

The Structural Analysis of the poem “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation) by Fereidoun Moshiri Based on dual contrast theory

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Abstract: Contrasts are a fundamental concept that has been addressed to humans since the beginning of creation, and later found in both literary and semantic levels in literature. The Contrasts allow the creator of the work to create the context necessary to increase the level of audience understanding by creating a comparative space. In the poem “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation), Fereydoon Moshiri has created a meaningful contrast with his deliberate juxtaposition of words and meaning and has reflected some of his humanistic views. In this article, based on the foundations of the dual interaction theory and the application of the descriptive-analytical method, this collection is examined from the point of view of structuralism in order to answer the main question “what kind of messages did the poet convey to his audience?” Studies show that Fereydoon Moshiri mentioned the contrast of "laughter / crying, waking / sleeping, kindness / evil, peace / violence" on the lexical level. This conflict at the semantic level includes: "Patience / Scream, Wood / Fire, Enemy / Reconciliation and Light (Lights, Speech) / Darkness (Ignorance, Sword)". The poet stated various ethical, cultural and social issues under each conflict, and has endorsed a poem full of signs of poetic populism and literary affection. **Keywords:** Fereydoon Moshiri, “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation), Poetic Structure, Dual interaction.

Introduction

Contemporary poetry, in line with the fundamental changes experienced by the Iranian society after the constitutional era, entered a new phase and, in terms of structure and content, had a new and different atmosphere from the past poetic tradition. Contemporary poets, with their various literary and interdisciplinary achievements, as well as familiarity with the great works of world literature, have composed poems from the past, the most prominent being the reflection of contemporary social and political concerns. Addressing this issue, he flourished a new dimension of Persian poetry and reinforced its popular dimensions. Of course, this approach also has some disadvantages. In literary studies, for example, contemporary poetry has often been cited and neglected to explore other contexts. Although much of contemporary Persian poetry relates to societies and political issues, ethical issues have been reflected in poetry as before (Ahmadi, 2018).

When it comes to ethics, a set of norms and anomalies come together, and musts become meaningful compared to not. Reflecting the bipolar contrasts of ethics / immorality in literary texts, it broadens the audience's understanding and prepares their minds to understand the creator of the work. Although the contrasts are not only confined to ethical issues, one of its main manifestations is the textbook. The contrasts are rooted in ancient human civilization and beyond, the creation of life. Light and darkness, good and bad, and other concepts, have been at odds from the beginning, and it is not possible to sum up these oppositions.

Statement of the problem

(Rahimi Kashani, 2011) was born in Tehran's Ein al-Dolouli Street. He completed his first and second years of primary education in Tehran, and then went to Mashhad because of his father's administrative mission, again after a few years he returned to Tehran and spent the first three years of high school in Dar al-Fanon, then attended to Adib High School. According to his speech, "She worked at the Post and Telegraph Department at the age of 18 and continued this work for 33 years." (Rahimi Kashani, 2011).

At that time, what was on Moshiri's mind was his literary talent, which he occasionally encountered. Being in the office and doing the day-to-day business had never diminished his interest. Since then, he has worked in the press and in newspapers and magazines, including journalism and writing. He later went on to study Persian literature at the University of Tehran, but administrative work on the one hand and press work on the other hand created difficulties in continuing his studies. He eventually dropped out of college, but continued working in the press. He was responsible for the pages of poem and literature of Roshanfekar magazine from 1953 to 1972. These pages covered all literary and cultural areas, including book review, film, theater, painting and poetry criticism. Many of the most famous contemporary poets were first featured on these pages by publishing their poems. In the next years, Moshiri also arranged for the poem and literary page of Sepid and Siah magazine. During the same years, she worked with the journal "Sokhan" with the editor Dr. Parviz Natel Khanleri. He was transferred to Iran Telecommunication Company in 1971 and retired from government service in 1978.

Fereidoun Moshiri has a prominent place in contemporary poetry. In simple and sincere terms, he has transformed his poems into reflections on the common aspirations of contemporary Iranian people. His poems, rather than mirrors to reflect his personal concerns, serve as an appropriate context for explaining shared and group ambitions. This means that he has focused on ethics as a useful and effective tool for promoting the quality of life and attitudes of individuals. The tendency to think about issues has created a set of moral and immoral contrasts in his poetry that have been manifested at the literal and semantic levels. In this article, with an approach to the theory of dual contrast, the song "Breeze of Reconciliation" "Hayati" (The Breeze of Reconciliation) by Fereidoun Moshiri is investigated. Applying the foundations of this theory makes it possible to "clarify the intellectual-philosophical features and literary style of the creator of the work on the basis of his position on binary contrasts" (Hayati, 2009). Accordingly, the present article seeks to answer the following questions: (a) Which kind of dual contrast is more frequent in the song of "the breeze of reconciliation" and what does it show? B) What are the ethical and human-made concepts that have been put forward in terms of lexical and semantic contrasts? (C) What is the great moral concept that the other teachings are described below? The research data were collected based on library resources and based on the descriptive-analytical method. Among Moshiri's many poems, "Nasimi Az Diar-e-Ashti" (The Breeze of Reconciliation)" (The Breeze of Reconciliation) (The Breeze of Reconciliation) has been chosen because he "opens his poetry as a result of a poet's life and kills himself in court" and brings the demands

of awakened conscience and consciousness to order. Also, the educational perspective based on the poet's contrast runs throughout the lines of this work and is therefore unique. Another point is that the poem is the first work of the collection "Az Diar-e-Ashti" and what is said in it is an evangelical obedience of all the poems in this collection.

Research Background

To date, no research has explored Fereidun Moshiri's poems with an approach to the foundations of dual contrast theory, and this research gap increased the innovative aspects of the present article. However, several studies have pointed to the ethical dimensions of the poet's poems. (Rahimi Kashani, 2011) studied the cognitive-style of Fereidoun Moshiri's poems at three levels of literary, linguistic and intellectual and discussed themes such as: love and beloved, beliefs and ideals, emotional states and inner feelings, advice, political and social criticism, description, and praise of individuals (Bratns, 2005). In the article "A Comparative Study of Romantic Themes in the Works of Fereydoon Moshiri and Nizar Ghobani" have concluded that Moshiri's poetry, woman and beloved are not as prominent as Arab poetry, but mixing traditional and Modern aspects looks good. Ganjali & Ghaderi (2014) in the article "Investigating the Elements of Love in the Poems of Fereydoon Moshiri and Mohammad Ibrahim Abusonneh" have concluded that the two poets have established a link between conscience and their personal and collective love and in their romances with a romantic attitude have spoken of love for the home, freedom and humanity.

In these studies, the educational aspects of Moshiri's works have not been examined from the perspective of methodological and scientific theories. In addition, most studies have only dealt with the richness of love. While this human phenomenon has been reflected as a major moral concept in Moshiri's poetry, other issues have been described and explained below.

Theoretical foundations of research

Contrast: This concept is rooted in antiquity of human civilization and "one of the fundamental functions of the human mind is to create contrasts." The implications of this contrast can be clearly seen in the stories told by ancient nations about the quality of the creation of man and universe. Thus, from the earliest mankind to the present day, contradictions and contrasts have been prominent in human life. Language is one of the human phenomena in which contrast is part of its structure and foundation. At first, Saussure paid attention to this enduring category in its modern sense. In his view, "military linguistics is a development of mutual values. These values are separated from each other by the contrasts or differences they have with each other. On this basis, it is considered the contradiction of the principle of knowledge." (Hagigah, 2006) Saussure regards language as a system of differences and considers the different components of language to be a reason for their identification. In explaining his views, he points to the contrast of language / speech, sign / modulus, axis of association / substitution, and so on. From his point of view, language is a set of signs, and when a sign is in opposition to another sign, it becomes meaningful, and this contrast eliminates ambiguity. (Shamisa, 2009) Therefore, language is inherently full of contrast, and without regard to this principle, addressing the micro and macro aspects would be ineffective.

Dual contrasts: The contrasts between abstract and tangible phenomena have occupied one's mind since the early days. "From the classical period, man has realized the importance of binary contrast. Aristotle in metaphysics, for example, stated the basic contrasts as follows: form / matter, natural / artificial, active / passive, whole / component, unity / plurality. (Chandler, 2007) According to this view, he opposed any conceptual subject matter that has

meaning and definition, each of which has a different expression. In other words, each of the opposing strands gives meaning to the other. For example, if there were no artificial phenomena, natural phenomena would not be understood and would not be possible to classify them as they are now (Moradgholi & Ghavam, 2019). In contemporary times, "the term" dual contrasts "was first coined by Nikolai Trubetzko and used for obligatory distinctions" (Ahmadi, 2018) and later was used in the fields of linguistics and various personalities described various aspects of this concept. "In a structural analysis based on the system of contrasts, the concepts of pairs and reciprocal elements are indexed to determine the ideological structure of the text by selecting the type of contrasts." (Hayati, 2009). The dual contradictions in reading a text allow for a new reading and interpretation of that text in order to examine the new dimensions of a work and its creator's intellectual system.

The main argument

In his poems, Fereidun Moshiri has been as sensitive to ethical and cultural issues as he has been to social and political issues. He regarded the attainment of the ideal society as dependent on self-made and ethical human beings. Therefore, it did not focus its critical and constructive views on the ruling class, but also on the role of the ordinary people in creating unfavorable conditions. Accordingly, placing one group of words and concepts against another justifies the poem of "Breeze from the wall of reconciliation". Moshiri has used the lexical and semantic opposing capacities to the same extent in the poem. This means that the poet on one hand was trying to convey his purpose to his audience in a simple and lexical level and, on the other hand, to reinforce the mind of his target group by utilizing semantic coding and creating conceptual contrasts and to make it dynamic. This way of using the dual contrasts creates a two-dimensional sense of intimacy resulting from the discovery and intuition of the epistemic hierarchy in the audience. Vocabulary contrasts in the song of "Breeze of Reconciliation" include: laughter / crying; waking / sleeping; kindness / evil; peace / violence.

Lexical contrast

1-Laughter / crying

One of the human relationships in life is to produce laughter and enjoy life together. In this regard, Moshiri challenged his audience by questioning himself and questioning their centrality. Of course, the poet's language in this respect is not explicit. He considers his main achievement in living as a good seed planting. The use of the contrasts capacities of the two words "crying" and "laughing" indicates that Moshiri has abandoned his approach at the literal level and has not used the contrast to explain the contrasting conceptual explanation. In other words, the words "crying and laughing" are seemingly contradictory, but in a sense, they imply an unbalanced and overconfident poet's moods. While he seemed anxious, he spoke of the seeds of love that he has planted throughout his life and was waiting for their results. Another aspect that emerged through this lexical confrontation was the poet's recommendation of responsibility. He indirectly warned all his audience of the futility of life and encouraged them to do useful things (Khaefi, 1999).

If one day someone asks me / What did you do while on earth?

I open my book in front of him / crying and laughing - raise my head

Then I say: The new seed is sown / to flower, to grow, much remains
(Moshiri, 1999).

2-Wake up / sleep

Moshiri is a romantic poet. The human concept of love has encompassed and influenced an important part of his intellectual system, so that he has not neglected the communication and media capacities of love to recount the concepts of advice. "Love has always occupied him." (Khaefi, 1999). He is an intelligent and rational lover. Although it has not separated love from his life, it has not marginalized wisdom. In Moshiri's worldview, love is an awakening phenomenon, releasing the sleeping people of the world from neglect and ignorance; it is epistemic and transcendent, rather than causing dementia.

Thus, the poet emphasized the quality of his love by referring to the contrasting words "sleeping" and "awake". These two opposing words are Saussure's intended linguistic cues that convey a concept to the audience and cause the mind to dynamize, to create a sense of comparison and acceptance. Moshiri points out that although in his various songs he has uttered the long name of love in a tired voice, the miracle of this love, in any case, kills human beings.

Underneath this indelible sky / So much that I was capable of in every
song

I repeated the long name of love with this tired sound,

I might have woken up in a sleep in this world (Moshiri, 1999).

3-Kind / bad

Moshiri is a poet who, in most of his poems, leads his audience in the search for kindness and goodness and avoids the bad and the derogatory. At the same time, he is a romantic poet, he does not neglect morality. In his eyes, love is basically a collection of goodness and its origin. "In the poet's mind, everything is summed up in love, and love is a leader and commander ... and it is his wounded painkiller." (Rahimi Kashani, 2011) Love is a commendable and dynamic person, a compassionate and kind person, and removes indifference from existence. "Love is an excuse to live, and if love is not, existence is meaningless. He sees love as a symbol of life and, in principle, life itself." (Moshiri, 1999) is a kind admirer and is fighting with evil phenomena. This feature makes the poet sad and annoyed by seeing a flowering branch or seeing a trapped canary in the cage, worrying about the oppressed and needy people. In Moshiri view, alienation has no meaning, and all human beings (at the primary level) and the universality of being (at the secondary level) are part of his existence. The contrast between "kindness" and "evil" reflected in the following poem is, in fact, the contrast between the idealistic world and the realistic world of Moshiri. The missing circle of the poet's utopian ideal of love and the agent of excellence in his personality is love. "At this stage, the concept of love in Moshiri poetry becomes human and transcendent, and as time goes on, his attitude towards love goes beyond instincts and close to near perfection. It is getting worse" And the result of these developments is the delineation of the boundary between evil and kindness through the absence or manifestation of love. The poet states:

I praised kindness / I fought badly

I suffered from the fading of a flower branch / I was saddened by the
canary death in the cage

I was dying of grief, dying a hundred times a night (Moshiri, 1999).

4-Peace / Violence

In his poems, Moshiri has consistently promoted the discourse of peace and reconciliation. "In the days of the death of mankind, he strives to use all of his poetical potential to work the miracle of love" (Zarinakub, 1993). In his view, war is a poisonous phenomenon in his view and has no place of validity because it undermines the concept of humanity. Even in a war with the foolish and the misguided, he never used sword (a symbol of warfare, bloodshed, and murder), and if he did, he will never use it. The way Moshiri shows his audience is kindness and peace. Therefore, he calls for reconciliation with those who object to his intellectual character, because holding a sword means killing a person, whether he is guilty or innocent. Moshiri believes in the spiritual growth of human beings in love with one another. This is a concept that has been explained by the contrast between the lexical clusters of "struggle and sword" and "compassion". On the one hand, the vocabulary frequency such as sword, rashness, fighting, fist and kill, means blasphemy of war, and on the other hand, reflecting the word compassion, expresses the poetic-oriented thinking and style of the poet.

But if I were to take the fight with the unwise / must take the sword /
don't blame me, I would go the kindness way

In my eyes, a sword in a fist / that means someone can be killed
(Moshiri, 1996).

Semantic contrast

An examination of the poem ““Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation)” (The Breeze of Reconciliation) (The Breeze of Reconciliation)(The Breeze of Reconciliation) shows that Moshiri has paid equal attention to explaining and transferring his views to the communicative capacities of conflicting terms and concepts. By balancing this, he has added a variety of ways of recounting his issues, while expanding the range of his audience. In the semantic contrasts, there is no apparent contradiction between the words, but the semantic disproportionality of the words affects the intended conclusion of the creator. Specific reflection of this kind of contrast means that "his (Moshiri) poetry is a creation of a culture, and a culture that has a semantic representation becomes more and more eternal in an artistic creation" (Dehghanian & Malahi, 2013). The reflection of humanistic meanings in Moshiri's anthem has sometimes diverted his poetry. Understanding semantic opposition requires more precision than lexical opposites. The repetition of these contradictions in a text indicates the meaningfulness of the creator of the work and the specificity of its audience. Songs that are targeted to the target group through semantic confrontations are more aware of the audience because they attract the audience's relationship to the production text, literary understanding and reception, and more in-depth. The semantic contrasts used in the song “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation) are presented on four levels: patience / scream; wood / fire; enemy / reconciliation; Light (Lights, Speech) / Darkness (Ignorance, Sword)

1. *Patience / scream*

Moshiri is pleased that he has chosen calm and stillness instead of roaring and screaming. "Moshiri's ideas are humanitarian." Therefore, he is a person who invites people to peace and does not welcome controversy. He is like the Messiah who sees the grief and sorrow of the people, but is silent. "Patience" and "scream" are not literally contradictory, but semantically, the results obtained by applying each are at the opposite. Knowing himself as Christ means that calling for benevolence and disobedience is a priority for him, and when he considers himself to be a divine prophet, he unequivocally emphasizes the legitimacy of his

belief and his patriotic superiority over the scream. Not only does he regard this act as an embarrassment, but he considers it a factor in the rise of epistemic and moral. Utilizing the mythical and religious capacities of Messiah' personality, Moshiri has described part of the ideal way of life.

I'm not ashamed of myself though as Messiah / Where the screaming from the liver must be, I patiently pressed on the tooth (Dehghanian & Malahi, 2013).

2. *Wood / Fire*

Moshiri considers his poetry a bitter tragedy. Perhaps because it expresses human suffering and tells people's concerns. "His poetry is the most explicit, emotional and popular of contemporary poetry" (Kaller, 2003). He has reflected his sensitive spirit and romantic tendencies on the following poem. From the poet's point of view, good poetry and idealism have the qualities to set fire to the listener. In other words, the poem that impresses the audience and makes his mind think is worthwhile. Moreover, if the creator of a poem is overshadowed by his work, that poem can still be contemplated. As Moshiri's poetry burns his heart and soul like a stick and challenges his existence. According to Moshiri's theory of deliberate poetry, the most important aspect of distinguishing the pure poem from other one is its affective side. Moshiri outlines the poet's sentiment over other issues and believes that good poetry should satisfy the individual (primary) and collective (secondary) emotional elements. Moshiri's definition of good poetry is exactly in line with his romantic tendencies. Using the semantic contrast, Moshiri has better reflected his view. Although fire and wood are not literally inconsistent, they are semantically incompatible, and it is not possible to unite the two opposing concepts. Wood and fire represent some of the poet's inner and abstract emotions.

My poem if it didn't create the fire / But my heart is more like wood, it
burns from both ends

Read through this leaflet, you might say: / Can it burn more than this?
(Moshiri, 1996).

3- *Enemy / Reconciliation*

Fereidun Moshiri's concern for the establishment of a lasting and global peace is one of the main points of his opinion in the "From Reconciliation" collection. Aside from the content, the title the poet has chosen for this book is a compelling reason for this claim. The poem "Nasimi Az Diar-e-Ashti" (The Breeze of Reconciliation), which is considered to be the epitome of the aforementioned collection, reflects the whole of Moshiri's views. In this work, the poet expresses the essence of his word - that is, the attainment of a utopia free of hostility and violence. She writes poetry to convey human and moral messages to her audience and tell them that all of her words are tied to reconciliation. Although hostility is on the rise, with the coming of a moral storm, these monstrosities are dying out. In the following poem, not sleeping on endless nights reflects the poet's struggle to break free from the darkness. He seeks to replace friendships with enemies and destroy the last of the devil's tools to make a better world. This view suggests Moshiri's bipolar attitude to the world. On the one hand, there is the moral pole of peace, and on the other, the immoral pole. With this semantic contradiction, Moshiri, as a popular and anxious poet, is not only present as a mere narrator, and he urges his audience to decide and support the moral pole.

I did not sleep the endless nights / retold human-to-human message

I was talking about reconciliation in the land of hostilities

Maybe the expensive storm should have been / to close the foundations of these devils (Moshiri, 1996).

4- *Light (lights, speech) / darkness (unknowing, sword)*

The contrast between light and darkness is one of the most fundamental and ancient issues that humanity has ever faced. The early humans' fear of the darkness and the emergence of all kinds of dangers after sunset had created this contrast in his mind. Thus, white and black contrast is formed from the outset with vital and essential motivations. Subsequently, as humans became more dominant in nature and controlled by light and deliberately used it, their fears were reduced and gradually, hatred of darkness and darkness became symbolic, and illumination and light became an allegory of knowledge, wisdom and awareness. Equality, blackness, and darkness were considered manifestations of ignorance, and misguidance. In this way, the contrast between light and darkness has become an issue of identity from a material category.

Moshiri has shown this contrast well in the following poem. He speaks of the destructive effects of unknowingly on the lives of some people and, in contrast, describes the faith of several others as lights. The semantic contradiction between "darkness / lights" and "faith / unknowingness" is the source of the poet's word and purpose. He believes that a man who walks the course of life without faith will never get anywhere and fail to reach his destination. In contrast, knowledge and faith have introduced human liberation elements. He then goes on to propose two other contrasting concepts, namely, "sword" and "speech" to express his interest in dialogue and hatred of militancy (Zarghani, 2005). To him, speaking is a sign of civilization, humanity and liberation, and against the sword is a sign of evil, misguidance and vulgarity. In other words, the keywords "knowledge, faith, lights and speech" have a meaningful meaning, and those who use these elements will succeed in the high-risk path of life, in contrast to the lexical clusters of "Darkness, Ignorance, Injustice, Sword and Devil, "echoes this despicable and deterrent message to the audience whose adherents of these elements are doomed to failure. There is no contradiction in appearance between these lexical words, but in a sense, they are completely contradictory. By highlighting the role of knowledge and faith in human life, Moshiri decides to redefine their distorted identity and, based on the mental and archetypal prerequisites of human society for light and darkness tells them the truth (Table 1).

In the narrow path we passed / the darkness of ignorance was unknowingly raging

Faith to human was my light through the night

The sword was in enemy's hand / my only weapon in the field was talking (Moshiri, 1996).

At the level of lexical contrasts there are: laughter / crying; awake / sleeping; kindness / evil; peace / violence. Also, through the creation of semantic contrasts, such things as patience / scream; wood / fire; enemy / reconciliation; light (light, speech) / darkness (ignorance, sword) are spoken (Table 2) and (Table 3).

Table 1. Lexical and Semantic Controversy in the poem “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation)

Lexical contrasts	laughter / crying	awake / sleeping	kindness / evil	Peace/ violence
semantic contrasts	patience / scream	wood / fire	enemy / reconciliation	light (light, speech) / darkness (ignorance, sword)

Table 2. Concepts Explained by Lexical Conflicts in the poem “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation)

<p>Lexical contrasts</p> <p>Laughing / Crying - explained Issues (happy living, doing good, responsibility, negating living in vain)</p> <p>Awake / Sleeping - explained Issues (dynamics of love, loss of ignorance , epistemic love)</p> <p>Kindness / evil – explained issues (Fighting Bad, Being relentless, Being Self-contained, and Loving All Its components)</p> <p>Peace / Violence – explained Issues (War Blame and Sword Avoidance, Peaceful Importance, Valuable Protection of Human Life)</p>

Table 3. Concepts Explained by Semantic Conflicts in the poem “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation)

<p>Semantic contradiction</p> <p>patience / Crying - explained Issues (Calling for Peace and Goodness, Purposeful and Effective Silence, avoiding tension-Increasing)</p> <p>Wood / Fire Explained Issues (Poetic Commitment, Poetry Effectiveness good on the creator and audience)</p> <p>Enemy / peace - explained Issues (establishing lasting peace, finding a world free of violence, struggling through adversity))</p> <p>Light (Lights, Speeches) / Darkness (ignorance, Swords) Explained Issues (Importance of Knowledge and Faith in Life, Importance of Reasoning and Cultural Orientation, Conflict with Evil Symbols)</p>
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Conclusion

Moshiri in his poem “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation) seems to speak of his romantic concerns, but the re-reading of his views based on the theory of dual contrasts illustrates the popular dimension of his concerns. In reflecting on the phenomenon of love, he has reflected a part of his worldview, and has proposed a number of issues under the grand concept of "love" and has given this word a semantic development through the use of binary oppositions. That is, the inclusion of love has transcended the description of human relationships and given social and collective dimensions to it. Therefore, Moshiri's love orientations have ceased at the surface of his work and has reflected his humanistic ideas such as: happiness, warfare, compassion, patience, peace and reconciliation, light dominance and so on. Love at the literal meaning is the mere friendship between two people that is not expressed in the poem “Nasimi Az Diar-e-Ashti” (The Breeze of Reconciliation) and in contrast the general aspect of this concept is highlighted. The reflection of these profound human concepts in the poem is reflected through the creation of dual oppositions. By putting the elements of desirability and undesirability against each other, the poet has expanded the audience's understanding and compared him and challenged his intellectual ability. The presence of these oppositions at all levels of the poem indicates the popularity and commitment of Fereidoun Moshiri.

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