

The Difference Between Natural Poetry and Poetry About Nature: A Reading of the Green Poetry Manifesto

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ABSTRACT

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Throughout the history of Iranian literature, whether in the poems of traditionalist poets from Roudaki, Ferdowsi, Manouchehr Damghani, etc. to Shahriyar, Parvin and Bahar, or in the works of modern poets such as Nima Yoshij, Shamlou, Akhavan Sales, Forough, etc. Nature has a special place with all its colorful effects, but this does not mean that we consider these poems as natural poetry, contrary to what has been said so far. Natural poetry or green poetry is one of the genres of the Literary School of the Word Originality and one of the innovations of Arash Azarpeyk, the founder and theorist of the philosophical-literary school of Orianism. Land-subjectivity is the basis of the ontological narrative of green thinkers and green poets, and green poetry is the first natural biological system in the history of world literature. The result of this philosophy is nothing but the liberation of human thought from all unnatural traditions and biological styles of man, so that man returns to his natural cycle as one of the children of the earth and coexists with all the creatures of this green planet, In which all and sundry come from the realm of objectivity and in the Fara-subjectivist view of the originality of the earth, without any human elaboration or explanation, become Fara-subjects for the understanding of natural life. This article has been done by research-analytical method by using library resources and has analyzed these two types of poetry and representations of each of them in contemporary poems and texts and the obtained result shows a poem called natural poetry outside of philosophy and green literature and it cannot be called a title other than naturalistic poetry, and natural poetry is the same as green poetry.

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Introduction

Nature has historically held a prominent place in Persian poetry, from classical masters like Rudaki and Ferdowsi to contemporary icons like Nima Yushij, Shamlu, and Forough Farrokhzad. However, this study argues that the mere presence of nature in a poem does not qualify it as “Natural Poetry.” This research addresses the widespread confusion between “Nature-oriented poetry” (*she’r-e tabī’at-garā*) and “Natural Poetry” (*she’r-e tabī’ī*), the latter being a core genre of the *Arianism* school founded by Arash Azarpik. The central research question concerns the ontological distinction between an anthropocentric view of nature (Nature-oriented) and an earth-centric view (Natural/Green poetry), specifically focusing on the transition from “Earth-objectification” to “Earth-subjectivity” (*zamīn-sozhaqi*).

Method

This research employs a qualitative, analytical, and library-based methodology. It examines the literary history of Iran, focusing on the transition from anthropocentric poetic traditions to the “Green Poetry” (*she’r-e sabz*) manifestos. The analytical framework utilizes the principles of *Arianism* and ecological criticism to evaluate how poets project human-centric, binary, and utilitarian values onto nature. The study performs a critical reading of selected poems by classical and contemporary figures, contrasting their use of personification and metaphor with the “Green Poetry” paradigm of Earth-subjectivity, which posits that all beings share equal existential value independent of human utility.

Results

The findings of the study demonstrate clear ontological differences between the two genres:

- **Nature-oriented Poetry (Pre-Arianism):** This tradition views nature through a human-centric lens, where the poet is the superior observer. It employs “Earth-objectification,” treating nature as a tool for human moralizing, emotional projection, or utility.

Concepts such as winter's "death" or seasonal change are interpreted through human binary logic (good/evil, beautiful/ugly), often reflecting patriarchal or human-superiority biases.

- **Natural Poetry (Green Poetry):** Rooted in the *Arianism* philosophy, this genre represents the first truly naturalistic system in literary history. It replaces anthropocentrism with "Earth-subjectivity" (*zamīn-sozhagi*), where the Earth is recognized as the mother-subject. From this perspective, no entity is inherently ugly or inferior; all beings (animals, plants, minerals) possess equal existential rights.
- **The Concept of *Sirkazion*:** The research defines *Sirkazion* as the non-natural manipulation of nature for human profit or leisure (e.g., deforestation for construction or caging wild birds). Green Poetry distinguishes between necessary natural interaction (e.g., farming for sustenance) and *Sirkazion*, which disrupts the ecological cycle and is strictly rejected by the Green Poetry manifesto.
- **The Green Perspective:** The study concludes that Green Poetry is not about "writing *about* nature" but about "living naturally." It rejects the "peace-seeking" of traditional poetry, viewing such peace as a product of previous conflict, whereas Green Poetry seeks a pre-conflict existential unity.

Conclusion

The study concludes that what is traditionally termed "Natural Poetry" in Persian literature is, in fact, "Nature-oriented poetry" (*she'r-e tabī'at-garā*). The true "Natural Poetry" is synonymous with "Green Poetry," a movement that transcends human-centric aesthetics. By shifting from an anthropocentric "Subject-Object" binary to an "Earth-Subjectivity" paradigm, Green Poetry offers a revolutionary existential framework. It does not merely advocate for environmental awareness but promotes a fundamental, non-utilitarian reconnection with the Earth—viewing the Earth not as a setting for human drama, but as the primary, sacred subject of existence.