

LANGAT SINGH COLLEGE

NAAC GRADE – 'A'

(A Constituent unit of B.R.A. Bihar University, Muzaffarpur)

Department Of Persian



-: ONLINE CLASS E-MATERIAL :-

Topic :- Life and Works of eminent Persian poetess Parvin Etesami

M. A 1st Semester (Persian)

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By

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PARVIN ETESAMI

16TH March 1907 –
5th April 1941

1. PARVIN ETESAMI is one of the finest female poet of 20th-century's Iran, born on (16 March 1907 AD/ b. 25 Esfand 1285) in Tabriz. She was daughter of a journalist and man of letters YUSOF ETESAMI. According to DEHKHODA, her given name was RAKSANDA. Her family moved to Tehran in her early life.

2. Except formal schooling, she learnt Arabic and Persian literature from her father. She met so many noted poets and literati of the time during literary meetings at father's house. After graduation in 1924 from the Iran Bethel, an American high school for girls, later taught for a while at that school. She was invited to teach the queen of the new Pahlavi court in 1926, but she refused. In 1934 she married a cousin of her father but lasted only two months and divorced. In 1936 the Ministry of Education honored her with a third class medal but she refused to accept.

3. PERVIN was only 7 or 8 years of age when her poetic talent revealed itself encouraged by her father. Her earliest known work composition of 11 poems, printed in 1921-22 in her father's monthly magazine, named Bahar. The first edition of her Divan, comprising 156 poems, appeared in 1935 AD, with an introduction by Moḥammad-Taqi Bahar. The second edition, edited by her brother Abul-Fatḥ Etesami and including Bahar's introduction, appeared shortly after her death in 1320 S/1941.



4. Her father's death in 1938 bereft Parvin of his loving support and virtually severed her contact with the outside world. She died only after three years of her father's death. Her sudden death shocked the country. She was buried near by her father in Qom.



5. PARVIN's poetry follows traditional patterns in both form and substance. In the protective seclusion of her family life she remained unaffected by, or was perhaps even unaware about the ongoing reformistic trends in Persian poetry. In the arrangement of her divan, there are 42 untitled qasidas, and qeṭ'as, mostly didactic and philosophical reminiscent of the austere tone of Naṣer-e Kōsrow and Sanai.

There are several other qasidas scattered throughout the collection, particularly in the description of nature, that lean heavily on Manuchehri. Parvin did not indulge in lyricism. Shy by nature and isolated by traditional norms of conduct, she never expressed inhibited feelings of love and longing. Her divan reserves little room for gazals. Nevertheless, several poems, including five entitled "Arzuha" (Longings), are perfect examples of lyrics. "Safar-e ask" (Journey of a tear) counts among the finest lyrics ever written in Persian.



6. Parvin is remarkably silent about major changes and events taking place in Persia during the twenty years of her creativity (1921-41), the only exception being the unveiling of women in 1935. However, her *divan* is a faithful mirror of her inner sadness about the plight of the masses. Lack of social justice, poverty and the sufferings of the old, the orphaned and the sick provoke some of Parvin's moving images.

7. Parvin often used the animate and inanimate creatures who crowd her parables and strife poems to voice her feelings of dissatisfaction and social protest without arousing political suspicions. She occasionally loses her calm and gentle temperament and vents a sense of frustration in harsh tone and wrathful words (e.g., "Ay Ranjbar" [O laborer], "Şaeqa-ye ma" [Thunderbolt], and "Monazera,". She does allow even kings to escape her criticism. For example, she declares that a wreath on the head of a playing child is more secure than the king's crown ("Ganj-e ayman" [Safe treasure]).

She died
of Typhoid
fever



On 5th April
1941/
Farvardīn
1320

Died
in
Tehran



Buried in
Qom near
her father
grave.



ای گربه، ترا چه شد که ناگاه
 رفتی و نیامدی دگر بار
 بس روز گذشت و هفته و ماه
 معلوم نشد که چون شد این کار
 جای تو شبانگه و سحرگاه
 در دامن من تهیست بسیار
 در راه تو کند آسمان چاه
 کار تو زمانه کرد دشوار

پیدا نه بخانه‌ای نه بر بام
 ای گمشده عزیز، دانی
 کز یاد نمیشوی فراموش
 برد آنکه ترا بمیهمانی
 دستیت کشید بر سر و گوش
 بناخت تو را بمهربانی
 بنشاند تو را دمی در آغوش
 میگویمت این سخن نهانی
 در خانه ماز آفت موش
 نه پخته بجای ماند و نه خام

