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The Study of Utopia and Dystopia Ideas from Contemporary Iranian Poet's Perspective (Sohrab Sepehri and Fereydoun Moshiri)

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Abstract

The ideal city (utopia) is a symbol of an idealized reality with no fault. It can also represent an unachievable reality. What Fereydoun Moshiri depicted as an ideal city includes a city with features such as considering humanistic dimensions, equity, tenderness and love among all human beings. The idealistic elements of Sepehri's poems can be also considered as a mystical and romantic approach. In his magnificent collection of poems named *Hasht Ketab*, Sepehri has pointed out some architectural elements such as house, portal, room, mosque and etc. and also some materials such as stones, flowers, clay and so on to interpret utopia in his own way.

Research objectives: The research attempts to discuss the concepts of utopia and dystopia from contemporary poet's perspectives in both Sohrab Sepehri and Fereydoun Moshiri's works.

Discussion: In this research, we have tried to analyze *Hasht Ketab* of Sohrab and Fereydoun Moshiri's works to interpret the effectiveness of contemporary poetry and its components on the society, and also to depict a clear picture of these two poets' idealism. The research first studies its background and then defines the utopia and examines the ideal city from great contemporary Iranian poets' perspective, as well as the ideal and artistic elements in the poems.

Research methodology: A library research method and analyzing the content based on library studying is used in this paper.

Keywords: *Utopia, Dystopia, Sohrab Sepehri, Fereydoun Moshiri.*

Introduction

The image of an ideal city in which people live peacefully in a complete health and piety depicts the paradise on the earth. Utopia is a completely imaginary and idealistic place. Utopia is a symbol

of idealistic reality with no fault. It can also indicate an unachievable reality. In the category of enlightening poets, Sepehri is placed among those whose poems have the specific trace of hidden theosophy. Although his ideal city is derived from the theosophical notion, his theosophy idea



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not only is not bounded to those tight mystical frameworks or to the complex relationship between Mentor and Disciple in mystical attitude but also is much more simple, comprehensive, social and applicable to all mankind societies. Some see Sepehri's mystical notion very close to those from the East of Asia especially Buddhism. "The God he believes is not the same as beloved God a mystic seeking passionately and eagerly" (Ashuri, Emami & Maasumi Hamedani, 1981: 26). "Behind the seas" is a turning point for Sepehri's notion. It is the peak of all those ascends and descends in which a poet's thoughts are floating; the poetry is a journey, begins with stepping in a water and should end in water. In brief, poet's utopia and his relieving boredom arose from daily habits and running away to the light in these poems is spectacular.

In this paper, we attempt to analyze Sohrab Sepehri's Eight Books (Hasht Ketab) and Fereydoun Moshiri's Cloud & Ally (Abre va Koocheh) with an overview on contemporary poetry and its components and also to determine its effects from and on the society.

Research's background

The emergence of utopia or ideal city is as old as the emergence of the human being. Mankind for his ideal city since the development of the first primitive society, and sometimes he depicted the city as the image of paradise in this world. The oldest known story about an earthly paradise is the story of Gilgamesh (Anoosheh, 2002: 32).

Many significant researches has been conducted in this field including an essay, "Exploring the utopia's nostalgia in contemporary poets' works", by Ismael Sadeghi (2014) in which ancient Persia and its mythology, heaven on the earth, and the emergence of Mahdi and Mahdism, which is a nostalgic element in contemporary poems, are introduced as the most significant intellectual origins of utopia in contemporary poets' works. Also, Jamal Ahmadi and Zamany (2011) in their own essay, "the study of utopia in Moshiri's poetries", have pointed out many useful piece of information about utopia. The

significant result of the study determines the notion of Moshiri about his own ideal city which includes all the idealistic features such as considering humanistic dimensions, equity, and tenderness among all human beings.

Heydari in her book, "Utopia's perspective in contemporary poetry" (2008), first focuses on Nizami, Attare, and some other ancient works; then explores the ideal world of some contemporary Iranian poets. Also, in "city from contemporary Arabic poetry's viewpoint", an essay compiled by Abbas Ganjali (2009), the author points out some characteristics of the city in contemporary Arabic poetry and its differences with the village, meanwhile mentions the ideal city of this period in an overview, but the symbols are not considered separately. In Persian classical literature, there also exist so many samples of pointing out to the ideal world or utopia, namely Siavosh, the hero of Shahnameh; Sadie's idealistic notions in his book "essays collection of mentioning the beautiful "; and also Nezamie Ganjavie's works which in the form of back up were highlighted in Zarinkob's "the Ganjeh's elderly seeking for utopia". In some books, such as "meeting literati", "leaves on the wind" and "bright spring", the utopia is briefly explored in contemporary point of view.

Questions for research

1. What does Utopia indicate in the poems of Sohrab Sepehri and Feraydon Moshiri?
2. How have the idealistic and anti-idealistic elements formed in Sohrab Sepehri's and Feraydon Moshiri's works?
3. What kinds of features exist in the ideal city of Moshiri and Sepehri, and how can these characteristics be known?

The definition of Utopia

Utopia (Armanshahr) is formed from two Greek words, "Ou" which means "no" and "topos" which means place, therefore utopia means nowhere in the world and is completely an imaginary and idealistic place. The word was used by Sir Thomas More

(1535 A.D.), a humanist, for the first time. Later, it was used in every book presenting an idealistic system for mankind society. In this regard, "The city of the Sun" by Campanella (1639 A.D.) and "The New Atlantis" by Francis Bacon (1626 A.D.) can be mentioned (Montazemi, Nowroozi& Ahmadi Chenari, 2010: 148).

The ideal city or Utopia is a perfect society or an idealist government which its people without any history and free from all the possible worries in life and fears from death are working in the city. Utopia is an earthly city in which the jobs and situations of all the people are determined only by the laws approved by the human being. Utopia is the dream of returning to the heaven from which Adam once was driven out, but in a form of an earthly ideal city flourished in the mind (Shsh Senie; 1998: 32).

As a concept, Utopia is a visualized ideal city, one the oldest dreams of men, as old as the history of human creation. In fact, if this dream comes true, a society assembled from all virtues and wisdom will be created in which no evil and vices can be found. The features of the city are so attractive which there is hardly ever one to be found without any enthusiasm for going there. So many political thinkers tried to develop such a city and somehow it can be said that the history of political thoughts is full of attractive and adventurous stories about the development of Utopia. (Hosseini, 1996:23).

"Utopia is a symbol of idealistic reality with no fault. It can also represent an unachievable reality. The background of such a concept is attributed to the second millennium B.C. For instance, a description of earthly paradise was found in Gilgamesh epic" (Anoosheh, 2002:32).

The Biography of Feraidoon Moshiri

Moshiri is one of the Iranian poets in composing modern poetries, undoubtedly one of those eminent in contemporary Persian literature who can hardly be replaced. He was born in the thirty-first Persian date Shahrivar 1305 in Tehran (Einoddollah neighborhood). His parental ancestor who was one of

Nader shah's commander-in-chiefs, was transferred to Hamadan city by a mission. His father, Abraham Moshiri, was born in Hamadan in 1275 of Persian calendar, and started working in the post office. He was also very enthusiastic about poetries. Fereydoun Moshiri spent the fifth grade of his primary school education in Teheran and then he had to move to Mashhad due to his father's official mission. They return to Teheran after a few years and he spent his first three years of high school in Darolfonoon and finished his high school in Adib (Dehbashi, 1999: 455; Mohammadi Amoli, 2003:19; Afshar, 1998:11; Shakeri Yekta, 2008:19).

Moshiri was very keen on poetries since the childhood. He wrote about his childhood, "I showed my eagerness about poetry since I was a small kid. I had so many of those Hafeez poetries by heart to win the poetry contest at school." (Dehbashi, 1999:456)

The scrutiny of utopia from Moshiri's perspective

Fereydoun Moshiri is a well-known eminent poet owning specific style among contemporary Iranian poets. Exploring his works reveals his tendency for seeking his own specific ideal city. In Moshiri's utopia, no aggression and violence, no injustice and vices, no autocracy and dictatorship, and no inequity and poverty exist. He uses his magic words to fight any cause of harm to his utopia. By using modern, poetic, and rhetoric language, he criticizes any unsuitable realities in society, and put all his effort to find his own ideals and objectives.

Moshiri's ideal city's features are equity, humanity, and considering all humanistic dimensions, peace and friendship, kindness, and love. Seemingly, kindness and love are the key factors of his utopia. His poem is full of love, kindness and affection. It is not exaggerating to mention that not finding these elements for leading human society toward honesty, righteous, love and affection in his works would rarely happen:

O mankind, what are you doing in this world?

How your precious life is spent?

Table 1. Terminology of Cloud and Alleys by Moshiri. Source: authors.

| The Word | Number of The Words | Selected poetries Regardless to Architectural Elements | Page Number | Source | Interpretation |
|-------------------------|---------------------|--|-------------------|-----------------------------------|---|
| Alley | 2 | I passed the alley without you, in a moonlight / I was all tone of eyes. I looking for you / The craze of your visit filled my heart just like wine I turned crazy lover as I was! | 50 51 | Cloud & Alley | Alley is the symbol of place and Memorable atmosphere |
| Room | 4 | In this dark silent room Any time, I sing your eyes The light paints the air From the crown of God's sun, more golden! | 43 | From the peace land | Refers to the man's loneliness |
| Mosque | 1 | That free poet! Praising free men, loving joy and beauty, "baths in source of rays"; has left the life behind at whole, he is as Solomon for the world, nothing but wind in his hands! A crown of the "Poverty" on head, his "paper cloth" stained with his blood, longing for a long chat with oldman, "Do not tell him off, if into the ruins not the mosque!" if smiling, just like drunks; He has a deep grief in the heart | 168 169 170 | With Five Orators | Pointing to the goodness and purity |
| Portal (Doorway) | 3 | The poplar never rested of our uproar, The school yard, its pigeons we fed, That's the same alley, the same dead end, that's the same house, the same portal, the same porch Alas / never await for so many dreams never came true, so many bloods ever on doorway | 63 64 102 | Memorial Souvenir / Yet Aye Never | Portal is a symbol for entrance. |

He always tried to give his messages using simple explicit words, and with no complexity, he talked about some elements such as freedom, purity, morality and generosity which the lack of them in the period of dominance of political bullies such as "Moses Chomibahs" was known as free thinking.

Sometimes the poet's philanthropic emotions make him to step out of boundaries wishing peace and welfare for all around the world, "he is of those kinds of poets who believes reality and peace only can be achieved in his utopia", (Sharifian, 2007:80).

In such a homeland, people always live in peace, with no greed to others wealth, and there cannot be found any trace of war, violence, crime and revolt, a homeland made full of love, peace, affection, and sincerity which goodness is awake and evil is asleep. His native poetic symbols include, "garden, dill plain, desert, bosquet, grove, grass, golzar, mother, dead forest, lagoon, house, ruins, mountain, darkness, greenery, autumn greenery, sorrowful, urn and desert. He never lost his hope and reviving

humanity was one of his permanent worries. Moshiri stepped out of Iran's borders offering a prescription of "love" to all around the world:

O mankind, what are you doing in this world? / How your precious life is spent? Even if you gain the whole world; / You would have nothing without love; / Be aware all people! If you avoid love; / Reaching to Pleiades, you cost nothing without love; / Love each other! / Like each other! (Moshiri, 2005 b: 965).

Architectural Elements.

Biography of Sohrab Sepehri

After finishing primary education in Khayyam primary school (1940) and secondary education in Pahlavi high school (1943), Sohrab Sepehri finished a two years education in College Preparatory and was employed by Department of Culture of Kashan afterward. In Shahrivar 1948, he passed the final exams for high school and obtained his diploma in literature. Then, Sepehri came to Teheran and continued his education in Fine Art Faculty of

Table 2. Terminology of Silence by Moshiri. Source: authors.

| The Word | Number of Words | Selected poems Regardless to Architectural Elements | Page Number | Source | Interpretation |
|--|---|--|----------------------------------|--|---|
| Brick | 2 | It's like one laughs at hundred thousands, while looking right to the sun; not blocking the iron and cement, not the bricks and rocks, but just blocks the light's way / Awaited years to hear a joyful song, longing to see a green bough, a spring, a garden blooms, a bright sky, It was me, running in smokes, dust, blocks and iron. | 56 57 66 | Metamorphosis (Mournful) / After Many Years | Alley is the symbol of place and Memorable atmosphere |
| Glass | 9 | It was raining when I was a child, now I see new stains on the glass, growing like night dreams toward the stars / Ti tik, ti tik in the beach and "black ivy" ¹³ is knocking on the glass / The window sees nothing but the walls with shadows fading on the wall and the moon always looks in the house from far in a side view / snowstorm does nothing but the riot, now has settled down by every window / chock chock! ... has lost its way on the dark night and knocks at each window. | 21 46 78 79 63 58 | He, that passenger / Black Ivy / I'm afraid of the world out of this window / snow / the bat from the beach nearby | It means the glass and is a metaphor for light and a window for hole. |
| 56 89 39 40 50 51 | Meta morph osis / Moon and The Rock / Let's Ask Rocks / Cloud and Alley | It's like one laughs at hundred thousands, while looking right to the sun; not blocking the iron and cement, not the bricks and rocks, but just blocks the light's way / I would have sought you from God if I were the moon, and I would have sat on your way if I were a rock / Why are you seeking in mirrors? Let's ask rock about our destiny. Let's ask rock as only rock knows about fate. Rock is much closer to us than the others. / Moon's cluster is poured in water, but boughs are raised to the heaven, the night, the wilderness, the flowers and the sands all are listening, Sirius is singing | | | Rock is the symbol of reliability. |
| 78 11 5 11 6 | I'm afraid of the world out of this window / you are not here to see | The window sees nothing but the walls with shadows fading on the wall, and the moon always looks in the house from far in a side view / You're not here to see how your aura flowing deep inside the moments; how your face is shining in the glass; how green is your image in the spirit of life; the window is still open and your dream is still there watching the garden from that high porch; trees, grasses, and geraniums are all watching you singing so sweetly with that mild smile, with that warm look in your sunny eyes | | | The symbol of a way to connect to another world |

Teheran University (Honarhaye Ziba), when at the same time was employed by Oil Company, but he quitted after eight mounts. In 1951, Sepehri released his first modern poetry (Nima's style), The Death of Paint. In 1953, he graduated from the Faculty of Fine Arts and received the first academic degree. In the same year, he attended several painting exhibitions

in Tehran and also published his second collection of poems entitled "The Life of Dreams". Then he set up a painting workshop. In December 1954, he began working at the Department of Fine Arts (Arts and Culture) in the museums and started teaching at fine art schools. In October 1955, his translation of Japanese poetry was published in the magazine

Table 3. The Elements of Utopia & Dystopia in Poetries. Source: authors.

| Title | Works | The Elements of Utopia & Dystopia |
|-------------------|-----------------------|--|
| Fereydoon Moshiri | With Five Orators | Moshiri reflects his enthusiasm to the greatest poets of Iran. This collection includes poetries about Ferdosie, Khayyam, Nizamie, Sadie, and Hafez. |
| | Cloud & Alley | In this works, whispers of poetic protest were formed slowly and free from chants and whining. The works is showing the fear from human's scandals, invading people and nature, war, and violence. |
| | The Moon and The Rock | The mother's status has been emphasized in this works placing her on the highest situation than the others. |
| | From The Peace Land | He praise love and human. He preserves the nobility of his senses and honesty in poets which are precious for being an actual artist. He whispers love and reads the message of humanity in our hearts from the land of peace. |

Table 4. The Approach and the Messages of Poems. Source: author.

| Title | Works | The Elements of Utopia & Dystopia |
|-------------------|-----------------------|--|
| Fereydoon Moshiri | With Five Orators | Moshiri reflects his enthusiasm to the greatest poets of Iran. This collection includes poetries about Ferdosie, Khayyam, Nizamie, Sadie, and Hafez. |
| | Cloud & Alley | In this works, whispers of poetic protest were formed slowly and free from chants and whining. The works is showing the fear from human's scandals, invading people and nature, war, and violence. |
| | The Moon and The Rock | The mother's status has been emphasized in this works placing her on the highest situation than the others. |
| | From The Peace Land | He praise love and human. He preserves the nobility of his senses and honesty in poets which are precious for being an actual artist. He whispers love and reads the message of humanity in our hearts from the land of peace. |

Sokhan. In August 1336, he traveled to Europe on land to visit Paris and London. He also enrolled in the Lithography Department at the Paris School of Fine Arts. He also exhibited his artwork at some exhibitions. His participation in painting exhibitions continued until his death.

The scrutiny of Utopia from Sohrab Sepehri Perspective

Like all the owners of thought, Sepehri does not know the present world perfectly. Therefore, it seeks for a world in which there is no defects and shortcomings. The utopia is an ideal and pleasant world that has its roots in the past of human life. Some describe this Sohrab's description of the lost utopia as a semantic world, which Mollavi also pointed out for centuries. "We belong neither to here nor there, and we are from nowhere and are going nowhere" (Molavi, 1995: 371). Although many similarities can be found between the promised Paradise and Sohrab's garden, the place of dreams and excitement of Sohrab's is a garden where the primitive lived in

this material world and not in the world of meaning, far from the usual complexities. Some poets develop the imagination of utopia in their mind, and they feel safe and relaxed by describing it. Among these poets, Sohrab Sepehri spoke about such an ideal city in one of his poems ("Behind the Seas") from the "Green Volume" collection.

In Behind the Seas, there exist two worlds, the first world in which the poet does not see anything except gloom and silence, and they do not have any myths and heroes. In contrast, the other world is delightful at the cause of presence of freedom, knowledge, and noble people. And Sepehri ignores anything to reach his ideal city, and goes all the way:

(There is a city behind the seas, / Where the windows open to manifestation / Where its roofs are for the doves, Who are watching, The fountains of human wisdom. / Where the hand of each child, Is a branch of recognition ... / The soil over there, Hears the melody of your feeling ...) (Sepehri, 2011:188). In this part of poem, poet's ideals are depicted. The window is an opening for poet through which the poet

Table 5. Terminology of Sohrab Sepehri's Eight Books. Source: authors.

| Words name | The number of the words | Selected poems and their relation with articular elements | Page | Source | interpretati on |
|-----------------|-------------------------|--|----------------------|---|--|
| House | 9 | I built a house at the other side of city, I'm so close to the damp oblivion of grass. / Were is the friend's house? Asked a rider in twilight, The sky paused. / I returned home, mother asked, "did you buy any fruit?" / their house full of marguerite, we closed their eyes | 65 86 89 90 | The Footsteps of Water / The Green Volume | Here, The house is a symbol of the place and the atmosphere of the presence of the Lord. |
| Room | 20 | A cloud is crying in my room. The flowers of regret's eyes flourish. | 17 | The life of Dreams | Pointing Out to human's loneliness |
| Mosque | 2 | The battle of forehead with the prayer stone, The attack of the mosque tiles on prostration. | 14 | The Footsteps of Water | Pointing Out to a Purified Atmosphere |
| Hospital | 1 | And let us not ask where we are, Let us smell the fresh petunias of the hospital. | 18 | The Footsteps of Water | It is spatial |
| Portal | 3 | There is a sun at your door / The woman was at the door. With a body of the evermore / I returned, the woman was the still at the door, with a body of evermore injured. | | Green Volume We nothing but The Look | Pointing Out the Entrance |
| Street | 4 | Life is finding a penny in the brook of the street, / sweepers are singing in the street | 67 76 | The Footsteps of Water / passenger | Spatial and Pathway |

looks at his ideal city, and positive elements such as "the branch of recognition" and "the fountains of human wisdom" is fitted in window to compose his homogeneous organization of ideal city.

Just like all his other poetries, he succeeded to create an outlook by inventing a poetic language and benefiting from the nature and its components as a total myth, and the window is the opening through which the poet looks at his utopia where although is the Sepehri's nowhere, he must go towards it. Sohrab Sepehri's utopia, which does not necessarily provide a real "city", and is nothing but a return to primitive era, like any other utopia is a "mirage". Sohrab's poems such as Sadie's have a friendly look at society, they want its society to be developed and prosperous, healthy and righteous; "I'll snip all curses ... I will walk ... I'll be filled by light" (Sepehri, 1998: 82).

Sohrab's look at nature is green, creative, humanitarian, and good-natured and blessed. "Let's not make the water murky, a dove might be drinking water in downstream" (Sepehri, 1998: 83). If poverty cannot be eradicated in the world, then

also we should not reinforce it in society. Sohrab was humble and modest in attitude. He was talented in combining sensational and rational contents with objects perfectly. All segments of society can perceive his poems, and his works does not belong to a particular class or group. Sohrab reveals his utopia in a more openly. Sohrab's romantic and mystical attitude in encountering with the objects surrounding his environment lead us to find a link between the originality of his words and the components of nature, while in essence his ideal and thoughts are to make a "journeys" from the city which is not desirable, and his wishes were always mentioned in his poetry. The poem "Call of the Beginning" follows the view of the poem "Behind the Seas" in parallel. "The smell of emigration" shows that this migrating is due to the fact that the poet had not heard anything about the time as he explicitly say: "I have to go tonight." He also gives some signs of his utopia in the "Call of the Beginning". He knows what he wants to say and, in fact, his spiritual journey had been started right from the beginning to the end of eight books in order to

explain his specific system of thought.

Sepehri has used architectural elements and components in his poems to interpret his utopia and its ways of reaching. We attempted to interpret them in a table with a breakdown of the subject, determining the extent of their repetition in the poems and mentioning the sources. Then we try introduce the elements and components of utopia and dystopia.

Conclusion

The research analyzes Eight Books of Sohrab and some of Fereydoun Moshiri's books and interprets the concept of contemporary poetry and its components in order to understand the effectiveness of the society on poetry and the influence of poetry on society. And provides a clear view of the two poets' ideal.

The achievement of this overview shows that Sepehri,

Table 6. Terminology of Sohrab Sepehri's Eight Books. Source: authors.

| Words name | The number of the words | Selected poems and their relation with articular elements | Page | Source | interpretati on |
|---------------|-------------------------|---|--|---|--|
| Brick | 2 | Counting The rain's tears between brick's seams | 66 | The Footsteps of Water | Refers to Particls |
| Glass | 12 | Among colored glass of windows, wherever my eyes was looking for something strange / Mother scared me, "the beast is behind window" and I saw you on the glass / the glass broke and felt down, the beast's life was over / and the plane flying at the height of thousands feet, still the soil was seen from its window / Life is observing a garden from the obstructed windows of an airplane. It is the news of the launch of a rocket into space, / door's glass was shaking of large inflow of morning's light rays, the sun came | 21 23 24 62 67 91 | The Life of Dreams /The Footsteps of Water / Green Volume | A metaphor for attraction of material world and used as window and place |
| Rock | 38 | Hidden behind the rock in the fear of silence valley, a varan sneaks its heads, / I brought some heavy stones from a long way / I brake a rock telling a secret about your image / The head on stone, and a cool air, a buttonwood thinking, and a sprite full of inflowing of fiends / The geometrical growth of cement, iron, rock, the roof of hundreds of buses without any dove on it / A poet was making a tree swing between two jasmine tree, a boy was throwing stones on school's wall / Rocks are not for adorning the mountain / It rained faster and I felt cold, then behind a rock / Then, as I sat on a rock, I heard its migration next to my feet | 8 11 52 58 63 90 95 106 | The Death of Paint / The Eastern of Grief / The Footsteps of Water / The Green Volume / We Nothing but the Look | Used with the real meaning of the stone and the stiffness and hardness |
| Adobe | 2 | The adobe is falling of the wall, The vain suffering was its guard | 7 | The Death of Paint | Means adobe or clay brick. |
| Window | 42 | On the colored glass, among walls stains / Let me open the window on you / the glass broke and felt, the window beast's life was over / a woman heard, came by the window, looked at the season, was just at its beginning / I'll plant a clove on the top of each wall, I'll read a poem under each window / the lady from next door is weaving net singing / I feel so sad just as a raining cloud, when I see Hera, an adult girl in my neighborhood is reading jurisprudence under the rarest elm tree | 21 24 24 79 82 83 94 | The Life of Dreams / Passenger / The Green Volume | Pointing Out a Bright Horizon |
| Flower | 4 | I'm standing on a domed mud roof, just like grief / this mud roof, ye, this mud roof is from soil and me and thought / Let's not to make water murky, a dove may be drinking in downstream / they did not blur it, we should not either. | 33 52 83 84 | The Sun's Song / Eastern Grief / The Green Volume | Pointing to the ruining |

besides his tendency to the mysticism and eastern religious thoughts, had enough knowledge of the forms and functions of Western literary schools, so that, he was under the influence of their thoughts and opinions in each period of his artistic life, although it differs in the amount of quantity and quality.

Man, in some of Sohrab’s works such as “the death of paint”, has found out that there must be something inside the shell and that is just the beginning of the searching to achieve the full recognition and to find utopia. In “The Green Volume”, in which a part of his naturalistic perspective is obvious, the clarity has been introduced

as the means of finding utopia and secret of creation. In “the Footsteps of water”, he simply portrays water with full capacity of its deep philosophical and mystical concept. And the poetry of “the passenger”, is the Hadith of the man’s search in this world, a man who has come from another world, a stranger seeking for his utopia. Overviewing the works of Moshiri, it can be concluded that human love and emotions are centered on his poems. As for him, love is the certain ring of connecting all the components of nature to each other. So that it can be searched for its elements in the universe. Moshiri, in some of his works like “With Five Orators”, reflects his

Table 7. The Elements of Utopia & Dystopia in Poetries. Source: authors.

| Title | Works | The Elements of Utopia & Dystopia |
|----------------|-------------------------|--|
| Sohrab Sepehri | The Death of Paint | From Sohrab's viewpoint, one has found out that there must be something in this shell, and considers it as the beginning of the path of knowing and reaching the utopia. |
| | The Life of Dreams | He describes his life and romance themes. |
| | The Sun’s Song | Sohrab, with a mystical and romantic approach and with a naturalistic vision, is pleased to interpret the journey to his own world of dream. |
| | Eastern Grief | Sohrab refers to the oriental mysticism with a scholarly approach. |
| | The Footsteps of Water | Sohrab uses the full capacity of a simple language to interpret the concepts of philosophy and mysticism. |
| | Passenger | It is the story of the man seeking in the world. A person who has come from another world, a stranger seeking for his utopia. |
| | The Green Volume | The Sohrab naturalism is a clear part of it, and it expresses the clarity as the mystery of human existence. |
| | We Nothing But The Look | The poet begins his ascension with a woman and ends with it, and considers her as the other half of himself in creation, and imagines her in his utopia. |

Table 8. The Approach and the Message of Poems. Source: authors.

| Title | Works | Message | Approach |
|------------------------|-------------------------|---------------------------------|---|
| Sohrab Sepehri's works | The Death of Paint | Recognition | The color is a sign of the whole world and the death of the shell indicates that there must be something beyond it. |
| | The Life of Dreams | Sleeping Man | It ironically speaks about human’s unawareness in this world while awakened after death. |
| | The Sun’s Song | Considering the Nature | The enthusiasm for integrating with nature |
| | Eastern Grief | Mysticism | Attention to Oriental mysticism and joyful poetries influenced by Molavie’s poems |
| | The Footsteps of Water | Mysticism | Sohrab portrays the philosophical and mystical concepts in a plain language |
| | Passenger | The Objective of Human Creation | The life of man in this world with the purpose of knowing the ways of reaching God. |
| | The Green Volume | Considering the Nature | Naturalism and the Secret of Human Creation |
| | We Nothing But The Look | Love | The poet reaches his creator by romantic poetries. |

love for the great poets of Iran. The collection includes poetries about describing Ferdowsi, Khayyam, Nizami,

Sadie and Hafez. In this works, whispers of poetic protest were formed slowly and free from chants and

whining. The works is showing the fear from human's scandals, invading people and nature, war, and violence. Whispering objections to inequity which sometimes people accept it as fate and think there is no solution to step out of it. The mother's status has been emphasized in this works placing her on the highest situation than the others.

Moshiri's ideal city's features are equity, humanity, and considering all humanistic dimensions, peace and friendship, kindness, and love. Seemingly, kindness and love are the key factors of his utopia. His poem is full of love, kindness and affection. It is not exaggerating to mention that not finding these elements for leading human society toward honesty, righteous, love and affection in his works would rarely happen.

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