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**The place of Zen Buddhism philosophy in Sohrab  
Sepehri's poems**

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**Abstract**

The present study aims to investigate the effect of Zen Buddhism philosophy and language's ideology in the forests and trees in the Sohrab Sepehri's. In some of poems, Sepehri has used the basic concepts of Zen Buddhism, including purity and the core of the relationship between vision and nature. The purpose of this paper is to study of the intellectual context and process of Zen Buddhism philosophy on the Sepehri's poems. In the search for this problem, the key concepts and categories of Zen Buddhist philosophy are first outlined and then analyzed in order to represent this attitude in the depiction of trees and forests as manifestations of nature in the selected poems of Sepehri. The present study was conducted using descriptive-analytic method. The current research showed that Sepehri used the forest and trees as symbolic myths in expressing Zen Buddhism's mystical thoughts in his poems. The forest and tree used as a symbol to describe the main components of Zen Buddhism, such as knowledge, escape from dichotomy and subconsciousness, in the "The Sound of The Water feet " and the «The Green Volume». The present study showed the tree's position in Sepehri's poems has a high correlation with Zen Buddhism. The findings of the present study indicate the direct effect of Zen Buddhism's attitude on the Sepehri's poems particular emphasis on nature and tree.

**Keywords:** Forest, Tree, imagery, Sepehri, Zen Buddhism

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## Introduction

Sohrab Sepehri was a popular Iranian poet and painter born in 1928 in Kashan. He is one of the most famous and important contemporary Iranian poets whose poems and works have been translated into various languages such as Italian, English, French, and Spanish. For this reason, it has become more famous in the world. On the one hand, Sepehri's teachings on Islamic philosophy and wisdom, and Eastern philosophy and Buddhist Zen, led him to achieve a new way. "Green Volume" is an evolved method of this Sohrab poetic style. The role of Islamic and Iranian mysticism and wisdom has been prominent in the role of Ibn Arabi's thoughts in the thoughts of this poet, but this effect is not very clear in his poems. Anyway, Sepehri is one of the famous poets who has written poems with deep mystical and Buddhist Zen themes, which we will mention in the following.

The main questions of the present article are:

- What relation can be established between Sohrab Sepehri's special view of nature in his poems, his intellectual background and tendency towards Zen Buddhist philosophy?
- How are the effects of Zen Buddhist attitude on the representation and depiction of natural phenomena in Sepehri's poems?

To answer these questions, it is necessary to examine the intellectual background and how the Zen philosophy of Buddhism is influenced and represented in Sepehri's poems, focusing more on the poems of the eight-book.

Zen poetry is the expression of an enlightened mind, and it is a handful of simple words that disappear in a moment of insight. Sepehri has paid special attention to the existence of themes such as Eastern mysticism and naturalism in his poems. We can find signs of Zen in Sepehri's poems, but Sepehri was deeply acquainted with Zen principals. "Sepehri has opened the windows of his mind on familiar and foreign thoughts to mix those thoughts with his spiritual soul by making an unconscious choice" (Kiani Fakher, 2017: 1). In the first part of this article, an introduction about Sepehri's naturalism, then in the next part, the intellectual background and then analyzed the effects of the Zen philosophy of Buddhism on Sepehri's poems.

Naturalism is one of the attractive manifestations of Sepehri's poems and this attention to the natural manifestations has made his poems beautiful. Sepehri has abundantly mentioned nature and its manifestations such as flowers, sea, trees, mountains, and forests in his poems. Sepehri's naturalism can be seen in his first collection of poems, *The Death of Color* (1951). Sepehri's motives for naturalism can be summarized as follows:

1. Following the romantic school, in which nature is praised, is one of the prominent features of this school. "Also, Sepehri most of the words of his poems are taken from nature as the source and manifestation of light and illumination," (Ibid: 2).
2. Following the mysticism of the Far East; Sepehri is one poet who was very interested in the mysticism of the Far East. Nature has a high status in the Buddhist and Zen Buddhist schools, and this school is based on naturalism. "Most of Sohrab's poems are taken from the symbolic myths of Zen Buddhism, such as Philosophy of Illumination, and ..." (Ibid: 2).
3. Sepehri's childhood and living environment, which was full of trees, flowers, and plants in the big garden. Living in this environment caused Sepehri interested to

the nature and passion for nature and its elements and its manifestation was manifested in his poems.

4. The emergence of mystical and Sufi thought in the layers of Sepehri's poetry can be considered as another cause of his naturalism. Mystics pay special attention to nature and consider all creatures as manifestations of it; Sohrab's thoughts are also full of Sufi thought, and like them, he rushed to nature to enter the kingdom. "Because mystics have not considered nature separate from the kingdom and Sepehri has removed more influence from Eastern mysticism among the manifestations of mysticism" (Abdi and Ahmadi Azandariani, 2012: 105).

5. The influence of painting schools is another motivation of Sohrab for naturalism. Since Sepehri was a skilled painter besides poetry; therefore, it has also been influenced by painting schools. "The school of naturalism is one of the most important schools of painting, which, while following the style of nature, has described beauties" (Fakher Kiani, 2017: 2).

Sepehri used its elements in his poems with a close look at nature. Characterization of the components of nature is one of the prominent features of his poems that showed aspects of manifestation of Sepehri's naturalism. Sepehri in nature considers all creatures and plants equally beautiful, and in his mind vultures and clover flowers are as beautiful as horses and red tulips.

***"I do not know why they say a horse is a noble animal  
Pigeons are beautiful  
And why no one in the cage is a vulture  
How much fewer does a clover flower have than a red tulip"***

(The sound of water feet: 290)

According to the Zen Buddhist view, to better and truly understand objects and words, controversial topics should be avoided. In fact, in Zen Buddhist thought, has been ignored the use of Zen Buddhist discourses (Sutra) or "controversy over controversial topics" (Suzuki, 1999: 47). Zen is the truth should be understood directly and without intermediaries and not based on concepts. One of the most basic principles of Zen is direct mediation and a direct understanding of the truth. On this basis, it does not matter what the truth is sought for: God, the soul ..." (Shamisa, 1997: 50).

The reason for Zen to avoid using intermediaries in understanding the facts may be a third party or any intermediary in understanding the truth that should be experienced in science; it can turn the nature of experience into darkness and ambiguity. Intermediaries should be able to easily understand the facts. Zen, therefore, avoids using intermediaries in search of facts. In fact, Zen believes that the existence of intermediaries leads man astray in understanding the truth. Also, Zen Buddhism teaches a person to pursue life. Over the years, Taoism has preoccupied many people. There are hundreds of variations on Daoist practice. Some of these practices are philosophical and some are religious. "In Chinese philosophy and Taoism, mysticism has been praised and knowledge has been severely challenged and rebuked" (Khaefi and Moghimi, 2013: 38).

According to Taoism, knowledge, and reason lead to misery. In fact, the mediation of thought and knowledge in nature prevents the enjoyment of nature and

objects. Some believe that scattered thoughts and thoughts prevent the enjoyment of life moments. In fact, thoughts prevent us from seeing and understanding beauties, nature, and objects as they are, and thought are considered as an obstacle in the immediate view. "The basis of human creation is based on thinking and calculating, but when he can do great things without calculating and thinking" (Herigel, 1998: 160). It is to create an intellectual vacuum" (Mulasal, 1985: 21). Cameron also believes that the revelation of the innate artist of all human beings is by freeing the mind from thoughts (Cameron, 2003: 114).

Forests and trees are significant in many myths and religions of the world and have been given a deep and sacred meaning for many years. Poems and religions have sacred and symbolic myths. They are recognized as powerful symbols of growth, death, and rebirth, so humans witness the growth and death of trees and the revitalization of their foliage. Evergreen trees, which remain mostly green during these periods, are sometimes a symbol of eternity, immortality, or fertility. Plants are among the symbolic themes that are brought in various forms such as flowers, gardens, and trees in works of art and literature. The tree is one of the most important natural elements that poets and writers are forced to use in their works. Sacred or symbolic trees include the founders of India and the sacred fig tree in Hinduism, Zen Buddhism, the tree of the knowledge of good and evil, of Judaism and Christianity.

### **Zen and its principles**

The Japanese word for Zen is the Chinese word for Chan, and the Chinese word Chan is the Sanskrit word for dhyana. But the historical roots of Zen go back to early Indian Buddhism, where the deep state of meditation was called Samadhi or "concentration" (Leaman 1999: 201). The reason meditation was chosen for the Zen is the Buddha attained enlightenment or nirvana through the practice of meditation and meditation. The most well-known form of Zen practice is sitting meditation. This condition is called *zazen*. *Zazen* is the center of Zen Buddhism. The purpose of Zen is just to sit, and in this sitting position, all thoughts, fantasies, feelings, etc. are suspended without the mind being involved with anything (Asghari 2017: 33).

Zen is always prejudiced against modern philosophers and linguists in the Western world as Chinese Buddhism because they are incapable of thinking about Zen and the ideology of the Zen Buddhist language. To trace the roots of this failure, one must consider at least one aspect of Zen's paradoxical realities. "The inner aspect of Zen claims that there is no logical or intellectual philosophy for obtaining the ultimate known truth unless it uses Zen Buddhism" (Laser, 2006: 9). Zen Buddhists believe that human language and thought create illusions and cannot lead to the enlightenment of the goal of Zen (Park 2002: 220; Wang 2003: 56). In Zen Buddhist poetry exit the concept of nature, the form and purpose of language, and communicative behavior as proof of collective order.

"Zen language ideology two contradictory situations in using language. On the one hand, there is distrust and denial of language and a desire for silence. The irrational and poetic use of language" (Park, 2002: 11). Zen Buddhist language ideologies are influenced by Buddhist practices and principles. The origins of the teachings of SiddharthaGama Buddhism date back to 560 years BC. His followers, Zen Buddhists, encourage people to "examine your inner nature, which is pure and eternal; When you

discover this nature within yourself, you become enlightened and therefore become a Buddha" (Huineng, 2007: 339). In fact, in Zen Buddhist principles, this Enlightenment includes "seeing one's essential nature" and "seeing the basic nature of the universe and everything" (Scott and Doubleday 1992: 2). The teachings of Zen are mentioned for their concise and concise nature. This is because enlightenment cannot be achieved by studying the complex Bible, enlightenment is through inner action.

Zen quotations are inherently contradictory because the purpose of Zen cannot be stated in words. "It often seems that the great Zen experts speak in terms of an enigmatic or paradoxical anecdote because they tried to make their followers interested in naturalism" (Shih and Wang, 2009; 98).

Zen is an inner experience in which we are freed from religious, philosophical, and worldly contradictions. Let us quote from Suzuki to better understand the nature of open Zen. He writes:

Zen expects us to experience in ourselves that such objects, being and not being, are beyond the comprehension of rational painting or dialectical drawing and that no number of words can describe it, be successful in arguing about how and why life and the world (Moore 2002: 250).

Zen is a unique and special experience in which one relates both to oneself and to reality in one's own experience, without being captivated by philosophical dualities, captivated by religious prayers and worship, and captivated by the mystical unity of existence. Be. Therefore Suzuki says that "the Zen experience is an experience that is unique in the whole history of human culture" (Ibid: 248).

Sepehri follows the Zen religion of Buddhism in the hidden layers of his poetry and Zen is trying to lead his followers towards naturalism; therefore, Sepehri's naturalism originated from his Zen Buddhist ideas. According to Zen religion, thinking too much about an event or object leads one to neglect to understand the main concepts about it. "According to Zen Buddhism, if a person stops thinking and talking about something, then he will do whatever he knows" (Cameron, 2003: 115). Famous Zen poets include Bodhidharma, Dogen, Ryoken, and Hanshan.

Zen is meditation. This meditation has different layers: the first layer is understanding the environment and being a witness to the environment. The second layer is facing the mind. The meaning of this layer is not to fight with thoughts and ideas, not to run away from existing thoughts and realities, not to choose beautiful or ugly names for thoughts and not to deny thoughts due to feelings of shame or guilt and our thoughts. The third is the body, which must be monitored on all parts of the body and their relaxation. Breathing is the fourth layer of Zen Buddhism (Yong, 2013: 29, 30). The Enlightenment view in Zen is poetically important. The Enlightenment is an existential development that transports people from habit or mobility, and the conventional mind is on the new horizon of consciousness. This achievement takes place in the whole consciousness, not just in cognitive thinking. Therefore, it cannot be fully described in superficial abstraction with a conceptual paradigm. The poet's language is a significant alternative to this leap and reveals the spiritual meaning and practical wisdom of the Enlightenment. "Enlightenment, as the basis of experience in the mind's flow, can be expressed more directly and conveyed in poetry" (Hori, 2000: 129).

Zen is the language of enlightenment. Enlightenment means liberation, and to be liberated means to move away from all obstacles to enlightenment. Perhaps liberation

can be considered the same as freedom; today, our freedom includes all kinds of freedom, political, economic, and so on. But these freedoms are not real. The freedoms or freedoms we are talking about are not far off the mark. "True freedom is the same as wisdom and spiritual insight into the universe" (Suzuki, 1962: 101). In fact, "this true freedom results from the Enlightenment" (Suzuki, 1973: 134). Zen includes these two indirect dimensions: freedom and enlightenment; these dimensions in Zen go beyond what has been said and reveal the new world. "Liberation originates from the pure mind, which may be full of ordinary thoughts, while enlightenment is the formation of a new consciousness, against which the emergence of a new horizon is revealed against its background" (Suzuki, 1973: 136).

The Enlightenment is a turning point in the individual's life who frees the mind from the forms made and opens it to new forms with the new consciousness. "The nature of Zen Buddhism involves gaining a new perspective on life and things that mean that if we want to be deeply involved in Zen life, we must control all of our usual rational habits that govern daily life. »(Suzuki, 1962: 98).

The principle of "neither me" nor "not myself"

In Zen teachings, the principle of "non-ego" is often the manifestation of all mystical manifestations. This principle means that identity or absolute existence has no meaning for anything. This lesson from Zen Buddhism also rejects the principle of identity. The principle of identity is based on; The principle of "one" must be "one" and "two" must be "two" and "one" cannot be "two", while Zen violates this and says that "one" can be "two". "In fact, the general concept of 'not-me' means that an object or thing is not fixed and the same at the moment. Therefore, it can change continuously, relying on this transformation and instability, so it does not have an absolute identity" (Khaefi and Moghimi, 2013: 36). It can also be said that "dauntlessness includes not only physical manifestations but also psychological phenomena" (Han, 1997: 37). It is also mentioned in the Zen religion that "the self is free from the identity of the human being, which has no manifestation in the real world" (Shaygan, 2004: 129). As Sepehri also refers to this in his poems: I did / where is the border of jumping/seeing? Where is the peak of "nine" doors and? Wanda came and closed her mouth" (Sepehri, 2002: 250).

From the point of view of Zen religion, one should be free from self, name, and possession; when a person becomes self-conscious, his actions are subconsciously correct and always within the framework of principles, and all his actions and behavior are correct and appropriate. According to this, it can be said that "the goal of Zen is to reach the unconscious" (Shaygan, 2004: 129).

### **The principle of unconsciousness**

As mentioned, unconscious is one of the most important goals of Zen Buddhism. Because if the goal is achieved, the true meaning of the truth can be achieved. Sepehri also mentions in some of his poems that while being self-aware, he adapts to nature and its components and lives continuously in the present. "In fact, a person who has reached the subconscious does not strive to achieve his goals and uses all his efforts in the present" (Farvardin, 1972: 42).

The principle of emptiness

In Zen, in general, emptiness can be achieved from the unconscious. In Zen Buddhism, Shunyata or the idea of emptiness arises from the unconscious. According to Suzuki, "in Buddhist preparation, there is no time and no place, no existence, and that is what makes all these things possible; Zen preparation is full of unlimited or infinite possibilities; It is a void of endless concepts" (Suzuki 2006: 43). To use the word "empty" at the same time means to deny it. But you cannot be silent. The bottom line is how to convey silence without leaving office. This is because Zen refrains from resorting to linguistics as much as possible and tries to take us deep into the surface of speech; It is as if he wants to bring out what lies beneath those words (Suzuki 2006: 44). In other words, emptiness is the light that contains all colors, while it has no color itself" (Khaefi and Moghimi, 2013: 39). When a person is empty inside, the follower is in fact the main goal of meditation (Naderi, 1997: 90). Sepehri also directly mentions this principle in his writings:

***"The blue room was empty, like a Taoist psyche, you could relax in it".***

(Sepehri, 2002: 22).

### **Naturalism in Sepehri**

Naturalism is one of the important teachings and principles of the Zen school of Buddhism (Klavins, 2019: 10). As mentioned before, Sepehri is an extroverted and naturalistic poet. Since Sepehri was influenced by the Zen ideas of Buddhism, so the fusion with nature is also manifested in his poems. The elements of nature are Sepehri's means for understanding and showing his philosophical and mystical ideas, including his Zen Buddhist ideas. Naturalism is clear in the poems of most poets with a realistic and extroverted outlook, including Sepehri. Nature and natural elements that Sepehri has used in creating his works include the following (Kianifakher, 2017: 5-2): Elements that are directly derived from nature, such as plants, mountains, sea, solids and animals, and...

**A lot of pines  
Many black crows  
The sky is blue  
Crimp, watch, abstraction  
The garden alley is overgrown with no gutters adorned with  
sparrows  
Explicit sunshine  
Pleasant soil. "**  
(Sepehri, eight books, fish, we look: 531)

1. Those are not elements but are directly related to nature, such as seasons and colors. Sepehri in his book "Green Volume" refers to winter and snow:

**"It remains to melt the snow of the earth  
All that is left to close is all these loti upside-down umbrellas  
The tree is unfinished**

**Under the snow is the desire to swim paper in the wind"**

(Sepehri, eight books, green volume: 444)

2. The four elements of nature include water, wind, fire, and soil.

**"I will tie ... the shadows with water, the branches with the wind"**

(Sepehri, eight books, green volume: 399)

**"When I recite my prayer / when the call to prayer is blown, the head of the cypress has said"**

(Sepehri, eight books, the footsteps of water: 319)

3. Celestial objects and phenomena

**"The moon is flowing in prayer  
The whole spectrum is flowing  
The stone is visible from behind my prayer"**

(Ibid: 319)

**"I will tie the eyes with the sun, the hearts with love, the shadows with water, and the branches with the wind."**

(Ibid: 399)

Sepehri connection with nature distinguishes his from other poets. Talking about life and elements of nature in Sepehri's poems are among the components that have doubled the beauty and pleasantness of his poems. Sepehri has a special focus on nature, and in his poems, he has combined his soul and body with nature. As in the poem "Lilies flower" expresses its union with nature as follows:

**"The lotus was complicated all my life  
In his veins, I was the one who ran  
His being was rooted in me  
It was all me"**

(Sepehri, eight books, Life of Dreams: 139-138)

In Zen Buddhism, man and nature are one of the important principles that give meaning to the relationship between man and nature, and in Zen teachings, to understand existence and creation, it must be combined with nature; because nature is one of the main manifestations of creation (Klavins, 2019: 13). Sepehri also integrates himself with nature in most of his poems and has a close relationship with nature. In fact, Sepehri is immersed in nature and its elements in the hidden layers of his poetry, as if he could not use them in creating his works:

**"I am close to the beginning of the earth  
I catch the pulse of the flowers"**

**"I am familiar with the more destiny of water, the green habit of the tree."**

(Sepehri, eight books, the sound of the Water feet: 344)

**"I'm happy with the apple  
And to smell a chamomile plant"**

(Ibid: 350)

In Zen's view, the image of the world is in fact a world in which man is intertwined with nature, and "when this connection is broken, there will be no more beauty in the world" (Heine, 2019: 384). Sepehri has also mentioned this disconnect in his poems:

**"The city was found  
Geometric growth of cement, iron, stone.  
The homeless roof auctioned hundreds of florist buses.  
Between two jasmine trees, a Thai poet was sitting.  
A boy hits a stone on the wall of a primary school.  
"As a child, he spat apricot kernels on his father's colorless  
rug."**

(Sepehri, eight books, The sound of the Water feet: 325)

Investigating the correspondences between the forest and the tree of Sepehri poems with the principles of Zen.

Principles have always been the inspiration for various literary genres, mythological ideas and themes are important topics in literary works because there are always different literary papers between literature and mythology. There are many myths in emotional works, the myth of the sacred wood is one of them, and this myth is from ancient India and also from the German people. "In expressing love and care for wooden areas, the poet uses some deceptive words such as small forests, dear forest, and movements such as beloved forests, my precious forest. Mutual feelings of love or conversations between the forest and the poet are expressed in the poems" (Valeriu, 2013: 4458). The forest has always been considered eternal magic for Romanians, who have vague powers that recognize our destiny, witness the mythical power of our people, and are part of its historical evolution (Valeriu, 2013: 4460).

Existing documents from different religions show that "the tree has played a significant role in ancient religious and mystical insights, and we find abundant in the history of any religion, including Buddhism and Zen Buddhism, sacred trees, myths and cults" (Eliade, 1993). : 22). The concepts of the ritual tree, cosmic tree, and other plants have been used in religious life with various forms and symbols. Trees and forests in the oldest religious strata of the religions of India, Scandinavia, Mesopotamia, and the Aegean have been symbols of the symbol of endless life and fertility. Even among the Altaic tribes, the tree is considered the base of the universe. The sacred tree in ancient times was a symbol of cosmological power and led to enlightenment. In Zen Buddhism, the mysterious connection between man and the tree has been mentioned many times, and this connection can be seen in Sepehri's poems (Ibid: 43-35).

Forests and trees are one of the most important cultural symbols of humanity. As a result, they are highly respected in most civilizations. The cultural allocation of

trees is one of the most positive meanings of the exquisite and their mother. Trees are the heroes of religious ceremonies and ceremonies in those moments when human life needs special and unique conditions. The first symbolic tree in Mediterranean religions is the tree of life, first found in the ancient poem of the hero Gilgamesh. This poem was written over fifty thousand years ago. Later, the Babylonians made great traditions about Gilgamesh with some of these ethnic Somali tales. Trees have been sanctified in various areas, especially among the Celts. The mystery of the multifaceted forest, which, like the powerful manifestations of life, is both anxious and calming, both heart-warming and poets' cohesive thoughts (Valeriu, 2013: 4454-4459). "The forest is a symbol of self-awareness because of its darkness and deep roots. According to Jung, the fear of the forest is caused by the fear of being exposed to the unconscious" (Valeriu, 2013: 4459).

Sepehri paid close attention to trees in his poems in the 1940s, and besides his poems, he also used trees in his paintings. The peak of the use of trees in his poems in the collection of poems "The sound of the Water feet" and "Green Volume" is more obvious than his other collections of poems. In these collections, he depicts various effects of the tree. The present study shows that Sepehri in using forests and trees in his poems seeks to use them as a symbol in search of beauty and honesty. Sepehri uses a tree in his poem to look for a place where peace is a shadow. Sepehri also considers the surrounding community like a forest where there is no news of oppression. In fact, it can be said that he has used the forest and trees as a symbolic myth of peace and the rule of good instead of evil and oppression in his poems:

**"In my forest, there is no name or symbol of savagery. / In the sun's shadow of your homeland, you hear the story of" good "and" evil ". / I hear the blossoms / and my stream passes through time"**

Here, Sepehri considers himself as a clean forest in which there are purity and purity. He also points out that despite the existence of good and bad, his thoughts are beyond what he is.

In another part of his writings, Sepehri uses the forest and combines it with the principles of Zen. Sepehri transforms himself into a dense forest that wants to burn this forest with the fire of prayers (unconsciousness) and reach monotony and emptiness by escaping from duality. Avoiding duplicity in looking at the environment is one teaching of Zen, which Sepehri has considered well in this part of his poem.

"We are a dense forest of transformation. Eight books, East of Sorrow: 302).

Poets and writers have used plants in various forms such as flowers, gardens, and trees in their works. The tree is one of the most important forms that can be seen immediately in works of art and literature. The tree did not have a simple meaning, but sometimes it finds mythical and symbolic meanings in these works. The tree has the symbolism of masculinity and femininity because of its affiliations and has the symbols of water and fire with it. Sepehri has used the tree in his poems as a symbolic symbol of stability, growth, and fertility. It can also be said that the tree includes the concept of impermanence and eternal life. In addition, Sepehri shows life in the forest in his poems and says that the forest also breathes:

**"The lips tremble. The night falls. The forest is breathing.  
 What do you care about, travel with me in the night of your  
 arms?  
 I squeeze your fingers at night, and the wind fills the distant  
 anemone.  
 Look at the roof of the forest: the stars run in the wetness of  
 your eyes.  
 Tearless, your eyes are unfinished, and the humidity of the  
 forest is incomplete.  
 You open your hands, you untie the knot of darkness. "**  
 (Sepehri, eight books, Debris of the Sun: 217-216).

One dimension of Zen is enlightenment and thought. Sepehri used the dimension of enlightenment in the poem *The Sound of Water Feet*. The tree can also be a symbol of wisdom. Ancient poets looked at tall trees and thought about their predecessors. Zen Buddhism believes that under the tree of wisdom comes consciousness. This wisdom and enlightenment can be seen in parts of Sepehri's poetry in the collection of poems *The sound of the Water feet*. Here he uses the forest and the garden as a symbol of wisdom, peace, and prosperity, and incorporates the enlightenment of Zen Buddhism into his poetry.

**"Our garden was on the side of the shadow of wisdom.  
 Our garden is a place of knots and plants.  
 Our garden was the point of contact between the gaze, the  
 cage, and the mirror.  
 Our garden was, perhaps, an arc of the green circle of bliss.  
 "I was looking for the whole fruit of God that day in my  
 sleep."  
 (Sepehri, eight books, *The sound of the Water feet*: 318).**

The tree has many uses as a mythological symbol. One teaching of Zen is to achieve emptiness. Because emptiness leads one to free oneself from ambition, oppression and to love the beings of the immortal universe. Zen also believes that emptiness inside a person is filled with love and purity. For example, Sepehri in the following poem uses trees (spruce, willow, etc.) as a symbol of emptiness. He cites spruce and willow trees as a myth of non-oppression, ambition and kindness.

**"I did not see two spruces as enemies.  
 I did not see Bidi sell his shadow to the ground.  
 Gives free, elm its branch to the crow.  
 "Wherever there is a leaf, my passion blossoms."  
 (Sepehri, eight books, *The sound of the Water feet*: 322).**

The tree is described as a myth in Hindu and Buddhist religions. We can refer to the tree. The Buddha tree was in fact the great and ancient tree of the year, or the fig tree of the temples, beneath which the Buddha attained enlightenment through enlightenment or meditation (Zen). As Sepehri points out, he sees God at the foot of

a tall pine tree. Since the Buddha reached the nasal method under the tree of existence, so it can be said that in Zen Buddhist thought, the tree is the source of enlightenment and awakening.

**"There was a familiar tablecloth in the garden.  
Something in the middle of the table, like enlightened  
perception:  
A bunch of grapes  
Wear slander on everyone.  
The silent silence confused me.  
I saw that there is a tree.  
When there is a tree  
Obviously it should have been, it should have been  
And followed the rejection of the narration to the white text."  
(Sepehri, Eight Books, Mahich Ma Negah: 494).**

In connection with the place of the tree in Zen Buddhism, we can mention the principle of reincarnation. The principle of reincarnation has a special place in Hindu-Buddhist religions. According to Hindus and Buddhists, reincarnation means the birth and rebirth of the soul or spirit. Reincarnation shows that the fruit of all good or bad deeds of human beings will return to them when the result will determine the conditions of their birth and rebirth. In Indian religions, the principle of reincarnation is known as *karmaniz*. According to Hindus and Buddhists, the tree was once a human being and has the roots of a human being who has been revived. In Zen Buddhism, the tree is referred to as a sacred place that is part of the small and large world. The tree in Zen is considered a sacred place that is the center of the universe and symbolizes the universe with the symbol of the saint. According to the narrations, Plato considers man as a celestial plant that spreads like an upside-down tree with its roots at the highest point of the throne and its branches on the earth.

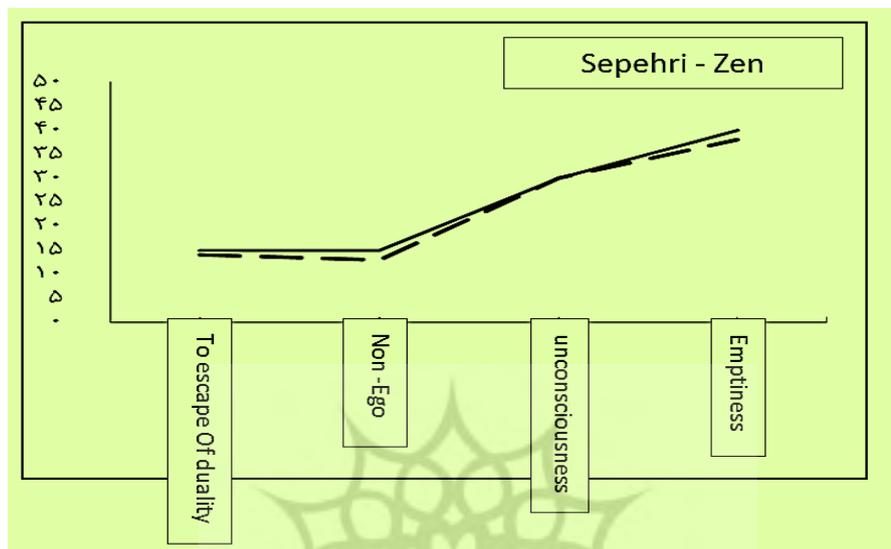
Tree painting is one of the oldest symbols in Indo-Buddhist religions. "The tree is one of the oldest manifestations in Buddhist religions and has been used in three forms: cosmic tree, being tree and tree of life" (Hosseinabadi, 2014: 29). In Zen, trees, groves, and forests were sacred and mystical. "The roots and branches of the trees evoked a connection between heaven and the world and were considered a place of ascension. The longevity of trees shows continuity and wisdom, and the seasonal behavior of deciduous trees creates a system of distant symbols that was an allegory of life, death, and rebirth" (Christie, 2017: 63). For example, in order to express this mystical idea, Sepehri considers the pine tree as a sacred place where the presence of God is felt.

"And the God who is near tonight, the smells, the foot of that tall pine on the awareness of water, on the law of plants" (Sepehri, eight books, The sound of the Water feet: 312).

The results of the present study showed the obvious and direct effect of the philosophical attitude of Zen Buddhism on Sepehri's special view and emphasis on nature and its manifestations, including the tree. Figure 1 shows the conformity of the tree in Sepehri's poems with Zen Buddhism. In the present study, the results showed that in the two components of escapism from unconsciousness and avoidance of

duality in Sepehri's poems is coincident by Zen Buddhism (Fig1). While in the components of none-ego and emptiness, it has a close correspondence with Zen.

Figure 1- Examining adaptation of the tree in Sepehri's poems with Zen Buddhism (Author)



Also, to answer the research questions, the results of the present study showed that in most of the selected poems, the clear and direct effect of Zen attitude and Sepehri naturalism style can be seen in the poetic representation of the control tree.

## Conclusion

Sepehri implemented a new plan for his poems because his poems have a specific pattern and intellectual framework. So Sepehri has a special naturalistic look and style in creating his poems. Sepehri, under the influence of the principle of unification of man with nature in Zen religion, integrates man with nature in his poems. Sepehri, with a clear mind, sees only the moment that exists now. The concepts of Zen Buddhism represent a new element in Sepehri's poetic descriptions of nature. How does the simplicity of Sepehri's poetry require the deep influence of representation and the tree? Zen Buddhism is about his sensitivity and thought. In short, Sepehri mixes his intellectual background in terms of thought and thinking with Zen Buddhist thought and their traditional literature. Words are incapable of understanding the inner part of human nature; because this section comes before language, meaning, tradition, and culture. Sepehri also uses forests and trees as symbolic and sacred myths in his poems to express the mystical thoughts of Zen Buddhism. Sepehri in his poems such as "The Sound of Water Feet" and "the Green Volume" have used the forest and the tree as a symbol to describe the main components of Zen Buddhism such as knowledge, escape from duality, emptiness, and unconsciousness. It can be said that like most of Sepehri's works, the representation and presence of trees and other

manifestations of nature in Sepehri's poems are derived from Far Eastern culture and Zen Buddhism

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