



## RAHMANI, NOSRAT

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**RAHMANI, NOSRAT** (Noşrat Raḥmāni, b. Tehran, 10 Esfand 1308 Š./1 March 1930; d. [Rasht](#), 27 Kordād 1379 Š./16 June 2000), noted poet of the 1960s-90s ([Figure 1](#), [Figure 2](#))

### LIFE

Nosrat Rahmani was born to Assadollāh Rahmani, an automobile mechanic with a keen interest in classical poetry, and Fāṭemeh Mirzākāni (Orand, p. 357). He finished his primary and secondary education in Nāşer Kōsrow and Adib schools (F. Rahmani, p. 21) and, after a short apprenticeship in a painting studio (Ḥariri, p. 85), enrolled in the School of Post and Telegraph in 1946. The principal of the school at the time was the eminent poet Peżmān-e Baḳtiāri, who, noting Rahmani's literary talents, appointed him as the editor of the school's newspaper (Ḥariri, Pp. 85-86; Orand, p. 357). Rahmani started writing poems at an early age. His first poem appeared in a newspaper called *Şahbāz* (Rahmani, 1991, p. 16), and later on in various papers and magazines.

In 1951 he was hired by the Ministry of Post and Telegraph, an association that did not last for long. He then embarked on an extensive involvement with print media as an income source. In this period he contributed serialized short stories to *Omid-e-Irān*, founded in 1949 by 'Ali Akbar Şafipur, and *Sepid o siāh*, founded in 1953 by 'Ali Behzādi. He was for a while in charge of the literary section of the *Ferdowsi*, a weekly magazine established by Ne'matollāh Jahānbānu'i in 1949 (Ḥariri, pp. 86-87; Orand, p. 357; idem, p. 146). As his introduction to *Mi 'ād dar lajan* (Rendezvous in the muck, Tehran, 1967; [Figure](#)



3) indicates, this might have contributed to his familiarity with Western poetry and to his later appropriation of Western motifs and imagery in several of his poems (for details, see Moḥammad Reżā Šafi'i-Kadkani, *Bā čerāg o āiyneh: dar jost-o-ju-ye rišehā-ye taḥavvol dar še'r-e mo'āšer-e Irān*, Tehran, 2011, pp. 220-21).

His first collection of poems, entitled *Kuč* (Migration), was published in 1954, and enjoyed a second printing within a year. With the exception of few poems in Nimaic meters, most of the collection's poems were composed in *čahārpāreh* (foursome), a quatrain sequence format much in vogue at the time. The collection, which included an encouraging letter addressed to the poet by Nimā Yušij, garnered commentary recognition by such critics as [Jalāl Āl-e Aḥmad](#), as well as Hāj Sayyed Javādi, who commended Rahmani for his realistic style and explicit imagery (Hāj Sayyed Javādi, pp. 9-16). The article, which was originally published in *Kāviān* magazine, was later added to the second edition of this collection (*Kuč*, 2nd ed., 1955, pp. 13-16).

*Čahārpāreh* remains Rahmani's meter of choice in most poems of *Kavir* (Desert, 1955), his second collection, which also includes a few poems in classical meters and two poems in modern Nimaic styles. The two collections were published in a volume as *Kuč o kavir* in 1970 ([Figure 4](#)). His third poetry collection, titled *Termeh*, was published in 1957 and, while consisting of several *gāzal*, *čahārpāreh*, and *do-bayti*, exhibits an increasing bend toward modern Nimaic meters ([Figure 5](#)). Within the period 1959-1962, Rahmani, in cooperation with Ḥosayn Šāh-Zeydi and Šabnam Jahāngiri, participated in a weekly literary program broadcasted by Radio Arteš (The Army Radio; Orand, p. 358, Jahāngiri, p. 297).

Rahmani's *Mi 'ād dar lajan*, in which *čahārpāreh* appears only sporadically, and *Ḥariq-e bād* (Fire in the wind, Tehran, 1970) are also marked by his adherence to Nimaic meters, while in his later collections, *Šamšir*, *ma'šūqeh-ye qalam* (Sword, the mistress of pen, Tehran, 1989), *Piāleh dōwr-e degar zad* (The cup circled once again, Tehran, 1990), and *Biveh-ye siāh* (The black widow, Tehran, 2002), he opts for freer adaptations of Nimaic meters. *Ḥariq-e bād*, was the recipient of the 'Poetry Award' of the National TV Organization in 1971. Throughout these years Rahmani also cooperated with various journals, including *Kayhan*, and one of its offshoots, *Majalleh-ye zan-e ruz* (Women today), as the editor of their literary sections (Orand, pp. 357-65). Rahmani married Purān Širāzi in 1960 and had a son, Āraš. In 1964 he married Šādān 'Alavi-Moqaddam with whom he had a daughter named Bārān. The marriage



ended after two years (Šarifi, pp. 36-38). He spent the last years of his life in Rasht, where he lived with his first wife and their son (F. Rahmani, pp. 21-22; Orand, p. 360).

## WORKS

Rahmani's literary career can be divided into two distinct and interrelated phases.

The influence of [Fereyduṅ Tavallali](#), among the period's prominent advocates of the genre of *čahārpāreh*, is readily discernible in Rahmani's first three poetry collections, *Kuč*, *Kavir*, and *Termeh*, which were published from 1954 to 1957 (Dastgāyb, 1974, p. 56; Bābāčāhi, p. 18). The collections, in line with the themes and motifs that had found dominant expression in the period's literary production, were permeated with a looming fear of death, solitude, and anxiety (Nuri'alā', p. 230) and an explicit praise of wine, opium, and sinful love. However, his poems did not participate in the ideological discourse of the period in search of social justice and freedom, advocated by most of his contemporaries. Rahmani's rebellious discontent manifested itself more in his challenging of social norms and codes of behavior and was best reflected in his embracing of disruptive sexual desires, and by extension, self destruction:

*Bā man zani nešast ke labhāyaš  
tafkardeh az lahib-e nafashā bud  
Nā-āšnā ḡonud kenār-e man  
Ammā ... če āšnā-ye havas-hā bud!  
Man dar ḡobār-e jādu'i češmaš  
tašviri az karābi-e kod didam.  
Dar duzak-e siāh-e šabi maḡmum  
golhā-ye nang az tan-e u čidam!  
(Kuč, 1955, pp. 110-12)*

Sat beside me a woman,  
her lips burning with the flame of her breath.  
Laid in my bosom, outlandishly,  
yet so conversant in the language of desires.  
In the enchanted dust of her eyes  
I saw the image of my own desolation.  
From her body, I harvested the flowers of shame,  
in the murky hellhole of a gloomy night)



(Kuč, 1955, pp. 110-12)

Rahmani's poetry in this phase, either in classical or Nimaic meters or in *čahārpāreh*, stays within the more conventional formats of the genres with no variations and fails to conjure up the studied language skills by which the poetry of such poets as Tavallali are recognized.

Rahmani's reliance on the broken meters and unequal hemistiches of Nimaic poetry remains visibly dominant in *Mi 'ād dar lajan* and *Ḥariq-e bād*, the first two collections in the second phase of his literary repertoire. From *Šamšir, ma'suqeh-ye qalam* onwards, however, he exhibits a progressive sensibility toward the internal rhythm of words and poetical phrases, resulting in an occasional deviation from recognizable meters or formats.

*Vaqtī asbāb-bāzihā-yemān rā migeraftand  
nagahān geryeh mikardim  
Dārim bozorg mišavim  
va bahānehāmān barā-ye geryeh kardan  
dārad tamām mišavad  
(Biveh-ye siāh, 2006, p. 639)*

When our toys were taken from us  
we used to cry instantly  
We are growing up  
And will be soon left with no excuse to cry

Although he is among the few of his contemporaries whose poems did not participate in the ideological discourse of the period in search of social justice, Rahmani's poetry yields to significant thematic changes in this phase, most notable among them the broadening sphere of his poetical sensibilities from personal issues to those more of public concern, which facilitates the readers' identification with the poetical persona (Fotuhi, p. 47). Corporeal love leaves the arena of his lyrical poems, and the image of woman is often accorded respect and admiration (e. g. "Shirin" and "Man āberu-ye 'ešqam," *Majmu'eh-ye aš'ar*, 2006, pp. 556-59, and 562-67, respectively). Disillusionment and anguish are more dominant in his poems of this period. He complains of failure and financial collapse (e.g., "Neron kojāst?" *Majmu'eh-ye aš'ar*, 2006, pp. 435-36), deliberates on fatigue and pain (e.g., "Az Bāmiān be Balk," *ibid.*, pp. 697-702), and ponders death ("Nirvānā," *ibid.*, pp. 568-69). In this period his poems, as held by a critic, mirror the sufferings of the people in an intimate and simple



language (Dastgāyb, 1967, p. 23). *Šamšir, ma'šūqeh-ye qalam*, which consists of a single long poem, is laden with Rahmani's seemingly uninformed criticism of Western history, culture, and science, and exhibits, in an intensely macabre overtone, his contentions with frustrated hopes and desires.

Rahmani's *Mardi ke dar gōbār gom šod* (The man who vanished in the dust, Tehran, 1958) is a collection of 28 novelistic compositions criticizing his own unrestrained lifestyle and his addiction to heroin—a book that he himself denies to be of any literary value (Rahmani, 1963, pp. 5-6).

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