... (Sepehri, 1382, p.257-256)

Although the "Water's step" epepee is one of the most brilliant epepees of Sohrab, the lovely poems' frequency is very low in them. In this epepee except for the lines including:

I went up to the wet night of the affection
I went to meet some one in that end of love... (Sepehri, 1382, p.277)

Love on the view of Sohrab

Love is Sepehri's internal need and forces him to make relationship with his outside world through recognition and mysticism. "In Sohrab's poems, the affection is knot with a special tendency of mysticism. May be we can say that Sepehri considered affection as mysticism then joint it with that.." but recognizing love is not easy specially because love way is difficult and its description is hard.

I left the night's lap
to hang it on to the dawn's chignon
I flung myself in to the sea from the shore
Yet unaware of the sea's depth... (Sepehri, 1382, p.15)

In the view of Sohrab Sepehri, love is a luminous phenomenon. He asks his beloved to make him familiar with this phenomenon and fills his existence up with the love:

Come! Melt the bright weight of love in my palms (Sepehri, 1382, p.396)

Poet's spirit is so subtle that hears the new and immortalization sound of love and the enthusiasm that exists in the wings for the flight towards the mountain of love:

The clear sound, the ambiguous sound of love,
The jumping love agglomeration in to the wing ... (Sepehri, 1382, p.286)

The poet considers the love and loneliness resulted from a distance that is created in the conflict between "visit and abstinence".

And love

Is the spaces sound

Spaces sound that are overwhelmed with the ambiguity (Sepehri, 1382, p.308)

The poet has accepted that:

Always the lover is alone.

And the lover's hand is in the crispy hand of the moments. (Sepehri, 1382, p.p.308-309)

In the main and important works of Sohrab that is the water's step, passenger and the green volume, we observe his intellectual-mystic system. On the other side, Sepehri's mystic teachings are so similar to the thoughts and ideas of the famous Indian sufi, Krishnamoorti and this indicates that the poet has had a look over the east mystic teachings. Mystical-lovely view of Sohrab can be seen in tow sections as: Sohrab's view to the life and to the nature.

Life love

Sepehri, interprets the life by love concepts and considers the love, the necessary and sufficient condition for life. He knoes his life dependant to the love:

Reveal my pulse on the coarseness of the love breath (Sepehri, 1382, p.403)

Sohrab knows life and affection bearing tow different and at the same time joint aspects. Love can lead the human to understand the beauty comprehension and the objects truth to achieve familiarity and the peace on one hand and the love has a higher position on the other hand. Sepehri knows the apple a sign of love in the life and we can't separate love and life where love makes life. Here by applying apple and love separately he mostly means the life concept and sees the possibility of the flight and becoming birds in life beside love.

On Sohrab's view life is not empty, null and aimless. The life is full of love, affection and kindness. The true themes of life, is the faith and positive belief in the universe elements:

Life is not empty

Kindness exists, apple exists and faith exists.

Yes

You should live until the anemone ... (Sepehri, 1382, p. 350)

Because of the black color inside the anemone that is bloody color is like a heart that has torridity and the sign of love.

So is the lover symbol. So we can say that life exists until love, affection and kindness exist inside the human.

Nature Love

The poet occasionally has to departure from artificial and boring culture of the human because of his wit and refuge to his den. The den loved by the poets and the scholars is expression position of the emotions and

the offspring of their nature. The most intimate refugees of the poet and his emotion and affection display are generally his natural environment.

Sohrab Sepehri is one of the contemporary and modernist poets that respects to the nature and knows it as his nature and affection display. Sepehri's naturalism is a romantic reaction against the technology dominance over the industry.

Sohrab's poem is a complete sample of a special romantic naturalism and nature lovely praise. On this view the nature and all its symbols changes to the praise temple and altar and he is a pilgrim who must search his way through the nature to view the truth.

The nature is the main components and elements of Sohrab's poem. He well knows the nature and livelily gazes at it, because in his idea the nature is the cradle of love and affection:

You should look for love under the rain ... (Sepehri, 1382, p.292)

Sohrab inspires the nature in his poem and knows the nature elements as a new interpretation of love.

Good for the plants that love the light

And the expanded hand of light is on their shoulder. (Sepehri, 1382, p.308)

Sohrab is sad of rushing the nature and tries for its destruction. He is afraid of the industrial development of the current societies which has covered the space full of flowers and plants and also the crane wheels that has brought the jungle and the nature to ruin. And at "Steel Ascension" era is hopeful for one pear to fall off and for its beauty so would like to go to sleep in the pristine nature far away from the industrial society noise in order not to see the current societies' darkness:

I fear of the cement surface of the century

Let us not to fear of the cities whose dark soil is the crane pasture

Open me like a door to the pear fall in this Steel Ascension era ... (Sepehri, 1382, p.396) the nature is sacred to Sepehri and sees that as a temple in which all nature elements pay to praise. He chooses the rose as the symbol of Ghebleh, the clean spring, prayer-carpet and the light, prayer-stone and the field, the prostrate place. "Sepehri achieved the mysticism and knowing God by the nature and describing the natural beauties of the world, especially he confesses his Muslim so clearly"

I am a Muslim

The rose is my Ghebleh

The spring, my prayer-carpet, the light, my prayer-stone

The field, my prostrate place

I talk ablution with the heart beat of window

Moon flows in my prayer gently it flows

The rock is visible from behind my prayer

All the particles of my prayers are illuminating

Beloved

Sepehri's lovely-mystical poems are full of mythological woman who accompanies him in his journeys to achieve the eternity. This mythological beloved or "Anima" in Sepehri's poem is named "Shasoosa" the sister of Takamol-e Khoshrang and the wife of the night promised.

Sepehri's ethereal beloved is the same helper and companion whose eyes connects the poet to the eternity" this ethereal-mythological woman in Sohrab's poem is in some way the guide's counterpart and the classic mystical poem's aim. The guide and the aim that is the guidance of the Arif to the General Origin"

The woman was going in a road

A massage in her way

A bird landed over her head

The woman was naked between tow dreams

The legendary bird split her breast

And went inside

The woman flew in space ... (Sepehri, 1382, p.114)

Shasoosa, Sohrab's ethereal woman is in the role of Dina, the ideality goodness and the guide of Iran's mythology and the poet has been waiting for that from the childhood lullaby to the sun daze." Sihrab asks Shasoosa to join him with the immensity and eternity:

"Shasoosa" my dark similar!

I am contaminated by sun

Make me dark, dark dark, pour your body's night into me

See my palm; my life path will be put off in you

A path to the emptiness, a journey to the darkness ... (Sepehri, 1382, p.143)

Sepehri believes that ethereal-mythological beloved's hands is able to open all darkness' tie, in fact by her smile all smiles will be meaningful.

You open your hands; the darkness' tie will be opened

You smile the secret' string shakes

Come to go with continuity road... (Sepehri, 1382, p.183)

In the poem "movement of the shadows" Sohrab knows the way of joining to the ethereal beloved in his loneliness and getting lost in the endless desert of her existence:

I come near you, I smell the desert, I arrive at you, I become alone

I have become lonelier beside you

My life is widespread from you up to your climax

You are widespread from me to me

I faced you and I joined the praise secret

I walked from you, I arrived at suffer effect

And with all these things O clear!

And with all these things O wondrous!

I have no other way except for you ... (Sepehri, 1382, p.189)

Earthy Beloved

The mystic insight Ghebleh and the natural-oriented thought on Sepehri's lyrical mind led love in his view not only to be introduced as a private and individual relation but also as a relation with the whole universe and the nature. This love towards the entire universe and the nature has reduced Sepehri's attention to the individual lovely relations. For this he composed only three poems "wanderer hell, reward, to the garden of fellow travelers" addressing the individual and earthy beloved, while individualism and paying attention to the earthy and individual beloved is among the outstanding specifications of the contemporary lovely poem.

In the "green hell" poem, Sohrab knows the pain and the grief resulted from the earthy beloved's meet and he wants to release himself from this pain:

Leave me alone

O wanderer feverish eye!

Leave me with the existence pain alone

Let me not disturb my sleep by slumber...

Tell her that I have drunken the dark sleep of your eyes

I have drunken, that is why I am continuously restless

Wandered hell! Leave me alone (Sepehri, 1382, p.84)

Eternal Beloved

Sepehri by any excuse talks about his continuous love towards the only beloved whom he can discover her endless displays. He states his love and his infatuation secret towards this beloved and her endless displays simply and without resorting to any complicated philosophy. Sepehri's poem curtains up a simple, lovely and beautiful interaction between God and the universe and different creatures and attracts the attention of the reader to the unknown dimensions and non-discovered of the universe that philosophers have always been unqualified to simply state it. Phenomenon, the creatures and the objects each undertook the next statement mission of the creature's beauty and changes to a symbol for the wise appearance declaration of God in the universe; as if expressing love towards each reflects the poet's love towards the creator of the universe.

Listen! The furthest bird in the world is singing

Night is clear, slick and open

The Geraniums,

And the noisiest branch of the season hears the moon...

Listen! The road is calling your steps from far away

Your eyes is not the darkness ornament

Flick your eyelids, wear shoes and come

And come up to some where, that the moon's feather warns your finger

And the tome sits on a clod with you

And the night's guard attracts your body like a song... (Sepehri, 1382, p.p. 3721-372)

Sepehri believes that the human has no way except for going to the real beloved that is God. And we are like the immigrated birds and a voice is calling us to leave:

I smell the Hegira

My pillow is the leather of the swallows' song... (Sepehri, 1382, p.p. 391)

Sepehri is a poet who is looking for the lost reality of the people in the "steel the truth that in his view is the end of the clearance, sincerity and self-restraint and also the first human's hadith. What enlivens him and pulls to the immortality and the unlimited is the "love". And the love in his view is the eternal love.

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