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William Wordsworth and Sohrab Sepehri: A Comparative Study of Identical Romantic Experience

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ABSTRACT

Poetry of William Wordsworth and Sohrab Sepehri is widely appreciated due to romantic touch in their works. Their works have amazing similarities and need to be explored for wider appreciation. Both poets have shrieked against verse poetry and did not engage themselves in the verse form. Both rely on the elements of nature while expressing their spontaneous, powerful feelings. Both look at nature and represent nature in their works. With this background of identical features in the works of these poets, this article attempts to examine the romantic elements in William Wordsworth and Sohrab Sepehri's poetry. The paper utilises descriptive-analytical research design of American school of comparative literature used in comparative studies. The study primarily focuses on the comparison of the outlooks of these two poets towards the romantic elements in order to delve the depth of their attitude, and subsequently put forward their commonalities and differences. It is concluded that both the poets follow philosophical, human, spiritual and mystical concepts behind the elements of nature. The common points of these two poets can be seen in condemning destruction of the environment and nature and in advising love and friendship.

Keywords: *Romantic Elements, William Wordsworth, Sohrab Sepehri, Nature, Mystical*

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1. Introduction

William Wordsworth was notable poet from Romantic Era in the British literature and hardly needs any introduction. Similar is the case of Sohrab Sepehri in Iranian context as this Persian poet enjoyed immense popularity for his work. Both poets, though from different countries, cultures and times, share amazing similarities in terms of features of their works. In this respect, an attempt is done in this paper to compare these two jewels of literatures in terms of the similarities observed in their notable works. The paper primarily focuses on the romantic components in the poems of these two poets. Wordsworth's poetry reveals his poetic and philosophical thoughts to the extent that he is considered as the "poet of nature". Perhaps this description of Wordsworth's intellectual structure is more acceptable, in the full sense of the word as he heralded a philosophical school of romanticism in England and broke away from Neoclassicism. His poetry reflected new perspective, completely different from neoclassical epistemology and aesthetics. Wordsworth brought the natural elements,

people, and themes that never seriously existed in the realm of literature and dignified them. To achieve this, he went to nature and depicted its real elements-simple farmers, villagers, gentle mothers, innocent lasses and pastoral shepherds in the language actually used by these countryside folks. Wordsworth's look is a mystical which is reflected in his poetry. He believes that if man deals with nature as close as possible, he gets closer to God. Wordsworth likes to describe those who are in close contact with nature, not those who are not at all in harmony with nature. Nature is for him the prospect of bringing down the kings and princes and removing them from the realm of literature.

The Persian jewel Sepehri, on the other hand, is a mystic and looks at nature subjectively. The mystical nature of his poetry is evident and hence his poetic metaphors are of a kind of conscience. That is, a metaphor whose components are not beyond the essence of the poet and in the material world. Like Wordsworth, Sepehri has brought the elements that have never truly existed in the realm of literature and

has dignified them. To achieve this, he too goes to nature and depicts its real elements—simple farmers and country dweller, compassionate mothers and blissful countryside Mademoiselles and exploits their language in his poetry (roozbeh, 2012, p. 125). Like Wordsworth, Sepehri is also a mystic poet and mysticism is reflected in his poetry. He suggests that if man connects with nature as close as possible, he gets united with divine power. Quite like Wordsworth, Sepehri portrays those who are in close contact with nature.

The choice of the topic lies in the intention of introducing the Iranian poet to the English speaking world through the comparison and to examine the very similarities between the poems of Sohrab Sepehri and William Wordsworth's poetry. Sometimes these similarities are so close that one wonders if Sohrab Sepehri had read William Wordsworth's poetry and was influenced by it. It also makes one wonder where these similarities between Wordsworth and Sepehri's poetry originate from. It is assumed and believed that Sohrab's poetry is influenced by the romantic views of the English poet.

2. Review of Literature

As Wordsworth is known to almost every poetry lover, a lot of literature does exist on almost every aspect of his life and work. The literature on Sohrab Sepehri, however, is limited to Persian audience. And it is apt to sum that there exists almost no literature of comparative nature on these two writers except few scanty pieces. Roozbeh Koohshahee (2011), one of such few authors, compared William Wordsworth and Manoochehri Damghani. Roozbeh believes that Wordsworth and Manoochehri are quite different in their outlook towards nature as the former looks at nature subjectively and spiritually and the latter looks materialistically at nature and enjoys a *carpe diem* sense of nature. In similar comparative exploration attempt Roshanzamir (2000) explored Walt Whitman and Sohrab Sepehri's works and observed that the two poets are similar from the standpoint of innovation and the creation of a particular style, words, rhymes and the creation of a particular poetic language. He maintained that both followed the fluid flow of the mind and the combination of images and concepts make them impressionist and imaginative poets. However, in this way, they express what they have in mind. Azadeh Niroumand (2011), in the article "Comparative Study of the Sufi Effects in Sepehri and Whitman's

Poetry", examined, from the mystical point of view, the poetry of these two poets and stated that Sohrab Sepehri and Walt Whitman were inspired by Eastern Orientalism and each had his own different path though they surprisingly reach at common points that are very thoughtful. Ali Akbar Samkhaniani (2012), in the article "Comparative Study of the Philosophy of Education in the phenomenological approaches of Sohrab Sepehri and Eric Forum" also examined some dimensions of the impact of Sohrab Sepehri on the phenomenological approaches to education, and the determination of the consistency of his opinions with Eric Forum's views. Heidarian (2012) in the article "Comparative study of urbanization" and "primitivism" in the poems of Sohrab Sepehri and Abdolmahati Hejazian" also examined the orientation of Sohrab Sepehri and Abdolma'atī Hejazi toward the city and the village, crystallization and primitivism and features of the school of romanticism in the poetry of two poets. Ziar and Taghavi Fardood (2012) also studied the poetry of two contemporary poets—French poet Patrick Navaï and Iranian poet Sohrab Sepehri and examined the role of objectivity and subjectivity in creating a poetic language, the path which an object follows to become a poem, and by influencing the readers and forces them to read it. Taheri and Hadidi (2012) explored the theme of love and mysticism in the thoughts of Sohrab Sepehri and Gibran Khalil Gibran and concluded that the theme of love, which is always discussed in mysticism, is of great importance in the thoughts of these two poets, who have established a deep and romantic relationship with all the manifestations of the world of art, and their words are centered in mystical love. To sum up, it is evident from these pieces of literature that does not exist any comparative study on the works of William Wordsworth and Sohrab Sepehri which signifies the need for this research to bridge this gap in literature on this topic.

3. William Wordsworth and Sohrab Sepehri: A Comparative Analysis

3.1 Nature: Teacher and Mecca of the two Poets

In Wordsworth and Sepehri's poetry, nature is the Mecca of the two Poets. Wordsworth's continuous relationship with nature is so natural to him that sometimes the separation of these manifestations from Wordsworth's life and mind is like getting everything from him, and this shows the



wide-ranging relationship of Wordsworth with nature (Roozbeh, 2012, p. 125). Attention to nature in Wordsworth's poetry has a special place. For the organization of nature, the image is God. He goes to nature and this travel to nature has a high position in Wordsworth's poetry like- "The Excursion" (Abjadian, 2004, p. 113). Therefore, in Wordsworth's poetry, from the observation of the elements of nature and their pursuit, he sees divine. He sees divine in nature, since he was born in the bosom of nature, benefited from nature and its divine gifts in all aspects of life, and was so influenced by nature that his poetry could be considered as the direct effect of and inspiration from nature. He learnt everything from nature and teaches nature in his poems. His poetry is the result of this coexistence which is closely related to nature.

Wordsworth's poetry extensively borrows from nature and is influenced by nature. He learns his sincerity, simplicity, liberty and freedom from nature and portrays it in his poetry. He has learned and believed that nature never betrays him and does not despise him (Abjadian, 2004, p. 197). From this perspective and recognition, Wordsworth sees all the signs of his creator's power and mercy in nature. In general, nature teaches him a kind of deep knowledge of the creator; he glances at the doorway and praises him with amazement.

Wordsworth speaks of and worships nature in the simplest form and in the most profound ways. He sees nature in the broadest form of life and this kind of deep knowledge gives him a deep insight. Nature and its assets are valuable and always praiseworthy to Wordsworth. In this context, Margaret Drabble (1986, pp. 89-90) believes that the foundation of the whole existence of Wordsworth is the way of seeing god in nature and nature in god. Nature teaches him kindness, grace and generosity as he was freely born in the bosom of nature; he lived freely and without hesitation and does not choose to die except in this way. He chooses the simplest and most vivid way of life influenced by nature and creates the most beautiful lyrics with the help of and inspiration from nature. If Wordsworth's poetry is that effective and deep, the reasons for it should be sought in nature.

The magnitude of Wordsworth's poetry, according to Arnold, is due to his "high ability to feel the happiness that nature gives freely to him; because of the happiness that the simple human affections give to the dearest people and things" (cited in

Abjadian, 2004, p. 175). For example, in the Ode: Intimations of Immortality, Wordsworth, at the height of imagination that presents images of nature in poetic and original ways, combines imagination with a kind of an argument or wise question for the sake of his particular intellectual training:

"The Clouds that gather round the setting sun/
Do take a sober colouring from an eye/
That hath kept watch o'er man's mortality;/
Another race hath been, and other palms are
won"(Wordsworth, 1895, p. 40).

He was deeply affected by nature and inspiration from natural elements is evident in the above lines. He places a great deal of emphasis on 'human heart'. This deep feeling on the part of Wordsworth is mystical. In the same poem other elements of nature are mentioned and are used to draw philosophical, ethical and spiritual points. Nothing in nature is atrocious from the perspective of Wordsworth. Nature is the teacher of the English poet:

"And hark! how blithe the throstle sings!/He,
too, is no mean preacher:/Come forth into the
light of things,/Let Nature be your teacher./
She has a world of ready wealth, /Our minds
and hearts to bless— /Spontaneous wisdom
breathed by health, /Truth breathed by
cheerfulness. /One impulse from a vernal
wood / May teach you more of man, /Of
moral evil and of good, /Than all the sages
can. / Sweet is the lore which Nature
brings."(Wordsworth, 1919, p. 149)

In Sohrab Sepehri's poetry too, nature is the mecca of the poet and other elements of nature are the features and qualities of this mecca. According to Mullahebrahimi, Rashid, & Sabsebli, (2013) since Sepehri is a follower of the romantic school, he borrowed most of his poetic words from nature and consistently tries to reach from nature to a point of view which is the source of light (p. 23). He prays in the plain and kneels down on the plain and praises God. Sepehri says his prayers are heard with the sound of wind. Wind, cypress, grass, the wave are all elements of nature that exist in Sepehri poetry. The dominance of natural elements in Sohrab Sepehri's poetry is quite evident. Thus, natural elements such as flowers, nightingales, trees, clouds, winds, all are found in poetry of both poets.

3.2 Unity with Nature

According to some critics, the invitation to relax in the midst of nature can be considered as the most important feature of Sohrab poetry (Mikaeli, 2010, p. 271). It is true about his poetry. He will presumably invite us to hug the trees to do away with the weariness of life.

“there is no cloud./ there is no wind./ I perch by the pond./ The fish swimming about, light, I, flower, and water./ The pure grapes of life./Mother is picking basils./Bread, basils and cheese, a cloudless sky/some wet petunias./Salvation is nearby, amidst the courtyard flowers./Such caresses light pours into the copper bowl/from up the high wall, the ladder brings Dawn down to earth.(Sepihri, Salami, & Zahedi, p. 52)

Sohrab is a nature trainer. He is full of natural elements and has found the light path. Nature in the upper row means light. This is also evident in Wordsworth's poem. Wordsworth believes that nature never betrays a friend who is nature-loving. (Roozbeh, 2012, p. 12). This alignment with the manifestations of nature is common to the poetry of Sohrab Sepehri and William Wordsworth. In William Wordsworth, “I Wandered Lonely as a Cloud” we read:

“I wandered lonely as a cloud/ That floats on high o'er vales and hills, /When all at once I saw a crowd,/A host, of golden daffodils; / Beside the lake, beneath the trees,/ Fluttering and dancing in the breeze./ Continuous as the stars that shine/ And twinkle on the milky way, /They stretched in never-ending line/ Along the margin of a bay:/Ten thousand saw I at a glance, /Tossing their heads in sprightly dance(Robinson, 2010, p. 37).

Wordsworth's poetry is full of flowers and plants just like Sepehri's. The two poets travel in nature, are full of nature, and are united with nature. They see themselves like natural elements free from the hum drum of city life. The two poets recommend that we be friends with nature.

3.3 Condemnation of Nature's Destruction

Sohrab mourns, in his poetry, the loss of communication with nature. Human being who was immeasurably friends with nature wore shoes and trampled nature.

"A bare foot was a blessing that was lost. /The shoe is the dreg of human effort in the path of denial of descent; an allegory of the tragic loss of paradise. In the shoes, there is something evil: a noise between the healthy conversation of the earth and the feet (Sepehri, 1969, p. 19).

This poem of Sepehri mourns the loss of paradise and loss of touch with nature. The shoes are the manifestations of civilization and human knowledge and knowledge that disturbed the connection of man to nature. In the shoes, there is something evil that does not allow a person to interact directly with nature. Sohrab, in his poem- "Garden of fellow travelers", also mourns the destruction of nature in opposition to civilization and industry:

“In these dark lanes I fear/ match-flares and doubts/ proliferating everywhere;/ the cement-face of this century/fills me with dread./Come, so I needn't fear cities/where cranes graze the black earth./Tell me how many ducks/ fled across the waves/ while tanks tracked over/ the dreams of children./ To what scrap of tranquility/ did the canary attach/the yellow thread of her song?/What innocent shameful cargoes/were unloaded at the quays?/What science uncovered the tuneful/crack and smell of shot?/To what thoughts did the ambiguous/taste of bread give rise/in the mouths of missionaries?(Turner, 2008, p. 19).

Cement is a symbol of progress which destroys nature. Cement is a great discovery that mankind achieved, and with this cement, he fought nature and destroyed nature. A poet like Sohrab hates cement and is afraid of its destructive effects. The poet fears that nature will be crushed under the wheels of the cranes, and that cities with gigantic buildings will spring up. In the following lines he is afraid that steel is made so important:

“In this era of steel's ascendancy/open me like a window on/the full gravity of pears”(Turner, 2008, p. 19).

According to Alizadeh and Baqinezhad (2010) the main origin of Sepehri's symbolism is the mystical and attitudinal engagement that comes from his intuitive world. In his symbolism, he has paid special attention to his feelings of and understanding of the world and has considered the use of symbol and image as a necessity in his work. This is true about Sepehri who engages his attention to the world around him through symbol. Such a poet cannot welcome steel simply because he believes intuitively that when steel become important, nature falls. The fall of the pear equals the fall of beautiful nature. The ‘era of steel's ascendancy’ points to the growth of technology, which destroys the beauty of nature. The discovery of the mine is accompanied by the destruction of nature. The growth of technology reaches its peak with the word bomb:

“Lull me to sleep beneath a branch/far from the nightly grinding of metals/and wake me only if someone comes/who can unearth daylight ores./Like jasmine dreaming behind your hands/I will rise into wakefulness./Only then should you tell me/about the spray of bombs,/about the cheeks that streamed/while I was sleeping./Tell me how many ducks/fled across the waves/while tanks tracked over/the dreams of children./To what scrap of tranquility/did the canary attach/the yellow thread of her song?/What innocent shameful



cargoes/ were unloaded at the quays?/What science uncovered the tuneful/crack and smell of shot?/To what thoughts did the ambiguous/taste of bread give rise/ in the mouths of missionaries?(Turner, p. 19)

In the poem "Tables Turned" Wordsworth mourns this destructive side of science and technology:

"Up! up! my Friend, and quit your books;/ Or surely you'll grow double: / Up! up! my Friend, and clear your looks; / Why all this toil and trouble? (Abjadian, p. 194).

The poet abandons books which are dull and listens to the music of linnet of the jungle, listens kindheartedly to its music which is fascinating and has more wisdom.

3.4 Kindness to Nature

Sohrab Sepehri speaks of kindness to the elements of nature, including birds, plants, simple dervishes, and people of the village and believes kindness to nature is the only way of salvation. In the poem "Let's not Muddy the Water", this is evident: Let's not muddy the water!/Maybe, down the river a dove is drinking water./Or, on a distant land a little bird is washing her wings.

The above lines of Sepehri exemplify birds like dove and linnet and ask the readers not to muddy water because water gives life to birds like the dove and the linnet that have the right to live and should be treated kindly. Further, Sepehri considers kindness to plants like poplar and to humans like simple dervishes, and considers their rights for living. Sepehri considers the result that if we do not muddy the water, the water will be clear and transparent and the blessing will be great and the people's purity will increase, and most importantly, the presence of God can be felt:

"We shouldn't dirty this water —/it supplies a distant pigeon,/a thrush dipping its wing/by a far thicket, a pitcher/filling in a village./We shouldn't soil it as it flows/beside the white aspen/which relieves a gaping heart./In it a *darveesh*/may have dipped his poor crust./A beautiful woman/passes by the stream: in the water the beauty/of her face is double!" (Turner, p. 20).

From the perspective of Sepehri, only the people who are living in close contact with nature are grateful to nature and appreciate nature, and nature gives them their blessings. It is interesting to note that the walls are short in nature and that people are aware of their situations. In nature, people themselves become elements of nature; they mix with nature and appreciate nature. The place of these people is full of beautiful sounds of sparrows, swallowtail, musk and other birds:

Water and light in clear folds!/In the village upstream/live kind people./May their cows pour milk,/their springs bubble!/I know without going there/that God's footsteps pass/close by their wattle huts./Moonlight clarifies their expanse of talk./Walls surely are low, low/in the other village/and its inhabitants know/the poppy's true value./There water is water-blue!/A bud opens - they know it./What a village it must be!/May the songs of evening hum/along their orchard paths!/Understanding the water/they live beside they didn't dirty it/- nor should we."(Turner, p. 21).

Understanding water as a fundamental phenomenon of nature is important for Sepehri's poetry. If there is no water, there is no life. It should be gracious with this important element. Do not waste water, do not waste water, and take care of this godly gift. The people, up the river, understand water. They haven't muddied it. We either, let's not muddy the water!(*ibid*)

Sohrab understands water and says in his poem, "Behind the Seas," "The poets are the heirs of the water and the wisdom and the light." Kindness to the elements of nature finds expression in the life and poetry of Sepehri. In the book I still Travelling we read:

I know what year the locust leaks into our city and damaged crops. I became a combatant agent against the locust in one of the villages. Honestly, I did not even plan to kill a locust. When I walked in the fields, I tried not to step on the locusts. They were hungry if they ate the product. My logic was simple and smooth. During the days, I lay in a valley under a tree and looked at flying locusts in the air.(Sepehri, 2011, p. 16)

Kindness to nature also finds expression in Wordsworth's poetry. William Wordsworth speaks of nature as if he is in love with nature in his poem "Lines Composed a few Miles above Tintern Abbey" and calls on his readers to be kind to nature and to love nature if, if chanting, nature will guide them and lead them to happiness:

Nature never did betray/The heart that loved her; 'tis her privilege, /Through all the years of this our life, to lead /From joy to joy: for she can so inform/The mind that is within us, so impress /With quietness and beauty, and so feed /With lofty thoughts, that neither evil tongues, /Rash judgments, nor the sneers of selfish men, /Nor greetings where no /indness is, nor all /The dreary intercourse of daily life, /Shall e'er prevail against us, or disturb /Our cheerful faith, that all which we behold Is full of blessings. (Wordsworth, 1919, p. 90)

William Wordsworth says that if you are kind to nature, nature will be kind in

return and will inspire you with lofty thoughts that nothing can really get the better of you. Wordsworth considers nature as a source of kindness, inspiration, revelation, hope, and generosity.

3.5 *Simplicity of Style*

The language of both poets is simple. Sometimes it takes the form of prose. Wordsworth maintains poets should make use of the language of ordinary men, especially rustics. (Hall, 1963, p. 80). In Wordsworth the language of the farmers has been chosen as the best on the grounds they are deeply in touch with nature. Wordsworth writes in his preface to *Lyrical Ballads* that "the language of a large portion of every good poem ... must necessarily, except with the reference to the meter, in no respect differ from that of good prose." (Robinson, 2010, p. 23). The poet himself associates with simple farmers and people and chooses their own language for poetry. This is also true about the Iranian poem who has a poem named "Let us be simple":

"Let us be simple./Let us be simple at the bank till or under a tree./ Our mission is not to fathom the secret of the Rose. /Our mission is perhaps/ To float in the beauty of the Rose./ Let's pitch our tents beyond wisdom /Wash our hands in the ecstasy of a leaf and sit to eat./and be born again when the sun rises at dawn /let's unleash our joys/ sprinkle over the perception of space, color, sound, window, flower, (Sepihri, Salami, and Zahedi, 2004, 46).

As it is clear from the poem, Sepehri uses a simple language and as Khazaei maintains, comparing two poems of the two poets, e.g Tintern Abbey and Sedaaye paye Aab(the sound of water's footfalls), the poem of Wordsworth and that of Sepehri have a lot of similarities in terms of words and syntax, these two poems in the poetic traditions of the two languages are considered conscious and forerunning efforts to make the language simple, in the poem of Sepehri, words are generally one or two syllables and have been chosen from simple and everyday language (Khazaei, p. 64).

3.6 *Pantheism and Mysticism*

There are a plethora of critics who believe the essence of the poetry of Sohrab Sepehri is mystic. Naturalism in Sepehri poetry is based on mystical discourse (Shamian Sarookalai, & Alizadeh, 2014, p. 79). Since this poet is a pantheistic poet as it will be discussed in what follows. He is against sophistication and complexity and preaches simplicity and his poetry as some critics have noted, is "a translucent

simplicity of vision and execution from beginning to end, from the surface to its most subterranean depths"(Farzan, 1973, p. 86). The images of nature are there for the sake of a cause which is mysticism. In other words, he makes use of language to inculcate a personal, mystical point, which is pantheism. In the poem 'the Sound of Water's footsteps, Sepehri says:

I am a Moslem./My mecca is a rose. /My mosque is a spring, my prayer stone the light./Fields make my prayer rug./I make ablution with the heartbeat of the windows./Moonlight flows through my prayers, the spectrum too. /Rocks show through my prayers:/Every particle of my prayers is crystalline./I say my prayers/When I hear the wind call out the faithful from the top of the minaret which is the cypress tree. (Sepehri & Emami, 1982, p. 98)

His mysticism, as critics believe is not Islamic, rather it is affected by "Buddhist mysticism and the mysticism of Far East like China and Japan" (Shafieikadkani, 1980, p.79). The religious images do not belong to Islam but to nature. This suggests that he is one with nature and everything is god for him as the word pantheism means all is god. The rose teaches him more of life and he sees unity with nature. Sepehri continues and in the following lines of the poem rejects conventions of marriage and says: "My lineage goes back perhaps/To some plant in India, to some pot excavated from Sialk./ My lineage goes back perhaps to some prostitute in Bokhara."(Sepehri & Emami, 1982, p. 98). What is interesting is the fact that he believes his origin is in nature and presumably from a plant in India, though he comes from Kashan. Some critics consider this line of lineage to a plant as an indication of Sepehri belief in the idea of reincarnation (Zomorodi, 2005, p. 136). This brings to mind Wordsworth's lines:

"Our birth is but a sleep and a forgetting:/ The soul that rises with us, our life's star, /Hath had elsewhere its setting, /And Cometh from afar"(Wordsworth, 1895, p.23).

Sepehri's idea of considering every natural element as god is in sharp contrast to Islamic monotheism. This, thus, is in keeping with his mysticism which is inclusive rather than exclusive and is linked to a kind of plurality:

I wonder/ why a horse is a noble animal, and a dove is lovely/And why no one pets a vulture/ I wonder why a clover is inferior to a red tulip?/ we need to rinse our eyes, and view things differently./we should wash our words/to be both wind and rain (Sepihri, Salami, & Zahedi, 2004, p. 40).



In Wordsworth, the same is evident. Wordsworth, according to Roozbeh (2012), sees behind nature metaphysical, personal and spiritual points (Roozbeh, 2012, p.125). Wordsworth in Tintern Abbey maintains 'a motion and a spirit drive all thinking things, all objects of all thought, and rolls through all things' (Wordsworth, 1919, pp. 102-104). According to Durrant (1979) 'most directly expresses the sense of a unifying spirit within all things' (Durrant, 1979, p. 6). Thus, he sees god in all the elements of nature and is inspired by them. This sense of unity with nature makes him bring all natural elements on the scene: birds, animals, plants, flora and fauna, mothers, farmers and criminals. In his poem, 'Intimations of Immortality', he declares: "To me the meanest flower that blows can give/ Thoughts that do often lie too deep for tears"(Gill, 2003, p. 227).

3.7 Animosity with Science and Technology

In both poets, there is animosity towards science and technology. In tables turned, Wordsworth launches into tirade against science and technology, and thus reading knowledge which comes from books is not an endless strife: "Books! 'tis a dull and endless strife/.Our meddling intellect/Mis-shapes the beauteous forms of things:— /We murder to dissect. /Enough of Science and of Art; /Close up those barren leaves; /Come forth, and bring with you a heart / That watches and receives (Wordsworth, 1919, p. 54). In these lines, Wordsworth sets heart against head, emotion against intellect. Science can be destructive and detrimental to nature as scientists kill trees and flowers to establish laboratories, factories, and other technological organizations. The Poetry of William Wordsworth shows that he was aware of the influence of science and that his knowledge was influenced by his love for nature, so that there is no trace and impact of sciences of the time on his poetry and even he tried to fight science which he considered destructive to the natural beauty. The same parallel is found in Sohrab Sepehri's poetry. The part of Wordsworth's poem which says 'The books should be closed' brings to mind the poems of Sepehri's poetry: "let's not read a wind-free book / and the book in which the skin of dew is not wet" / and the book in which the cells are dimension-free"(Sipihri, Salami, & Turner, 2004, p. 42). He is against scientific progress. This animosity is represented in two key words 'cement and steel'. In the poem which was discussed above Sepehri is against cement since it is

the backbone of building and establishing factories, laboratories and technological organizations. He is against steel on the grounds that it is the backbone of creating bombs to destroy birds, plants, rivers, and people.

4. Sum Up

Both Wordsworth and Sepehri are not interested in the manners of those who live in the city. They want poetry to cope with the vital passions of the heart. From their poetry it is evident that they suggest that human being in nature is better than human being in the city. In the poems of Wordsworth and Sepehri linnet and poplar teach a lot about humanity. In these two poets, nature is present and the dominance of the elements of nature in the poems of the two poets is obvious. The resemblance and description of the two poets' poems about nature is amazing, and Sohrab seems to have read and understood the poems of Wordsworth. Both poets have spoken of love of nature and its preservation. Sohrab's epistemology and aesthetics is very similar to Wordsworth's. Both speak of and depict the elements that have never existed in the realm of literature and bring them to the scene and glorify them. To this end, they go to nature and valorize its real elements: simple farmers, villagers, dervishes, and rustic people. Their outlook is a mystical one, and is reflected in their poems. Sohrab, along with Wordsworth, believes that man is more and more intimate with God when in full touch with nature, and in the meantime, those who live in nature will be described in their poems rather than those who have not touched nature. For this purpose, Wordsworth and Sepehri have chosen to be guided by nature, to be united with it, and to be kind with it and to hate its enemies: science and technology. Considering the fact that Wordsworth and Sepehri at the level of thought and content have benefitted from the same themes such as grief, death and life, nature, love, childhood, loneliness and the like; each of them has paid uniquely to these common themes with their own views and minds, and there are fundamental and structural differences in each of these themes and themes.

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