

Parvin Etesami's Imagery Poems

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Abstract:

This article is about Etesami's Imagery Poems and the influence of her background, lifestyle and the social aspects of the time of her life and the illustration evolution in Persian history on her Imagery Poems Style. The history of Imagery Poems in the World and then specifically, in Persia (Iran) is the startup of this article in aspect of historical, social, political and lifestyle changing on that area. This style has been influenced by many social, cultural and political issues during the years that are one of the important matters in Etesami's style also that is explained in this text.

It also tries to explain how she rhymed her style to describe the day to day matters that were simple to understand as reminder of good habits and ways of life that religion and Persian culture told us before. That is the important factor makes her work so unique and special.

Keywords: Imagery Poems, Poetry, Graphic Design

Introduction:

This article is about Etesami's Imagery Poems and the influence of her background, lifestyle and the social aspects of the time of her life and the illustration evolution in Persian history on her Imagery Poems Style. The history of Imagery Poems in the world and then specifically, in Persia

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1. Imagery Poems and Illustration

Imagery Poems draw the reader into poetic experiences by touching on the images and senses' which the reader already knows. The use of lineage's in this type of poetry serves to intensify the impact of the work.

An illustration is an image presented as a drawing that is created to elucidate or dictate sensual information (such as a story, poem or newspaper article) by providing a visual representation graphically. In this article the main subject is related to the Poem Illustration rather than other kinds of illustration.

At a first glance, the two above definitions are the same but in two different aspects. Drawing an Imagery Poems for visualizing the sensual information and messages of the poem is exactly the definition of poem illustration. So as a conclusion, the imagination of a poet in the imagery poems can be realized by the poem illustration techniques in the real world.

All poem illustrations in general have common format; this format is included a page of poem and one page of illustration. This illustration sometimes is printed in opposite page and sometimes on the top and bottom of the pages or in the background of the poem.

Poem illustration has two different types. One type is completely realistic, in this type all the figures and illustrations show the real things and are connected to the same as in the poems, in this type the poet uses the metaphors to describe the events of the poem as they are, like Nizami's Leyla and Majnun; the second type is related to the poetic and symbolic illustration mostly use objects or animals as symbols of the people in the poem like Ferdowsi's Shahnameh and Saadi's Bustan that the poet doesn't use any directed metaphors.

The most important part of Persian illustration (miniature) is illustration of the poem that was known as book design; there are such designs in Shahnameh Baysunqur, Saadi's Bustan and Golestan, Nizami Ganjavi's Layla and Majnun. One of the great points in the Old Persian illustration is that the poems and their illustration complete each other in all aspects.

One of the important factor for knowing about imagery poems and illustration is related to study about the route of the history of imagery poems and illustration that can show the influence of social and political events and day to day routine life on the evolution of this style of poetry.

1.1 Early history and the first illustration books

The earliest forms of illustration were prehistoric cave paintings. Before the invention of the printing press, books, such

as medieval illuminated manuscripts, were hand-illustrated. Illustration has been used in China and Japan since the 8th century, traditionally by creating woodcuts to accompany writing.



Meditationes passionis Christi; Devote meditatione sopra la passione del nostro Signore (Devout Meditations on the Passion of Our Lord): The Raising of Lazarus, opening page (folios 1v and 2r)
Author: Pseudo-Bonaventura
Venice: Hieronymus de Sanctis & Cornelio, 1487
Printed book with woodcut illustrations
8 11/16 x 6 5/16 x 1 1/2 in. (22 x 16 x 1.3 cm) Harris
Brisbane Dick Fund, 1933 (33.17)

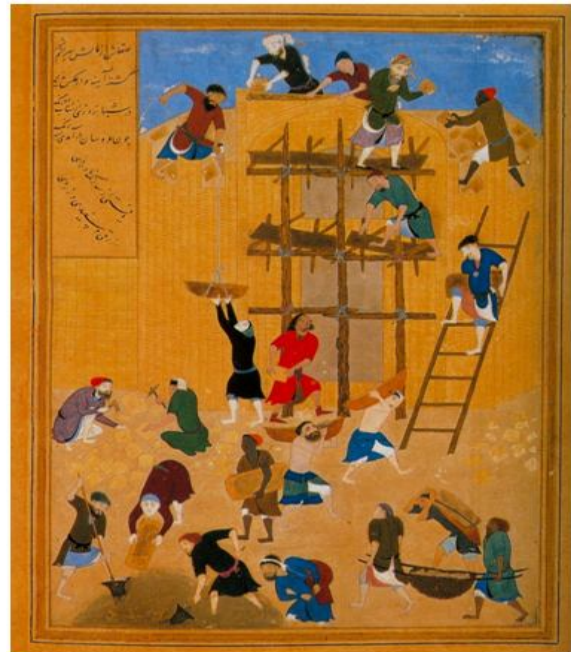
During the 15th century, books illustrated with woodcut illustrations became available. The main processes used for reproduction of illustrations during the 16th and 17th centuries were engraving and etching. At the end of the 18th century, lithography allowed even better illustrations to be reproduced. The most notable illustrator of this epoch was William Blake who rendered his illustrations in the medium of relief etching.

The golden age of Italian woodcut illustration began in the last quarter of the fifteenth century and lasted for roughly 100 years, during which period some of the most harmonious and delightful books ever produced issued from Italian presses. The

woodcuts designed for these books, in which one can find the graceful refinement of Botticelli, the monumental classicism of Mantegna, the idealized naturalism of Titian, and the mannered elegance of Salivati, are among the most beautiful prints of the Italian Renaissance.

1.2 Technique of illustration (Miniature)

In the classic period artists were exclusively male, and normally grouped in workshops, of which the royal workshop (not necessarily in a single building) was much the most prestigious, recruiting talented artists from the bazaar workshops in the major cities. However, the nature of the royal workshop remains unclear, as some manuscripts are recorded as being worked on in different cities, rulers often took artists with them on their travels, and at least some artists were able to work on private commissions. As in Europe, sons very often followed their father into the workshop, but boys showing talent from any background might be recruited; at least one notable painter was born a slave. There were some highly placed amateur artists, including Shah Tahmasp (reigned 1524-1576), who was also one of the greatest patrons of miniatures. Persian artists were highly sought after by other Islamic courts, especially those of the Ottoman and Mughal Empires, whose own.



"The construction of fort Khavarnaq" by Behzad, Herat c. 1494-1495, Timurid era traditions of miniature were based on Persian painting but developed rather different styles.

The work was often divided between the main painter, who drew the outlines, and less senior painters who coloured in the drawing. In Mughal miniature at least, a third artist might do just the faces. Then there might be the border paintings; in most books using them these are by far the largest area of painted material as they occur on text pages as well. The miniatures in a book were often divided up between different artists, so that the best manuscripts represent an overview of the finest work of the period. The scribes or calligraphers were normally different people, on the whole regarded as having a rather higher status than the artists. The names are likely to be noted in the manuscript.

Royal librarians probably played a significant role in managing the commissions; the extent of direct involvement by the ruler himself is

normally unclear. The scribes wrote the main text first, leaving spaces for the miniatures, presumably having made a plan for these with the artist and the librarian. The book covers were also richly decorated for luxury manuscripts, and when they too have figurative scenes these presumably used drawings by the same artists who created the miniatures. Paper was the normal material for the pages, unlike the vellum normally used in Europe for as long as the illuminated manuscript tradition lasted. The paper was highly polished, and when not given painted borders might be flecked with-gold leaf.

A unique survival from the Timurid period, found "pasted inconspicuously" in a muraqqain the Topkapi Palace is thought to be a report to Baysunghur from his librarian. After a brief and high-flown introduction, "Petition from the humblest servants of the royal library, whose eyes are as expectant of the dust from the hooves of the regal steed as the ears of those who fast are for the cry of *Allahuakbar* ... " it continues with very businesslike and detailed notes on what each of some twenty-five named artists, scribes and craftsmen has been up to over a period of perhaps a week: "Amir Khalil has finished the waves in two sea-scenes of the Gulistan and will begin to apply colour All the painters are working on painting and tinting seventy-five tent-poles Mawlana Ali is designing a frontispiece illumination for the Shahnama. His eyes were sore for a few days. "Apart from book arts, designs for tentmakers, tile-makers, woodwork and a saddle are mentioned, as is the progress of the "begin's little chest".

1.3 Persian Illustration(Miniature)

A Persian miniature is a small painting on paper, whether a book illustration or a separate work of art intended to be kept in an album of such works called a muraqqa.

The techniques are broadly comparable to the Western and Byzantine traditions of miniatures in illuminated manuscripts. Although there is an equally well-established Persian tradition of wall-painting, the survival rate and state of preservation of miniatures is better, and miniatures are much the best-known form of Persian painting in the West, and many of the most important examples are in Western, or Turkish, museums. Miniature painting became a significant Persian genre in the 13th century, receiving Chinese influence after the Mongol conquests, and the highest point in the tradition was reached in the 15th and 16th centuries. The tradition continued, under some Western influence, after this, and has many modern exponents. The Persian miniature was the dominant influence on other Islamic miniature traditions,

principally the Ottoman miniature in Turkey, and the Mughal miniature in the Indian subcontinent. Persian art under Islam had never completely forbidden the human figure, and in the miniature tradition the depiction of figures, often in large numbers, is central. This was partly because the miniature is a private form, kept in a book or album and only shown to those the owner chooses. It was therefore possible to be freer than in wall paintings or other works seen by a wider audience. The Qu'ran and other purely religious works are not known to have been illustrated in this way, though histories and other works of literature may include religiously related scenes, including depicting the Prophet Muhammed, after 1500 usually without showing his face. [1] As well as the figurative scenes in miniatures, which this article concentrates on, there was a parallel style of non-figurative ornamental decoration which was found in borders and panels in miniature pages, and spaces at the start or end of a work or section, and often in whole pages

acting as frontispieces. In Islamic art this is referred to as "88 illumination", and manuscripts of the Qu'ran and other religious books often included considerable number of illuminated pages. [2] the designs reflected contemporary work in other media, in later periods being especially close to book-covers and Persian carpets, and it is thought that many carpet designs were created by court artists and sent to the workshops in the province.

2. Parvin E'tesami

Parvin E'tesami) March 16, 1907- April 5, 1941), was a 20th century Persian poet of Iran. According to Ali Akbar Dehkhoda, her given name was Rakhshanda.

Parvin E'tesami was born in 1907 in Tabriz to Mirza Yusuf E'tesami Ashtiani (E'tesami-Molk), who in turn was the son of Mirza Ebrahim Khan Mostawfi E'tesami-Molk. Mirza Ebrahim Khan Mostawfi E'tesami-Molk was originally from Ashtian, but moved to Tabriz and was appointed financial controller of the province of Azerbaijan by the Qajar administration. Parvin had four brothers and her mother died in 1973.

Her family moved to Tehran early in her life, and in addition to the formal schooling, she obtained a solid understanding of Arabic and classical Persian literature from her father.

She studied at the American Girls College in Tehran, graduated in 1924 from the Iran Bethel, an American high school for girls. Afterwards, she taught for a while at that school.

In 1926, she received an invitation to become the tutor of the queen of the new Pahlavi court, but she refused.

In 1934, she was married to a cousin of her father and moved to the city of Kermanshah. But the marriage only lasted for ten weeks and she returned to Tehran.

In 1938-39 she worked for several months at the library of Danesh-Saraay-e 'Aali, today's Tarbiat Moallim University of Tehran. Her father's death in 1938 bereft Parvin of his loving support and virtually severed her contact with the outside world. Her sudden death only three years after her father shocked the country and was mourned in many elegies. She was buried near her father in Qom.

2. Influence of the events on Etesami's Style

Parvin's life coincided with some important events; such events that made a great atmosphere that later influenced her so much and made her personality so special. Moreover, the political events that will be mentioned in below, she also had a strong religious belief and deep root in rich Iranian culture.

The Domestic events like Iranian Constitutional revolution (1905-1911) that also has been influenced by some other international events like The 1905 Russian Revolution and Young Turks Revolution of 1908. The Persian Constitutional Revolution was the first event of its kind in Asia. The Revolution opened the way for cataclysmic change in Persia, heralding the modern era. It saw a period of unprecedented debate in a burgeoning press. The revolution created new opportunities and opened up seemingly boundless possibilities for Persia's future. Many different groups fought to shape the course of the Revolution, and all sections of society were ultimately to be in some way changed by it. The old order, which Nasser-al-Din Shah had struggled for so long to sustain, finally died, to be replaced by new institutions, new forms of expression, and a new social and political order. This revolution triggered a mass change in Iran's intellectual society that led to Iran's

intellectual renaissance. As an effect of this renaissance some part of literary society in Iran was change and those who were influenced by these events started a new type of literature that was later called Contemporary Persian literature.

The other important events that influenced on E'tesami's Style was Contemporary Persian Literature in the 19th century, Persian literature experienced dramatic change and entered a new era. The beginning of this change was exemplified by an incident in the mid-19th century at the court of Nasereddin Shah, when the reform-minded prime minister, AmirKabir, chastised the poet Habibollah Qa'ani for "lying" in a panegyric qasida written in Kabir's honor. Kabir saw poetry in general and the type of poetry that had developed during the Qajar period as detrimental to "progress" and "modernization" in Iranian society, which he believed was in dire need of change. Such concerns were also expressed by others such as Fath-'Ali Akhundzadeh, MirzaAqa Khan Kermani, and Mirza Malcom Khan. Khan also addressed a need for a change in Persian poetry in literary terms as well, always linking it to social concerns.

The new Persian literary movement cannot be understood without an understanding of the intellectual movements and Iranian philosophical circles.

Given the social and political climate of Persia (Iran) in the late nineteenth and early 20th centuries, which led to the Persian Constitutional Revolution of 1906-1911, the idea that changes in poetry was necessary became widespread. Many argued that Persian poetry should reflect the realities of a country in transition. This idea was propagated by notable literary figures such as Ali-Akbar Dehkhoda and Abolqasem Aref, who challenged the traditional system of Persian poetry in terms of introducing

new content and experimentation with rhetoric, lexicosemantic, and structure. Dehkhoda, for instance, used a lesser-known traditional form, themosammāt, to elegize the execution of a revolutionary journalist. 'Aref employed the ghazal, "the most central genre within the lyrical tradition" (p. 88), to write his "Payam-e Azadi" (Message of Freedom).

3. Etesami's Style

The first edition of her Diwan (book of poetry) comprised 156 poems and appeared in 1935. The famous poet and scholar Mohammad Taqi Bahar wrote an introduction to her work. The second edition of her book, edited by her brother Abu'l Fatha Etesami, appeared shortly after her death in 1941. It consisted of 209 different compositions in Mathnawi, Qasida, Ghazal, and Qeta, and stanzaic forms. It totaled 5606 distiches.

In her short life, she managed to achieve great fame amongst Iranians. Parvin's poetry follows the classical Persian tradition in its form and substance. She remained unaffected by or perhaps ignored the modernistic trends in Persian poetry. In the arrangement of her poetry book, there are approximately 42 untitled Qasidas and Qeta' as (another form of Persian poetry). These works follow a didactic and philosophical style of Sanai and Nasser Khusraw. Several other Qasidas, particularly in the description of nature show influences from the poet Manuchehri. There are also some Ghazals in her Diwan. According to Professor Heshmat Mo'ayyad, her *Safar-e ashk* (Journey of a tear) counts among the finest lyrics ever written in Persian. Another form of poetry, the monazara (debate), claims the largest portions of Parvin's Divan. She composed approximately sixty-five poems in the style of monazara and seventy-five anecdotes, fables, and allegories.

According to Professor Heshmat Moayyad: "Parvin wrote about men and women of different social backgrounds, a wide ranging array of animals, birds, flowers, trees, cosmic and natural elements, objects of daily life, abstract concepts, all personified and symbolizing her wealth of ideas. Through these figures she holds up a mirror to others showing them the abuses of society and their failure in moral commitment. Likewise, in these debates she eloquently expresses her basic thoughts about life and death, social justice, ethics, education, and the supreme importance of knowledge".

Mohammad Taqi Bahar's famous quote about Parvin's Diwan is: "Her Diwan is composed of both verbal and intellectual style mixed with an independent style of hers, and it is one particular way of Khorasan, Nasir Khusraw Qubadiyani and other practices in Iraq and the Persian poets, especially Sheikh Mosleh al-Din Saadi Shirazi and from a meaningful point of view is something between the thoughts and fantasies of magistrates and mystics, and this sentence is made of an independent way that is specific to this time and mostly flows the meaning and seeks truth in everything and has created and has created exquisite and clerical manner".

4. Conclusion

As a conclusion, Etesami's style is as the same styles the second types of illustration poems like Kalilah and Dinnah but in a Persian contemporary way. As it was mentioned she was influenced by Persian Contemporary Literature era, so she rhymed her imagery poems in accordance with her era and her ideas that were influenced by all issues that has been mentioned on the above. She rhymed her style to describe the day today matters that were simple to understand as reminder of good habits and

ways of life that religion and Persian culture told us before. That is the important factor makes her work so unique and special.

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