

Animism in Sohrab Sepehri's poems

Abdulqadir Turaan Mahmoodi

Department of Persian language and literature, Faculty of Education, Bamyaan University

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ABSTRACT

Sohrab Sepehri (1928-1979) is one of the contemporary poets of Persian literature. Animism and personification of things are one of the most obvious types of imagery in Sepehri's poems. Being alive, moving, and intelligent in objects, natural phenomena, and abstract concepts in a literary work are called animism, which is achieved by giving physical or psychological characteristics. Critics have paid less attention to the fact that animism makes Sepaheri's worldview and a large part of his poems. It has been tried to show that Sepehri did not use animism as an art, but animism is his worldview. We investigated this issue by showing animism in Sepehri's poems and analysing it based on the theories of animism. It was known that in Sephehri's mind and imagination, objects and inanimate elements of nature have motion and movement, and as a result, when we look at nature and objects through his eyes, everything becomes full of life, movement, and life for us. The most obvious type of animism in his poems is personification, but the animism of inanimate objects can also be seen in animals.

Key words: Animism, Personification, Persian Poem, Sohrab Sepehri

1. Introduction

Sepehri has created the characters and atmosphere of the poem in a different way. Phenomena, concepts, and objects in the poems of this collection have been taken out of their natural orbit and processed in a different way. These phenomena, concepts and objects have life, think, speak and act; being lively and conscious of objects, phenomena and concepts is one of the distinctive features of this collection of Sepehri's poems, which can be called animism. This article seeks to analyze Sepehri's poetry based on animism. Animism means that all manifestations of nature have spirits and independent souls. It means that from the point of

view of a person who believes in animism, everything is alive and moving, or they are intelligent.

Animism is one of the most used Imagination forms in the literature of nations. This issue has been chosen because Sepehri's poetry has not yet been examined separately from the perspective of animism, and this issue has caused many misunderstandings and misreading regarding his poetry, as well as many concepts and meanings that it is mentioned in Sepehri's poem, to be neglected. Another goal of this research is to investigate and identify poetic elements in the form of animism in Sepehri's poems and to identify animism and its purpose. How Sepehri has used animism in order to emphasize his poetic views in his poems and which of the types of animism have appeared in this poet's poems.

So far, Sepehri's poems have been criticized from different points of view, but it seems that many of his poems have been difficult for ordinary readers and even literature experts to know and understand. Because a large part of his poems can be reviewed based on animism, which has not yet been done. Therefore, the importance of this work is to show that most of Sepehri's poems have animistic features. Also, for a better understanding of Sepehri's poems, this method of investigation and study based on the perspective of animism will be a suitable method.

After this research, it was observed that the theories of animism are very effective for understanding and reading Sepehri's poems. Sepehri has seen natural phenomena from a different perspective, this perspective distinguishes him from the predecessors of Persian literature. Through animistic poetry, he gives as much importance to animals, plants and even man-made expressions as humans. At a time when no one cared about the issue of environment, plants and animals, Sepehri has pointed out to humanity that you must value plants and animals, otherwise your life will be destroyed. It was also found that Sepehri's conversion to animism connects his worldview to the mysticism of the Far East and the belief in reincarnation. Also, it was found that Sepehri has used three types of poetic techniques in the area of our discussion. First, he has given personality to animals by giving them human characteristics. Second, plants are sometimes given a human character and sometimes they are given the characteristics of living beings. Third, handicrafts are sometimes given a human personality, which called personification and sometimes the soul of a living being. It is suggested to use the theories of animism in literature to study and read Sepehri's poetry.

1.1 Research main question

How is animism and personification in Sohrab Sepehri's poems?

1.1.1 Research Sub questions

- Are there traces of animism and personification in Sepehri's poems?
- Does the analysis of Sepehri's poems based on animism help to better understand his poems?
- What does the aliveness of natural phenomena in Sepehri's poems have to do with the mysticism of the Far East and the belief in reincarnation?

1.2 Theories

- Animism and personification form a large part of the poetic elements of Sepehri's poems.
- Sepehri's poetry can be better understood through animism and personification.
- Sepehri's worldview and belief in the mysticism of the Far East has caused animism to be present in all of Sepehri's poems.

1.3 Methodology

The research method in this research is analytical-descriptive and library method, the books were collected from libraries and reliable sites and efforts have been made to make this research highly reliable. By collecting various books and articles and collecting researchers' opinions about "animism" and comparing it with Sepehri's poems, I have chosen the most comprehensive opinions and used them in the analysis of my subject, therefore, by implementing the library method based on description and I have done this research by analysing and taking notes and using the articles and books available in libraries and scientific centres.

1.4 Literature Review

The book *A Look (A review) at Sepehri (1991)* by Sirus Shamisa is one of the important works in the field of knowing Sepehri's thought and poetic techniques. In this book, Shamisa analysed and examined the famous poems of Sepehri, namely "Mosafer", "Neshani", "Maa Hich Maa Negah" and "Sadaa-e-Paay-e Aab" based on new literary theories, especially Carl Jung's theory, It has also shown the connections between the poet's mind and language with the mystical thoughts of Jalaalodin Balkhi (Rumi) and the teachings of Buddha.

Another book written about Sepehri's ontological thoughts is called "*Vaaha-e-Dar Lahza (2020) (an Oasis in the Moment)*" by Daariush Shaaygaan. In this book, an attempt has been made to analyse and examine Sepehri's philosophical and mystical thoughts. According to Shaaygaan, Sepehri is a mystic, but not like the mystics before him. Also, according to Shaaygaan, from a philosophical point of view Sepehri is a nihilist, Because Sepehri's interpretation of this world is "an oasis in the moment" or "Hichestaan" (nothingness).

In the article called "*Allegory in the poetry of Sohrab Sepehri*", Saeida Saaki Entezaami (2021) noticed the application of the meaning of water to different concepts in Sepehri's poetry. She has analysed Sepehri's poems with the aim of finding allegorical relationships with the theme of water, springs, ponds and whirlpools. Using a descriptive-analytical method, she comes to the conclusion that the use of water in Sohrab Sepehri's poetry is used in the concept of peace, soul, Consciousness, spirituality, tranquillity, renewal and dynamism and movement, mind and thought, beauty and the passage of time.

Saadegh Arshi and Ali Tekerli(2021) in the article "*Comparative analysis of Sohrab Sepehri's poetry -behind the seas- and Constantine Cavafy's poetry -the city-*" They have tried to show the similarities and differences of these two poems with analytical-descriptive method. Their review shows that Cavafy wrote his poem before Sohrab. According to the results of the authors of this article, Sohrab's poetry is full of hope and optimism, long and spiritual, while Cavafy's

poetry is full of despair and short and worldly. In Sepehri's poem, temporary disappointment leads to travel, while the disappointment mentioned in Cavafy's poem causes him to stay and grow old. In Sepehri's poetry, the role of the speaker is prominent, and in Cavafy's poetry, the role of the audience is prominent. Contrary to Cavafy's materialistic thinking, Sohrab's thinking in this poem is mystical. By expressing his homelessness, Sohrab recalls the memory of heaven, while Cavafy's homelessness is caused by his worldly life. Sohrab's poetry has a poetic and ambiguous language, and Cavafy's poetry has a vernacular, clear and straightforward language.

Other books have been written about the life, thought, poetic techniques and linguistic features of Sepehri's poems, which we will briefly mention below. All these researches are somehow related to our research topic; but none of them have specifically and independently examined this issue. In the book "Thinking about death from the point of view of Sohrab Sepehri" (2018) Venus Baabaalo has tried to show the idea of death and what death is in Sepehri's poems. Mohammad Amin Marvotti in book which called "A new look at the thought and language of Sohrab Sepehri"(2021) has analysed the thought and linguistic features of Sepehri's poems.

2. Biography of Sohrab Sepehri

Sohrab Sepehri (1928-1979) son of Asadullah and Mahjabin, is one of the contemporary poets of Persian language and literature. All of his poems are famous in Persian literature as a style known as new poetry. Sohrab himself says that he wrote his first poem when he was ten years old and that he took painting seriously since high school (Soltanpour, 2017, p. 107).

Sohrab's other activity was painting. He exhibited his works of art continuously in exhibitions and the presence in these exhibitions continued until the end of his life. The record of his artistic activities shows that he tried almost equally in the field of poetry and painting, but his success in the field of painting was less than that of poetry. The eight books-*Hasht Ketaab*-(2010) is the name of Sohrab Sepehri's collection of poems, which include the poems of *Death of Color*(*Marg-e-Rang*), *Life of Dreams*(*Zendagi-e-Khaabhaa*), *Debris of the sun*(*Aavaar-e-Aaftaab*), *East of the Sorrow*(*Sharq-e-Andoh*), *The sound of water's feet*(*Sadaa-e-Paa-e-Aab*), *the passenger* (*Mosaafer*), *the mass of the green*(*Hajm-e-sabz*)and *We are nothing but a look* (*Maa Hich Maa Negah*. Sohrab was very fond of traveling and he travelled to Germany, Afghanistan, America, India, Greece, Egypt, and these trips were sometimes under the pretext of painting exhibitions and artistic activities (Ibid, p. 109). He died on the night of May 1st in Pars Hospital in Tehran (Saversofla, 2007, p. 16).

3. What is Animism?

Gholaamali Aarya (2006, p .26) says that the word Animism is derived from the Latin word *Anima*, which means soul, spirit and living. But the author prefers that instead of living, soul and spiritualism, used the term animism, which is more general.

Ali Shariati (2009, p. 92) says about the literal meaning of animism that the word *anim* and *anime* means to stimulate and excite, which has its origin in the word *soul*. Therefore, based on all these meanings obtained from this word, as will be explained in the term definition of this word, everything is alive and has a soul.

Sigmund Freud in the book "Totem and Taboo" (2018, p. 122), after examining the history of this word, came to the conclusion that the word animism, which was used in ancient times for a specific philosophy and belief, the modern meaning of this word has been established by E. B. Taylor, that he was an anthropologist.

About the term definition of this word, it is said that animism is the belief that all the manifestations of nature have independent spirits and souls. It means that, from the point of view of a person who believes in animism, everything is alive and moving, or they have intelligence. "Animism is the theory of the manifestation of the soul, and in the broad sense of the word, the theory of immaterial beings in general. There is also an "animatism" which means the soul's submission to the nature that we know to be inanimate; and "animalism" and "manism" are also related to this field" (Freud, 2018, p. 122).

H. Tawfiqi (1379, pp. 18-19) in the book "Acquaintance with the Great Religions" after examining the animist rituals, has come to the conclusion that according to these believes, all the manifestations or phenomena of nature have souls and to exploit them, one must Prayers, thanks and praise for them. Among the believers of these religions; Worshiping the earth, sky and heavenly bodies, fire, thunder, lightning, cloud, sea, river, storm, forest, plants and animals, especially the cow, the cobra, as well as the worship of species totems and the spirits of ancestors and the deceased, along with appeasing dangerous creatures, like Satan and jinn, has been customary among ancient peoples.

According to what has been said, the animists consider nature to be intelligent and human character, and in a way they make secret and need it, they offer sacrifices for it, and by doing this, it seems to influence nature. Remnants of this trend can be seen in some religions, especially Hinduism and folkloric beliefs of Afghan people until now. For example, in some regions of Afghanistan, it is customary to call the wind during threshing, there is an Eid called the Night of the Dead, in which they make vows and believe that the deceased ancestors will return, and pray for rain, and during planting, they pour the victim's blood on the grass and trees. In the explanation of this issue, Freud says that the reason for the emergence of these terms and beliefs is the primitive human's strange perception of nature and the world, such that everything is benevolent or malicious to humans. "What caused the emergence of all these terms was the awareness of how primitive humans understood the nature of the world. According to this understanding, the world is the home of a large number of immaterial beings who are benevolent or malicious to humans, people who attribute everything that happens in nature to these spirits and demons and believe that these beings not only give life and soul to animals and plants, rather, the souls of seemingly inanimate objects. A third principle, which is perhaps the most important principle of this "philosophy of nature", is not so surprising for us; For we ourselves have become accustomed to it [belief in ghosts]—though we do not believe in ghosts at all, and today we explain natural processes by the influence of impersonal material forces. Primitive humans believe in the soul, especially for things, like human beings. They believe that human beings have souls in them that can leave their place and dissolve in other humans; these spirits are the origin of spiritual activities and are somewhat independent of bodies. In ancient times, spirits were considered very similar to human beings, and it was only as a result of a long evolution that they became completely free of the material element and reached a very high level of spirituality. Most of the authors are of the opinion that these

ideas about spirits form the core of the "animism" style, and that unusual beings are only spirits that have become independent from bodies, and the spirits of animals, plants, and objects are considered similar to human spirits" (Freud, 2018, pp. 122, 123).

Mobalighi Aabaadaan (2006, p. 38) says about the origin of animism; Although the history of the origin of this religion is not completely clear, it can be said that animism existed among the most primitive human tribes before the compilation of history and the creation of writing. The discovered ancient works show some of the beliefs of this religion, for this reason, the originators of Animism are not known.

4. Animism and personification in literature

Animism in literature also expresses a state in which things seem to have life and consciousness. This soul and consciousness is not given to objects and nature by the poet or writer, but it is thought that the objects and nature themselves have these characteristics. Shafaati and Gozashti (1395, p. 43) believe that animism in literature benefits from the mythological thinking of poets, because there is a strong connection between the mythological mentality and the living nature of the elements in the mythological period. The use of animism in literature is usually stronger in the unconscious state, and weaker in the conscious state, this means that if the poet consciously uses animism in her/his poetry, her/his work will look artificial and fake, and if she/he uses it unconsciously, it will look natural. They also equate animism and personification. Therefore, the belief that phenomena have life is manifested in literature in two ways, either the figure of animism or the figure of personification.

Kazzaazi (1376, p. 38) in explaining these figures of speech -animism and personification- says that these two figures of speech are rooted in the mythic mentality of myth believers, because in a mythic culture the world is alive and pulsating, even natural phenomena are considered to be intelligent and therefore considered as human-like. Therefore, the poet considers all natural phenomena as intelligent and talks with them.

"In ancient human thinking, which is still alive and common in literature, everything was alive: the wind came and night went, or the sun came and went[like human]. The remnants of this old thinking are still in usual language and have become so normal that they do not attract attention. But in the language of poets who still imagine many things like ancient humans, there are things that attract the reader's attention because it has been thousands of years that people have given up this kind of imagination and have forgotten Animism. These cases, which usually have an artistic aspect, in traditional rhetoric are interpreted by implicit metaphor, while in some cases such a solution does not seem convincing" (Shamisaa, 2013, p. 182). "In the implicit metaphor, one side of this kind of metaphor (simile) which removed is human in most cases, and the so-called metaphor is Anthropomorphism. Westerners call this type of metaphor Personification" (ibid., p. 179). According to this literary theorist, poets think like ancient humans. When this thought and imagination about the world is expressed in poetic language, the figures of speech which called animism or personification occurs in their poetry, because the ancient people looked at the world as if everything had intelligence and soul. From the point of view of this author, there is no difference between animism and personification.

Shafi'i Kadekani deals with the conceptual aspect of personification in "Imagery in Persian Poetry" and says: "One of the most beautiful types of imagery in poetry is the capture that the poet's mind makes of objects and inanimate elements of nature and gives them movement through the power of his imagination, and as a result, when we look at nature and objects through his eyes, all The thing in front of us is full of life and movement. In its definition, European critics say that it is giving human characteristics to something that is not human or giving human characteristics and especially human feeling to abstract things, general terms and non-human subjects or other living things, it is described in European literature as Personification and Vividness" (Shafi'i Kodekani, 2013, pp. 150, 151). Therefore, from the point of view of this author, if objects and phenomena have human characteristics, it is a personification.

But according to some, there are differences between animism and personification in the field of rhetoric. "If in the metaphor, the removed part of the simile is an animal, we call it animism, but if the removed simile is a human, it called personification" (Shahbaazi, 2012, pp. 45, 46).

According to what has been said and the evidence that has been presented about animism and also in the difference between animism and personification, it can be inferred and claimed that there is a difference between animism and personification. As mentioned in the above discussions, the topic of animism in rhetoric is bigger and more general, so that it includes the issue of personification.

5. Animism in Sohrab Sepehri's poems

The issue of giving life and movement to the elements of nature, man-made objects, concepts, is something that can be found in the poems of many poets, but the ability of poets in this way is not the same. Some poets have been successful in using this figure of speech and some have not been able to do it properly. Sohrab Sepehri is a poet who has given movement and soul to phenomena, elements of nature, man-made objects, by giving them the characteristics of intelligent beings, and he has succeeded in this task correctly. In short, if we say that Sohrab Sepehri's poems can be considered animation in the form of words, they are dynamic, moving and intelligent poems.

"Animism can be examined in three ways: the first type, animism in living beings in which it is possible to imagine a kind of inherent intelligence in them, such as plants and animals. The second type of animism in the phenomena and elements of nature and the third type, animism in human-made objects and tools"(Selaajeqa, 1385, pp. 259, 260). When reading and examining the works of Sohrab Sepehri, in addition to the three types mentioned above, a fourth type can be seen, which is "animism in concepts".

1.5 Animism in living beings such as plants and animals

In the poems of Sepehri, there are many examples that living beings have traits and characteristics that appear intelligent to the reader.

Ahl-e Kaashaanam

Pisha am Naqqaashist

Gaahgaahi Qafasi Misaazam, Miferusham Ba Shoma

Taa Ba Aawaaz-e Shaqaayiq Ke Dar Aan Zendaanist
Del-e Tanhaaye-e-taan Taaza Shawad¹ (Sephehri, 2010, p. 136)

By adding attributes such as "singing" and "being a prisoner" to the anemone, which is one of the characteristics of a living creature, the anemone is considered alive, and the anemone in this poem is considered an intelligent being with these characteristics.

And in another paragraph, he brings this poem:

Ahl-e Kashanam
Nasabam Shaayad Berasad
Ba Geyaahi Dar Hend, Ba sofaalina-e Az Khak-e Silk² (ibid).

In this part of the poem, the poet attributes the trait of reproduction to a plant from India and an earthenware. And he attributes his genealogy to them, so they are somehow considered human. In this section, we are faced with both personification and animism. Also, if we pay attention, we can see the issue of reincarnation in this section of the poem. Reincarnation is a theological, philosophical and mystical term means the transfer of the soul from one body to another after death and its return to the world, whether the second body is a human body, an animal body, a plant body, or an inanimate object. It is believed that the origin of the belief in reincarnation is in India and from there it has spread to other cultures.

Har Kalaagh-i Raa Kaaj-i Khaaham Daad
Maar Raa Khaaham Goft: Che Shekuh-e Daarad Ghuk³ (Ibid, p. 178)

In this part of the poem, the snake has understanding and sense of hearing, the poet talked to her about the grandeur of the frog.

In the next poem, we read that the poet went to the pond to look at his lonely picture in the pond, but he saw that there was no water in the pond and the fish in the pond were talking. In this poem, the poet considered fishes to be intelligent beings by adding the attribute or ability of "speech" to fish, which is one of the characteristics of sentient and intelligent beings.

Rafta Budam Sar-e Haoz
Taa Bebinam Aks-e Tanhaayi-e Khud Raa Dar Aab
Aab Dar Haoz Nabud
Mahiyaan Miguftand:
Hich Taqsir-e Darakhtaan Nist

¹ . I am from Kaashaan.
My profession is painting:
Sometimes I make a cage with paint and sell it to you
to the song of an anemone flower in which imprisoned
May your lonely heart be refreshed.

² . I am from Kaashaan
My genealogy may reach,
To a plant in India, to an earthenware made from "Sialk" soil.

³ . I will give a pine tree to every crow
I will say for the snake: how glorious the frog is!

Zohr-e Dam Karday-e Taabistaan Bud

Pesar-e Rushan-e Aab, Lab-e Paashuya Nishat⁴... (Ibid, pp. 184, 185).

In this poem, in addition to the fact that fish are considered intelligent, water is also considered a human being and considers him the owner of a son.

Migozashtim Az Miyaan-e Aabkand-e Khoshk

Az Kalaam-e Sabzazaaran-e Gush-ha Sarshaar

Kulabaar-e Az Enekaas-e Shar-haay-e Dur

Manteq Zabar-e Zamin Dar Zir Paay Jaari Bud⁵ (Ibid, p. 189).

In this poem, someone passes through a dry gully and sees that the ears are full of the speech of the lawn. Here the poet has seen and understood that the lawn or grass can speak, so here the grass acts as an intelligent being. Also, the earth has the attribute of "logic".

A more interesting thing happens in the next poem. In the morning, the poet goes to the plain with a basket and sees that the fruits have made an Instrument and song party and are singing "songs". Here too, the fruits have a party and sing like humans, so they have human characteristics and are considered lively and intelligent.

Baa Sabad Raftam Ba Maidaan, Sobhgaahi Bud,

Miwa-haa Aawaaz Mikhandan,

Miwa-haa Dar Aaftaab Aawaz Mikhandan⁶ (Ibid, p. 190).

2.5 Animism in the phenomena and elements of nature

Animism in the phenomena and elements of nature is another type of animism that is often seen in Sepehri's poetry. For example, light, night, water, mountains... in Sepehri's poetry have a soul and act intelligently.

Dast-e Jaaduy-e Shab

Dar Ba Ruy-e Man-o Gham Mibandad

Mikonam Harche Talaash,

Au Ba Man Mikhandad...

Naqsh-haa Kashidam Ke Dar Ruz

⁴. I had gone to the pond

To see the picture of my loneliness in the water,

There was no water in the pond.

The fishes said:

No fault of the trees,

It was a hot summer afternoon,

The son of bright water sat on its side

⁵. We were passing through a dry swamp,

The ears were full of the words of the lawn,

knapsack were full from the reflection of the far cities,

The logic above the ground was flowing underfoot.

⁶. I went to the lawn with my basket, it was morning

The fruits were singing a song

The fruits were singing a song in the sunlight.

Shab Ze Raah Aamad-o Baa Dud Andud

Tarh-Haa-e Ke Fekandam Dar Shab

Ruz Pidaa Sho-o Baa Panba Zodud⁷ (Sephari, 2010, p. 13).

Here, the poet saw the night that has a "magical hand" and "smiles" and leaves him alone with sorrow and closes the door on both of them. In the other part of this poem, we see that both day and night are alive and destroy the designs and portraits that the poet paints. In fact, here the poet is facing with "saboteur and Stubborn" day and night, who "has a hand" and closes the door and erases the colour of the portraits. Also, the night has made the whole poem vivid, stirring and animated by having the characteristic of "laughing".

Nasim Dar Rag-e Har Barg Midawad Khamush⁸ (Ibid, p. 26).

There are two types of animism here: one is that if we describe the leaf as having a soul, we see a breeze like blood flowing in the "veins" of the leaf. Another thing is that if we assume the breeze is alive of its own kind, we will see that it "runs".

Ghorub Par Zada Az Kuh⁹(Ibid).

In this hemistich, sunset is a lively creature that has "feathers" and the ability to "fly".

Shab Eista Ast

Khira Nrgaah-e Ao

Bar Chahaarchub-e Panjara-e Man

Sar Taa Ba Paay Porsesh, Ammaa

Andishnaak Maanda Khamush

Shaayad

Az Hich Su Jawaab Nayaayad¹⁰ (Ibid, p. 30).

⁷. The magic hand of the night,
Closes the door and leaves me alone with sorrow.
I try my best
But it laughs at me...
The pictures I drew on the day:
Night came and plated them with smoke
The designs I made at night
Day was found and wiped them with cotton.

⁸. The breeze runs quietly in the veins of every leaf.

⁹. Sunset flew from the mountains.

¹⁰. The night is standing,
it's glance is amazed,
On my window frame.
Its whole body is full of questions, but
Thoughtful and silent:
Maybe
There will be no answer from any side.

The night in this poem has trait such as "standing", "seeing", "thinking" and "staying silent". Therefore, it has soul and consciousness, because all these characteristics and attributes are related to living beings and humans.

In the next example, we read that the "wound of the night" is being "bruised" and in this way, the night is considered a living phenomenon, a creature that has a body and its body is bruised and wounded.

Zakhm-e Shab Mishod Kabud

Dar Biyaabaan-e Ke Man Budam

Na Par-e Morghi Hawaay-e Saaf Raa Misud¹¹ (Ibid, p. 31).

Zohr Bud

Ebtedaay-e Khoda Bud

Rigzaar-e Afif

Gush Mikard,

Harf-haa-e Asaatiri-e Aab Raa Mishanid¹² (Ibid, p. 223)

In this poem, sand ground with the traits "virtuous", "listening", "hearing" as well as water with the attribute "speech" which are all the characteristics of human, are lively and intelligent phenomena. From the poet's point of view, the sand ground is chaste, it has the ability to "hear", and water can also speak mythological words.

In the next poem, we see that the poet prays when the wind on the cedar says Azan. Here it can be seen that the wind can say Azan like a human being.

Man Namaazam Raa Waqti Mikhaanam

Ke Azaan-ash Raa Baad, Gofta Baashad Sar-e Goldastay-e Sarv¹³(Ibid, p. 135)

Aab Raa Gil Nakonim

Shaayad Ein Aab-e Rawaan, Mirawad Paay-e Sapidaari, Taa Feru Shuyad Andoh-e Dili¹⁴ (Ibid, p. 135)

Water is still one of the most sacred natural elements among the folks of our society. According to believe of our people, water has the power of creation and fertility. For example, when they clean the creeks, they make a sacrifice for the water, and polluting the water is considered

¹¹ . The wound of the night was becoming bruised
In the desert where I was,
No bird's feather was rubbing the clean air.

¹². It was noon,
It was the beginning of God,
the virtuous sand ground,
was listening,
And was hearing the mythical words of water.

¹³. When I pray that the wind says Azaan on the cedar.

¹⁴. Let's not dirty the water.

This creek is perhaps running to a white poplar,
To wash the grief of a lonely heart.

disrespectful. In this poem, we are faced with such an issue, and in a way, that mythological belief has been represented. Water, having the ability "to wash", has appeared in the form of a lively phenomenon.

Khaana-e Dust Kojaast?
Dar Falaq Bud Ke Porsid Sawaar,
Aasmaan Maksi Kard...¹⁵ (Ibid, p. 185)

In this poem, the sky is considered alive with the attribute of pause, as if in this poem, when the sky faced with the question "Where is the friend's house?" it understands the question and pauses and thinks to find the answer to the question. In the next part of this poem, we face with phrase such as "the fluid sincerity of space" and "the Nest of Light" and we see the space and light as a live phenomenon.

Posht-e Daryaa-haa Shahrist...
Khaak Mosqi-e Ehsaas Toraa Mishenawad,
Wa Sadaay-e Par-e Moghaan Asaatir Mi-Aayad Dar Baad¹⁶. (Ibid, p.188)

In this part of poem, the earth is alive and intelligent because it hears the sound of birds' feathers. Also, in the next poem, we read that the road can "call" like an alive creature and the moon has "feathers" and can warn someone like a human.

Gush Kon, Jaada Sadaa Mizanad Az Dur Qadam-haa-e Tu Raa
Chashm-e Tu Zinat Taariki Nist...
Wa Biyaa Taa Jaayi Ke Par-e Maah Ba Angosht-e Tu Hoshdaar Dehad¹⁷ (Ibid, pp. 191, 192)

Dar Kholus-e Sokut-e Nabaati Fofu Rafta Budam
Dast-o Ru Dar Taaashaa-e Ashkaal Shostam
Ba'd Dar Fasl-e Digar
Kafsh-haa-e Man Az Lafz-e Shabnam,
Tar Shod.
Ba'd Waqti Ke Baalaa-e Sangi Neshastam
Hejrat-e Sang Raa Az Jawaar-e Kaf-e Paa-e Khud Mishanidam
Ba'd Didam ke Musam Dast-haayam,

¹⁵. Where's the friend's address?
Asked a horseman at morn.
The sky paused...
In the fluid sincerity of space, you will hear a rustle,
You will see a child,
On a tall pine tree, picking a small bird from the Nest of Light.
Ask him
Where the friend's house is?

¹⁶. Beyond the seas there is a town...
The soil can hear the music of your feelings
The song of mythical birds' wings are audible in the wind...

¹⁷. Listen! The road is calling your steps from afar.
Your eyes are not the ornament of Darkness.
And come where the feather of the moon warns your finger

Zaat-e Har Shaakha Parhiz Mikard¹⁸ (Ibid, p. 224)

In the poem above, the dew is considered as a human by having the attribute "speech". Also, having the trait of "traveling", which is the attribute of humans and living creatures, the stone is considered to have spirit and intelligence.

Hanjara-e Ju-e Aab Raa
Quti-e Kansarv-e Khaali,
Zakhmi Mikard¹⁹ (Ibid, p. 213)

In this poem, rivulet is considered alive. It has a throat or larynx like a human or an animal, and its larynx was injured by an empty can.

3.5 Animism in man-made objects and tools

Another feature of Sepehri's poems is animism in human-made objects and tools. By bringing the traits and characteristics of living and intelligent beings to these objects and tools, the poet has shown them to be alive and intelligent.

Band-e Rakhti Paidaa Bud, Sina Bandi Bitaab
Charkh-e Gaari Dar Hasrat-e Waamaandan-e Asb
Asb Dar Hasrat-e Khaabidan-e Gaari-chi
Mard-e Gaari-chi Dar Hasrat-e Marg²⁰ (Ibid, p. 141)

The issue that can be seen in this poem is the use of the trait "frantic" for the bra. The use of the trait frantic or Impatient for the brain this poem shows that this dress has a sense and attribute that sentient beings have. In the next part of this poem, the trait "regret" is used for cart wheel and horse. Regret is a trait that humans and sentient beings have, and the use of this quality for a cart wheel shows that this device really has this special feature from the poet's point of view.

In another poem, the use of the phrase of "a sparrow's bright desire" and "sun's maturity" as well as "flirting of the doll with dawn" are phrases that make the poem dynamic. In a way, all these phenomena are considered human. Because they have human traits and characteristics.

¹⁸. I was immersed in the purity of plant silence,
I washed my face and hands for watching the figures
Then in another season,
My shoes got wet from dew speech,
Then, when I sat on a rock,
I could hear the migration of the stone from near of my feet,
Then I saw that from the season of my hands,
The nature of each branch was avoided.

¹⁹. the rivulet's larynx,
Was injuring,
By the empty can.

²⁰. A clothes-line was visible, an Impatient bra.
A cart wheel longed for the horse to halt,
The horse longed for the driver to fall asleep,
The driver longed for death.

The issue that is of interest in this poem is the existence of an image that shows that the "doll" has the Ability of flirting with the dawn. This imagery shows that the doll is alive in this poem.

Khaahesh-e Rushan-e Yak Gonjeshk,
Waqti Az Ru-e Chenaari Ba Zamid Mi-aayad,
Wa Bolugh-e Khurshid,
Wa Ham-Aaghoshi-e Zibaa-e Arusak Baa Sobh²¹ ... (Ibid, p. 140)

In next poem, by giving the trait of "hearing" for "candlesticks" and "branches" and the trait "singing" for moon, all of them are considered intelligent and human.

Gush Kon, Durtarin Morgh-e Jahaan Mikhaanad
Shab Salis Ast, Wa Yakdast, Wa Baaz
Sham'a-daani-haa,
Wa sadaadaartarin Shakha-e Fasl, Maah Raa Mishenawad²² (Ibid, p. 191)

4.5 Animism in concepts

The issue of animism in concepts or making concepts alive and intelligent is another feature of Sepehri's poetry. When studying the collection of Sepehri's poems, we realize that the concepts and words are intelligent, have soul, and have abilities that act like a living and human being.

Neshasta Dar Pas-e Har Sakhra Wahshati Ba Kamin²³ (Ibid, p. 26)

In this poem, "fear" is considered alive. Here the trait "ambushing" is used for horror or fear, which is specific to living creatures. It seems that we are facing an animal or a person who is ambushing behind a rock.

In the next poem, we read that sorrow is full of "delusion" and is sitting at a rock ground. Here, the poet has made this concept alive by attributing "delusion" and the act "to sit" to sorrow. If sorrow does not have the special feature of sitting and delusion like a human being or a living and intelligent being.

Ghami Bozorg, Pur Az Wahm,
Ba Sakhra-saar Neshata Ast²⁴ (Ibid, p. 27)

Darin Shekast-e Rang
Az Ham gosasta Reshta-e Har Aahang

²¹. And a sparrow's bright desire to descend, from a plane tree to the ground.
The sun's maturity,
And the beautiful love-making of the doll with dawn...

²². Listen! The furthest bird of the world is singing.
Night is smooth, pure and open.
The candlesticks,
And the most sonorous branch of season listen to the moon.

²³. Behind every rock, the fear has been ambushing.

²⁴. A big sorrow, full of delusion,
Is sitting at a rock ground.

Tanhaa Sadaa-e Morghak-e Bibaak
Gush-e Sokut-e Saada Mi-Aaraayad
Baa Gush-waar-e Pazhwak²⁵ (Ibid, p. 33)

In this poem, the voice of a fearless bird decorates the ear of silence with an echo. The coming of the verb "decoration" for the sound of the bird and "ear" for the silence shows that here the sound of the bird and the silence are considered alive.

Gaah-e Tanhaayi, Sorat-ash Raa Ba Pas-e Panjara Mi-chaspaanid,
Shaoq Mi-aamad, Dast Dar Garan-e Hes Mi-andaakht,
Fekr-e Baazi Mi-kard²⁶ (Ibid, p. 137)

In the above poem, what makes reading the poem enjoyable and shows that the poem is dynamic is the skilful use of the characteristics of living beings for concepts such as "solitude", "enthusiasm or delight", "sense" and "thought". In this poem, solitude has a "face", delight has "hands and walks", and sense has "neck" and thought can "dancing".

Raftam, Raftam Taa Zan,
Taa Charagh-e Lazat,
Taa Sokut Khahesh,
Taa Sadaa-e Par-e Tanhaayi²⁷ (Ibid, p. 138)

In this poem, the traits of "silence" for desire, "feather" for solitude and "pleasure" for light are a kind of animism in concepts. It seems that loneliness is one of the types of birds, and desire has silence, and a lamp has a feeling of pleasure. And in the next part of this poem, we read:

Chiz-haa-yi Didam Ruy-e Zamin
Kudaki Didam, Maah Raa Bu Mikard
Qafas-e Bi-dar Didam Ke Dar Aan, Rushani Parpar Mizad
Nardbaani Ke Az Aan, Eshq Miraft Ba Baam-e Malakut²⁸ (Ibid)

²⁵. in this breakdown of color,
The string of each song is separated.
Only the voice of the fearless bird,
Is decorating the simple ears of silence,
With an echo earrings.

²⁶. Sometimes, solitude pressed its face to the window glass.
Delight was coming, putting its arms round Sense's neck.
The Thought was dancing.

²⁷. I went on and on as far as Woman
As far as the lamp of enjoyment
As far as the silence of desire
As far as the fluttering sound of loneliness.

²⁸. I saw many things on earth:
I saw a child who was sniffing the moon
I saw a doorless cage, in which the light fluttered,
And I saw a ladder, on which the love ascended the heaven.

In this poem, we see that "light" is like a bird that flutters inside a doorless cage, light is considered alive here. We also see that love ascends a ladder. Giving the traits of "going and ascending" for love has made this concept soulful.

Paresh-e Shaadi Az Khandaq-e Marg
Gozar-e Haadisa Az Posht-e Kalaam²⁹... (Ibid, p. 142)

In the poem above, we are facing with animism in the concepts of "joy" and "event". The poet has made it alive by bringing one of the characteristics of a living being, which is "jumping" and attributing it to joy. Also, bringing "jumping" and giving this attribute to the event shows the issue of animism in these concepts.

Posht-e Tabrizi-haa
Ghaflat-e Paaki Bud, Ke Sadaayam Mizad³⁰ (Ibid, p. 181)

In this poem, negligent has the qualities of "having a voice and being innocent", by giving these attributes, this concept is considered alive and intelligence.

Kudakaan-e Ehsaas! Jaa-e Baazi Enjaast³¹ (Ibid, p.182)

In the above poem, "Feeling" can play like a child, therefore, this concept acts as alive beings. It seems that the feelings are like children whom the poet wants to show them the place to play. Or the poet thinks that the feelings have child.

In the next poem, the concepts "life" and "unknown" are alive and soulful. Life by taking the attribute of "dreaming" can dream, and also "unknown" by taking the attribute of "swimming" can swim among the light of quince. Also, the orchards have "anxiety".

Dar Tabaq-haa, Zendagi Ru-e Kamal-e Pust-haa Khaab Sotuh-e Jaawdaan Mi-did.
Ezteraab-e Baagh-haa Dar Saaya-e Miway-e Rushan Bud.
Gaah Majhuli Miyaan-e Taabesh-e Beh-haa Shena Mikard³²... (Ibid, p. 190)

Wa zamaan Ru-e Kolukhi Beneshinad Baa Tu,
Wa Mazaamir-e Shab Andaam-e Tu-raa,
Mesl-e Yak Qeta'-e Aawaz Ba Khud Jazb konad³³... (Ibid, p. 192)

²⁹. Joy jumped over the Ditch of Death.
Events passed from beyond Words.

³⁰. Behind the poplar trees,
Was an Innocent negligence, was calling me.

³¹. Babes of feeling! This is the ground for playing.

³². On the trays, life was dreaming of eternal surfaces on the Perfection of Skins.
Anxiety of orchards shines in the shadow of each fruit.
Some unknown thing was swimming in the lighting of quinces.

³³. and Time sits with you on a cold
And the nocturnal psalms attract your limbs like a ballad.

In this poem, the poet has made time, which is a concept, alive by attributing one of the characteristics of the soulful and intelligent being, which is "sitting".

In the next poem, we read that "honesty" has feathers and the poet compares the blueness of love with its blueness. While we all know that honesty does not have this quality and trait. So here honesty is considered like a live bird.

Rah-gozar Shakha-e Nuri Ke Ba Lab Daasht Ba Taariki-e Shen-haa Bakhshid
Wa Angosht Neshaan Daad Sapidaari-o Goft
Narasida Ba Darakht,
Kocha-baaghist Ke Az Khaab Khoda Sabz-tar Ast
Wa Dar Aan Eshq Ba Andaaaza-e Par-haa-e Sadaaqat Aabist³⁴ (Ibid, p. 185).

En Tan-e Bi-shab-o Ruz
Posht Baagh Sarashib-e Arqaam
Mesl-e Aostura Mi-khoft
Fekr-e Man Az Shekaaf-e Tajarrood Ba Au Dast Mizad
Hush-e Man Posht-e Chashmaan-e Au Aab Mi-shod³⁵... (Ibid, p. 225)

In this poem, "myth" by taking the trait and verb "to sleep" and "thought" by having "hand", both of which are completely mental concepts and do not even exist physically, are considered alive and have intelligence and movement.

Ay Haraas-e Qadim
Dar Khetaab-e Tu Angosht-haa-e Man Az Hush Raftand³⁶ (Ibid, p.222).

Here, "olden panic" which is a concept, the poet considered this concept to be intelligent by placing it as "addressee". It seems that "Olden panic" understands his words and has the feature of "knowing". The poet "converses" with the olden fear, and the poet has addressed the olden fear with his finger many times, and in this conversation, his finger lost its consciousness.

Ay Aobur-e Zarif!
Baal Raa Ma'ni Kon,
Taa Par-e Hush-e Man Az Hasaadad Besuzad³⁷ (Ibid, p. 219).

³⁴. The passer-by gave the twig of light between his lips, to the dark sands.
Pointing to a white poplar, he said:
Before you reach the tree
There is an alley that greener than God's dream
Where love is as blue as the feathers of Honesty.

³⁵. This body which has no day and night
Behind the downward orchard of figures
It was sleeping like a myth.
My thoughts touched it from the chasm of abstraction.
My intelligence was fading behind its eyes.

³⁶. O olden panic!
In your conversation, my fingers lost consciousness.

³⁷. O elegant passage!
Define the wing

We can see that in this poem, "intelligence" has the characteristic of a bird, as it can also has "feather" , and the feather of this intelligence appears alert and intelligent in the poet's opinion, apart from the fact that intelligence dominates the feather. This is how we imagine that here is both a living intelligence and a feather of intelligence, and it can be jealous like humans and sentient beings.

Ay Nigah-e Taharrok!
Hajm-e Angosht-e Takraar
Rawzan-e Eltehaab-e Mara Bast:
Pish Az Ein Dar Lab-e Sib
Dast-e Man Shoa'lawar Mishod³⁸ (Ibid, p. 220).

In this poem, "Movement or mobility" has kenning and the poet addresses it. Also, "repetition" in this poem is alive and has a "finger" and can close the hatch of fervour.

In the next stanzas of this poem, we read that the poet hears the call of feet of longing after his companion or acquaintance leaves. We know that longing has no feet and this "concept" cannot have such a capability. So, in this poem, the poet considered this concept alive by assuming that "longing" has "quick feet".

Man Pas Az Raftan-e Tu Lab-e Shat
Baang-e Paa-haa-e Atash Raa, Mi-shanidam³⁹ (Ibid, p. 221)

Ammaa Gaahi,
Aawaaz-e Gharib-e Roshd
Dar Mafsal-e Taraddod-e Lazzat,
Mi-pichad.
Zaanu-e Aoroj
Khaaki Mi-shawad,
Aznwaqt Angosht-e Takaamol
Dar Handasa-e Daqiq Anduh,
Tanhaa Mi-maanad⁴⁰ (Ibid, p. 217)

That my feathers of intelligence to burn from jealousy.

³⁸. O kenning of mobility!

Mass of finger's repeat:

Closed my hatch of fervour

Before, my hand was blazing

In apple's lips.

³⁹. after you left, at the river's edge

I was hearing the longing's footsteps.

⁴⁰. But sometimes

Strange song of growth

In the traffic joint of pleasure

It is turning.

Ascension's knee,

Becomes earthy.

that time

The finger of evolution

In this poem, concepts such as "growth", "pleasure", "ascension" and "evolution" are considered to be soulful and intelligent. When reading this poem, we imagine that all these concepts are alive and dynamic. For example, evolution has "fingers", ascension has "knees", pleasure has "traffic joint", and growth can speak and has "voice".

6. Conclusion

"Animism" is one of the important figures of speech which creating beauty in a literary work, and the relationship between art and reality can be clearly seen in the element of animism. Because the author establishes a relationship between natural phenomena and human traits and states, which is reality, in a way that can be considered in the aesthetic basis of the work. The frequency of animism in literary works has been widespread for a long time. This expansion shows a part of the poet's and writer's mythical mentality, because at the moment of creating the work, he/she has more mastery over the allowed axis and imagination of the "unconscious", which results in the aesthetics of the work.

Sohrab Sepehri, a contemporary poet and painter, took a look at this aspect of beauty creation in his works and used it in many of his poems. In his poems, he has used a powerful technique in the part of giving life to objects, concepts, elements of nature and phenomena, so that everything is intelligent and soulful from his point of view.

The existence of animism in the field of aesthetics of "Hasht Ketaab" is such that the poet in his work has raised the poem above its normal level and brought it to a high level of imagination and beauty. In the end, it can be said that Sohrab Sepehri's poems are moving and dynamic poems, a type of animation in the form of words that flow from the poet's unconscious. Of course, we must say that this article has examined a very small part of the examples. If all Sepehri's poems are full of animism elements.

We have shown that one of the methods of analysis of Sepehri's poems is to analyze them based on animism. This method helps the reader and critic to analyze and interpret many of Sepehri's poems. Also, the existence of animism in Sepehri's poems is directly related to his belief. He was fully familiar with the mysticism of the Far East and Hinduism. Many of the natural elements that are alive in Sepehri's poetry are rooted in the belief in reincarnation, which requires another research. It is suggested that those who are interested in Sepehri's poetry should check the relationship between reincarnation and animism in his poetry.

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In the precise shapes of sorrow
It stays alone.

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