

with acting, painting, and documentary film-making.

Forough Farrokhzad, a poetess who published three books of poems, influenced by Tavallali and his followers, especially Nosrat Rahmani, soon became famous. She was the first woman to be bold, even brave enough to write about the hidden feelings of Iranian women. Her early poetry was weak in form and without any originality in imagery. Later, however, her friendship with writers and poets like Ebrahim Golestan, Yadollah Roya'i Parviz Dariyoush, Ahmad Shamloo and especially Ahmad-Reza Ahmadi, encouraged her to enter quite a different territory of poetical vision. She also began to use broken metres, which are lines of unequal syllables in a poem. She would sometimes let a line fall off the metre in one or two syllables and then return to it. It may or may not have been deliberate, but it gave a fresh tone to the music of her poems.

A poet of Shamloos generation, who was also regarded as a modern artist, was Sohrab Sepehri. He began writing prose poems using rather abstract symbolism. His experience with the colours and lines of stylised paintings gave a visual dimension to some of his poems, making them musical pictures. The most notable feature in his poetry is mysticism, a blend of Sufism, Zen-Buddhism and Zoroastrianism, through which the poet invites man to turn away from his evil ways, regaining the innocence of a child in nature.

Later Sepehri almost stopped writing prose poetry and began loosely to use a few of the classical metres, which suited the sad and mystical tone of his narration. He soon became fascinated with abstract images and allowed his poetry to lose its most important element -its simplicity and lucidity of expression. Here are a few of those new images:

Gradually on the wet height of meeting the monastery  
of light was built...

A throat in the cool thickness of wind was murmuring  
the loneliness of a friend...

It is morning, the ideal sparrow is chirping,  
The autumn is disintegrating on the unity of the wall;  
The passage of the exhilarating sun  
Startles the mass of decay out of its sleep;

Between the tree and the green moment  
The repetition of azure mixes with regret of speech...  
Ah, the glance of motion  
The mass of the repetitions finger  
Closed the crack of my fervour...  
This body without night and day  
Behind the steep garden of figures  
Slept like myth...

With his fascination with such abstract images, Sepehri, like Forough Farrokhzad, was, to a great extent, influenced by Ahmad-Reza Ahmadi, and also by Yadollah Roya'i, the leader of an avant-garde group which called its style "Volume", meaning image with more than one dimension.

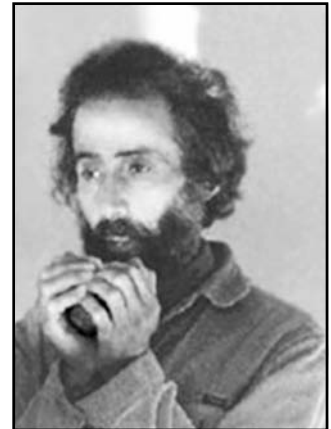
Fereydoon Moshiri is best known as conciliator of classical Persian poetry with the New Poetry

initiated by Nima Yooshij. One of the major contributions of Moshiri's poetry, according to some observers, is the broadening of the social and geographical scope of modern Persian literature.

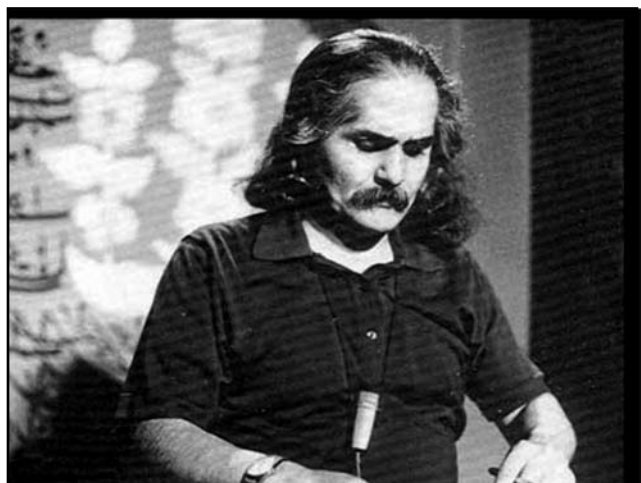
A poet of the last generation before the Islamic Revolution worthy of mention is Mohammad-Reza Shafiei-Kadkani (M. Sereshk). Though he is from Khorassan and sways between allegiance to Nima Youshij and Akhavan Saless, in his poetry he shows the influences of Hafez and Mowlavi. He uses simple, lyrical language and is mostly inspired by the political atmosphere. He is the most successful of those poets who in the past four decades have tried hard to find a synthesis between the two models of Ahmad Shamloo and Nima Youshij.

**Source:**

[http://en.wikipedia.org/wiki/Persian\\_literature](http://en.wikipedia.org/wiki/Persian_literature)  
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# Modern Persian poetry



A reluctant follower of Nima Yushij, Mehdi Akhavan-Sales published his *Organ* support contentions against Nima Yushij's groundbreaking endeavors. But before long he realized that Nima and the modernists emulating him had more to offer than a just a change in rhythm, rhyme, and the general application of the classical Arabic meters. In Persian poetry, Mehdi Akhavan Sales has established a bridge between the Khorassani and Nima Schools. The critics consider Mehdi Akhavan Sales as one of the best contemporary Persian poets. He is one of the pioneers of free verse (new style poetry) in Persian literature, particularly of modern style epics. It was his ambition, for a long time, to introduce a fresh style to Persian poetry.

Before coming to Tehran from his native city, Mashhad, in the province of Khorassan, he wrote ghazals and qasidas in the classical style with quite remarkable skill. Soon he adopted Nima Youshij's views on form and his outlook changed considerably. He could never alter the antique tone of the classics, though he occasionally used colloquial and local words,

giving an interesting, sometimes humorous, tone to his poems. His poetry has a pronounced musical quality with its many puns, rhymes and inter-rhymes. In his poetry this music" with a mixture of colloquial and literary language, sounds like a deliberate accompaniment of the lyre of lyricism with the drum of epic. His excessive interest in rhyme produces many lines, which, though beautiful in themselves, are superfluous. Many of Akhavan Saless's poems are outstanding in all aspects and will survive as the best poems of our time.

Ahmad Shamloo began his poetic career by writing sentimental, lyrical and patriotic prose poems. Having some knowledge of the French language and literature, he abandoned the Persian classics and searched for inspiration in the world of modern French poetry, as well as in the works of some other European poets in French translation. He is deeply influenced by Paul Eluard, Garcia Lorca, Luis Aragon and the great Turkish poet, Nazim Hekmat. This influence produced a new point of view and created a new poetical culture in which Shamloos poetry was appreciated and understood by many who were keen to read modern poetry but could not understand and enjoy the poems of Nima Youshij and of many others.

Forough Farrokhzad is important in the literary history of Iran for three reasons. First, she was among the first generation to embrace the new style of poetry, pioneered by Nima Yushij during the ۱۹۲۰s, which demanded that poets experiment with rhyme, imagery, and the individual voice. Second, she was the first modern Iranian woman to graphically articulate private landscapes from a woman's perspective. Finally, she transcended her own literary role and experimented