

A Comparative Study of Themes in the Works of Emily Dickinson and Parvin EtesamiProf. Malek Ahmad Kord¹ - Sajjad Mishmast Nehi^{2*} - Ali Shahraki³¹ Farhangian University of Zahedan² Undergraduate student, Shahid Motahari Campus, Farhangian University of Zahedan³ Undergraduate student, Shahid Motahari Campus, Farhangian University of Zahedan**ABSTRACT**

Comparing the themes of poems is a suitable means by which the poetic themes among poets of two different cultures and literatures can be analyzed. The poetic theme is the way the poet expresses their thoughts and purpose, and also can be referred to as the way a poet presents their speech. Therefore, examining the poetic theme among different poems of Persian literature and non-Iranian poets can be a new perspective in understanding poetic themes in the field of comparative literature; especially since the poetry of female poets has been less studied in this field. Parvin Etesami is one of the famous female poets in the history of Iranian literature, and Emily Elizabeth Dickinson is an American poet. Since the poetic themes of these two poets have not been analyzed much in the field of comparative literature, the subject of this research has been chosen as "A Comparative Study of Themes in the Works of Emily Dickinson and Parvin Etesami". The results show that the themes of the works of Emily Dickinson and Parvin Etesami are similar and different in multiple aspects and points, which include love, death, God, and nature. Emily Dickinson perceives love as a profound and nearly spiritual force intertwined with life and immortality, frequently questioning humanity's ability to fully understand it. In contrast, Parvin Etesami highlights love as a journey of sacrifice and suffering, deeply anchored in moral and social responsibility, reflecting her cultural and mystical perspective. Additionally, Dickinson approaches death with curiosity and acceptance, often personifying it as a companion or a voyage, while Etesami views death as a mystical transition to spiritual liberation, underscoring its moral lessons and the importance of preparing for the afterlife. On the theme of God, Dickinson grapples with doubt and questions traditional religious beliefs, depicting God as both a source of comfort and mystery. In contrast, Etesami perceives God as the ultimate truth and center of existence, emphasizing servitude, surrender, and a mystical connection to the divine. Lastly, concerning nature, Dickinson portrays it as both a source of beauty and a force of destruction, using it to explore existential questions, while Etesami personifies natural elements to convey moral and spiritual lessons, seeing nature as a manifestation of divine wisdom and beauty. This study is conducted as qualitative research in a descriptive-research manner using a library method.

Keywords: Comparative Literature, Emily Dickinson, Parvin Etesami, Poetic Themes

1. INTRODUCTION

Poetry brings the real face and aspects of the history, people and geographic domains and social events in front of us colorfully and with a strong imagination and remembrance. Poems are possible to be used in the educational field due to these characteristics. Social poetry is poetry which performs a social function or contains a level of social commentary [1].

Comparative literature is one of the most important branches of literary criticism. In the new world, one of the ways to understand the position and the value of national literature of different languages is to measure it in the scales of comparative literature. Based on this necessity, Ferdinand Bruntyer says: "We will never know ourselves, if we are satisfied only with knowing ourselves"[2]. Because "no nation can remain stable not only without communication with other nations, but even the protection of ethnic, national and religious identities can be evaluated in the context of active communication" [3]. According to such an attitude, the important role of comparative literature is understandable.

Assessing and analyzing the thoughts of two poets despite spatial distances and linguistic differences can also be evaluated through comparative studies. The researcher "in this method, compares the poet and writer of one country with the poet and writer of another country and obtains common results from an in-depth study of the situation, works and thoughts" [4]. And it is in this position that theorists and critics refer to textual

relations, a relation that studies texts in relation to other texts, which was apparently first proposed by Viktor Sheklovsky. And yet it was first discussed in Russian formalists, meaning that past texts relate to present-day texts and present-day texts relate to texts to be written in the future, especially if its type and subject matter is common" [5].

Emily Elizabeth Dickinson was an American poet who was born on December 10th, 1830, at the family home in Amherst, Massachusetts, into a prominent family. Her father, Edward Dickinson, was a lawyer in Amherst and a trustee of Amherst College. After attending Amherst Academy for seven years as a young woman, she briefly attended Mount Holyoke Seminary before returning to her family home in Amherst. Evidence suggests that Dickinson spent much of her life in solitude. Considered irregular by locals, she had a fondness for white clothing and was known for her reluctance to greet guests or even leave her bedroom. Dickinson never married, and most of her friendships were based entirely on correspondence. However; After Emily Dickinson's death, her work continues to inspire poets, translators, and scholars around the world. Her poems are noted for their depth of emotion and keen observations of the world around her. Today, Dickinson is considered one of the most important poets in American literature [8]. Poetry enabled Dickinson to achieve an equilibrium between personal autonomy and emotional dependence. Her comprehensive vision and her commitment to the inner and outer experience that drive the individual, allowed her to accept and celebrate life despite dualistic inevitabilities of grief and joy, despair and hope. Less concerned with what should be, than with what was, she focused her energy on the concrete details of the present moment. Through her writing, Dickinson expressed anxiety about the uncertainty of life while paradoxically stressing the value and profound importance of life's journey. Her moral and artistic vision was essentially holistic, generative, and comprehensive rather than linear and categorical [6].

Parvin Etesami, a well-known Iranian poet, was born in Tabriz in March 1285 AP and passed away in Tehran in 1320 AP. Parvin Etesami came from a family with a strong literary background, as her father, Yousef Etesami, was a reputed poet and scholar. Elegance, simplicity, and profound themes are characteristic of Parvin Etesami's poetry. Her works often explore topics such as love, nature, patriotism, and social justice. She was deeply influenced by classical Persian poetry and used traditional poetic forms in her works, which led her to be called "a bridge between classical and modern poetry" in Iran. Etesami's poetry was noted during her lifetime and admired by prominent literary figures and intellectuals of her time. Her poems were published in prestigious literary magazines, and her first collection of poetry, "Divan-e-Parvin Etesami," was published in 1955. Parvin Etesami faced personal challenges and health problems throughout her life, but she remained committed to her literary activities. Despite her relatively short life, she left a lasting impact on Persian literature and is recognized as one of the most prominent female poets in the history of Iranian literature. Parvin Etesami's poetry continues to be treasured and studied in Iran and abroad, and her legacy as a powerful and influential poet lives on to this day. Her works are admired for their lyrical beauty, emotional depth, and meaningful messages that resonate with readers of different generations [9]. Parvin Etesami is one of the famous poets of contemporary Persian poetry whose opposition to oppression and oppressors and sympathy for the deprived and oppressed are important themes of her poetry [7].

The fundamental question of the research is whether similarities can be found in representing the concepts and themes in the works of Emily Dickinson and Parvin Etesami?

1.1 Statement of the problem

The creation of the theme expresses the thoughts of the poets. Therefore; to understand the meanings of poetry, examining the themes of poetry is the key to understanding the poems in the realm of literature. In this study, in order to examine the poetic theme, the poetry of Parvin Etesami and Emily Dickinson, the American poet, has been considered for research. Since understanding the poetic theme of these two poets introduces us to the world of women's poetry in Iranian and American literature, and little attention has been paid to this issue, this study deals with "a Comparative Study of Themes in the Works of Emily Dickinson and Parvin Etesami."

1.2 Research Method

This study is conducted as qualitative research in a descriptive-research manner using a library method.

2. Findings

A- Themes of the works of Emily Dickinson and Parvin Etesami

1-Love

Emily Dickinson

Emily Dickinson is considered an admirable American figure who gained a place in American literature in the early 20th century. Therefore, she is known as one of the great American poets in the twentieth century, who continues to fascinate readers at the present time. Despite the fact that she withdrew from social life early and lived at home in Amherst, Massachusetts throughout her life. One of the themes in her works is love. Emily Dickinson searches for the source of love elsewhere and considers human incapable of receiving all love and believes that human does not have the capacity to understand the totality of love, and it is clear that Emily's meaning and intention of this love is true love and considers doubt in the matter of love to be equal to denying it and believes that one should believe it with all one's heart:

That I did always love,
I bring thee proof:
That till I loved
I did not love enough.
That I shall love alway,
I offer thee /That love is life,
And life hath immortality
This, dost thou doubt, sweet?
Then have I
Nothing to show
But Calvary [10].
Meaning: I have always been in love
I prove /That as long as I have been in love/I have not loved enough
I will always love /I offer it to you
Love is life /And life is eternity
Do you doubt, my dear? /So, I have nothing to explain. Except Golgotha.

Her love poems are full of the passion of love, such as poem number 79 (L 1-10):

Going to Heaven!
I don't know when --
Pray do not ask me how!
Indeed, I'm too astonished
To think of answering you!
Going to Heaven!
How dim it sounds!
And yet it will be done
As sure as flocks go home at night
Unto the Shepherd's arm! (Ibid.)
It means:
Going to heaven!
I don't know when -
Pray don't ask me how!
In fact, I am too surprised
to think of answering you!
Going to heaven!
How dark it seems!
And yet it will be done
As the flocks go home at night
To the shepherd's arms!

Parvin Etesami:

Love is a prominent element in Parvin's poetry. She sings:

Of love, attachment, separation, covenant, and connection/

You read a letter and I few books [11].

Or:

You call me crazy

But I am wiser than the wise people

If every wise person were crazy like me

There would be many wise people in the world

The mystics who understood this claim

Lost themselves and found God

I'm seeing glory within glory

What do you see except illusion and fantasy?

I'm seeing heaven within heaven

What do you see except dust and clay?

(Ibid.)

As a result, lovers of truth are heedless of other than God, and if people spread ashes on their eyes, they close the heart's vision from the darkness of the earthly world, and they look at a world that is "glory within glory."

Or:

Oh, how blessed is the drunkard to have her head at the feet of her lover/

A heart empty of good and evil of the wheel of "Akhdar" (the world)

Coming to the falcon of affection without wings

Acting like a pigeon in the presence of the goshawk of love

Burning, melting, like lighting a candle and a feast

Having the body in the middle of fire, thinking about the face of the beloved

To cultivate tears like "ruby" in "blood of the liver"

And having the eye to keep this red ruby

Losing yourself, wherever there's light

Behaving like a salamander, wherever there's fire

(Ibid.)

As a result, Parvin believes that in true love, the soul must become the sacrifice of the beloved. Love is always present in Parvin's words. Parvin even complains in her poem about the lack of love and kindness of the people of her time. Parvin also links the concept of sacrifice to love because she knows that the path of love is suffering. According to Parvin, the path of love is full of pain and suffering, and love means sacrifice and giving up one's life:

Do not be afraid of sacrifice, you are walking the path of love

Like Ismail, you must yield when the time comes

(ibid.)

The poet also emphasizes on the importance of maternal love:

If Plato and Socrates were great

It's because their childhood nurse was great and wise

Mother would fall asleep out of tiredness while taking care of the infant, next to the cradle

Then to the school of wisdom, Luqman became wise

(Ibid.)

2- Death

Emily Dickinson:

Emily Dickinson deals with death in various ways and faces challenges. For example:

"Because I could not stop for Death" (Poem No. 712)

Or:

"There has been a Death in the Opposite House" (Poem No. 389)

And in the poem "Tie the string of my life, My Lord" (poem number 279), Dickinson associates' death with the horse-drawn carriage that symbolizes death.

In poem number 279, a carriage is being driven by a horse, and the poet inspects the horses. The carriage will carry his precious life to the divine realm. She judges the strength of the horses, their speed, and feels that

they are ready to gallop eternally. At the end of the journey, she bids farewell to the earthly life she had embarked on: Farewell, the life I had.

In the poem "I died for beauty, but was scarce" (poem 449), the beauty lover dies for her love, but her soul faces the problem of settling in the grave, because the adjacent space is occupied by a deceased person. Both agree that truth and beauty represent the same idea, ideology, and concept, and secondly, they are synonymous: they meet as if lost friends reunited to celebrate their meeting like a royal reception. They continue to visit each other's graves until their bodies disintegrate, but in poem 54 death is accompanied by a living space. In other words, death seems to be a loss. Austin Warren writes: "Emily's most marked problems are with the morality of the Bible, which she neither rejects nor accepts without question or reservation" [12].

She presents the idea and dream of death, in which one can pass from a short life on earth to an eternal life in heaven. Reeves says: "This is one of the best poems in which Emily triumphs over death by accepting it calmly and civilly, as a lady would when receiving the attentions of a gentleman. This is an essay about death in life [13].

Her curiosity about a person's experience at the time of death is part of her quest to unravel the mystery of death. In addition to her concern with death and its manifestations, Dickinson also wrote numerous love poems. Although she remained single throughout her life, most of her successful love poems revolve around the customs of marriage. She has a choice between a divine and an earthly lover, but she often prefers the divine. In poems such as "Of all the Souls that stand create" (Dickinson, 1958: 664) and "The Soul selects her own Society" (ibid.)

She often tries to link pain with death. Pain and suffering cause shock which leads to death. It provides a suitable space for a dying man to feel and thus facilitates death. The effect of death is cold, freezing and numbing: "After Great Pain a Formal Feeling Comes" (Poem No. 341)

Intense pain facilitates the final exit of the soul from the body. The recognition of pain and suffering is the measure of the depth of the human soul. Such an ideology is reflected in her poetry: "I measure every grief I meet" (poem no. 561). She adds that the disappearance of pain from the body leaves the soul alone. In many of her poems, she develops the opposite of pleasure and pain. To know the true taste of pleasure, one must have experienced pain and suffering: "I had been hunger all the years" [10].

The poet thinks about eternity and says:

"I want"—it pleaded—All its life—
I want—was chief it said
When Skill entreated it—the last—
And when so newly dead—
I could not deem it late—to hear
That single—steadfast sigh—
The lips had placed as with a "Please"
Toward Eternity—
This one mean:
I want, all their lives, even begging...
I want, all their lives, even begging...
I want, even if he wants to be my boss
When this is his last request
When he has just died...
I cannot imagine him for the last time
Hearing my voice
Alas, he is alone and patient
And his lips are set with the theme of "please"
Towards eternity...

Parvin Etesami:

Parvin Etesami expresses death with a mystical perspective, which is the flight from the lowly material world. Human will have eternal and true life after death and liberation from the cage of the body, and she points out its moral dimension and suggests humans to be careful and tally their soul or in another word, tally what they have and haven't done in this world. In a piece, she "sings" as follows:

Someone asked Socrates what he had learned about death
He said, O ignorant one, what is the name of life?

*If you were to see the lowly saddle of the earth one day
That the skies and the universe are the property of that world
Do not hide the bright lamp of the soul in the armor of the body
Do not wrap this ruby in the cloak
Look at the path with the eye of knowledge and become a traveler of this road
That sleepy one cannot find eternal life
Your heart would never have been so polluted and dark
If your eyes knew the condition of the guard
The elders who built the porch on the foundation of life
They did not buy this house of bones
To the inn of cupidity and fad, there is nothing but carcasses
Leave this feast to its vultures [11]*

*Death in Parvin's poetry is considered a bridge to achieve human concepts:
Strive to make the field of your heart green
Before this flower-like face becomes saffron, frail, and lean. (ibid.)*

Parvin Etesami considers death to be certain; so it should be the one thing that the human should think about and care the most:

*You must leave this place of migration
No one can leave on a bridge (ibid.)*

3. God

Emily Dickinson:

Dickinson's poetry intricately interweaves themes of God and the nature of life. While she strongly believes in the existence of God, her quest to truly understand and find him is marked by doubt. In her poetic expressions, she refers to God as a friendly neighbor, amidst sincere praise. However, it is her exploration of the final stage of life and the afterlife that deviates from traditional notions of resurrection, presenting a world beyond that as mysterious and elusive, yet with a hidden longing for eternity. Throughout her life, Dickinson relentlessly sought to establish a definitive view of God, a stance that reflects her vision. However, she realized that she could not fully embrace the Christian faith or abandon God and religion altogether, as materialists do, and accepted the belief that the passing of life meant the simultaneous destruction of the soul and the inner body. Despite her unwavering belief in the existence of God, she constantly questioned His mercy. It is this complex nature of her relationship with God that ultimately contributes to the complexity and ever-evolving understanding that she portrays in her exploration of the nature of life. Emily Dickinson's religious awareness is deeply rooted in the Christian cultural environment in which she grew up. Coming from a wealthy family, she received an excellent education during her formative years. Raised in a religious Christian household and guided by pious parents, she was involved in prayer and worship from an early age; these religious traditions undoubtedly instilled in her a deep sense of spirituality. Dickinson's curious mind constantly examined and challenged the teachings of Christianity, never surrendered to the pressures and didn't conform to any particular creed. In her private reflections, she acquired the belief that faith, in itself, could be a heavy cross to bear, causing one to collapse under its weight, but never to abandon it entirely. For her, personal faith was an inherent right of every human being. However, it was after the age of 34 that a series of devastating encounters with the loss of a close circle of family and friends affected Dickinson and deeply shattered her. In the face of these distressing experiences, the tenets of religious doctrine no longer provided satisfactory answers to her deep existential questions, leading to a profound conflict between her inner reflections and her religious identity. Doubts about the faith she had once held dear took root. Traditional Christian doctrine, which proclaimed an almighty God, could not console the premature deaths of those she held dear. In her eyes, God's inaction evoked a deep sense of abandonment and deepened her doubt. Dickinson gradually distanced herself from the image of God as a kind guardian of humanity. Although she had an unwavering belief in the existence of God, she was cautious about the granting of divine grace and the prospect of salvation. This doubt is clearly depicted in her melancholy poem No. 338, where she uses the word "hidden" to convey her doubts, reflecting her profound doubt about God and the subsequent turmoil in her thoughts about faith and life in Him. As she struggled with the limitations of religious practice to alleviate her inner pain, a glimmer of hope

for eternity remained. Yet her complex confusion about the nature of God gave rise to an overwhelming sense of pessimism and despair. In Emily Dickinson's poem "There Is a Certain Slope of Light," she masterfully combines the themes of God, light, and the nature of life, resulting in a subtle exploration of her ambivalent views on religion. The speaker in the poem explicitly associates the divinity with light in the first stanza and likens the feeling evoked by this light to the heavy resonance of the cathedral's hymns. The simile "Heft of Cathedral Tunes" evokes the power of organ music, which can fill the vast space of a cathedral. (Poem No. 338) This comparison symbolizes the truth of God that encompasses the entire universe. However, alongside this imagery, the poem creates an oppressive atmosphere that sets the stage for the subsequent themes of depression and despair. It paves the way for the speaker to explore her belief in the harm and transitoriness of life from God, leaving no possibility of escape. The poem reflects Dickinson's own complex understanding of the interplay between the nature of life and religion. The use of the term "heavenly" suggests that the winter light is a symbol of God. The speaker claims that this particular slant of light creates a sense of "heavenly harm." This juxtaposition of heaven and harm may seem contradictory at first, since heavenly things are usually associated with pleasure rather than pain. However, Dickinson suggests that if God gives humans life, he is also responsible for the inherent despair that comes with it, since life and death are inseparable. When this "heavenly calamity" occurs, the landscape itself seems to tremble in fear, and the shadows hold their breath in anticipation. This reflects Dickinson's deep questioning and contemplation of Christianity and her complex relationship with God. Beyond the evocative imagery, Dickinson employs an unconventional use of capital letters that adds to the poem's sense of unfamiliarity. The capitalized words in the opening lines, such as "Slant," "Winter Noons," "Heft," and "Cathedral Tunes," are strategically chosen to emphasize their importance. These capitalized words, with deliberate use of hyphens, create a heavy, despairing atmosphere that prepares the reader to discover the inevitable depression and hurt and passing of life from God. In the third stanza, the word "Any" is capitalized and placed between dashes, drawing attention to its meaning and emphasizing the "inner difference" mentality being discussed. The speaker emphasizes that these subjects cannot be taught or defined, highlighting their enigmatic nature. While the poem explores religious themes, it does not have the conventional didactic tone found in traditional religious poetry. Instead, it functions as a thoughtful invitation to introspection. Dickinson's use of biblically derived terms, such as God, heaven, and immortality, goes beyond mere Christian doctrine. She imbues them with personal significance, encouraging readers to reflect on the complex relationship between religion and the nature of life. By interrogating and reinterpreting these concepts, Dickinson invites us to engage in a deeper exploration of our own beliefs and the mysteries of existence. (Poem No. 338)

In another poem, she says:

A first Mute Coming—

In the Stranger's House—

A first fair Going—

When the Bells rejoice—

A first Exchange—of

What hath mingled—been—

For Lot—exhibited to

Faith—alone— [10]

That is: for the first time he comes silently

a stranger in the house

for the first time he goes fairly

when the bell of joy rings

the first exchange

is certainly intertwined with God

and for a long time

has demonstrated

faith

alone...

or:

The only news I know

Is bulletins all day

From immortality...

The only one I meet

Is God

(Ibid.)

That is: The only news I know...

Of immortality...

The only one I meet

Is God

In this poem, Dickinson expresses the things she likes to think about: immortality and God. She considers the world to be a very lonely place. She first tells her how she does not know the news and quietly thinks about religion. With this poem, we can also know that the only one she sees is God.

Parvin Etesami:

The poet says:

What's the difference? Even thought if we are of different colors families.

All, we are daughters of the one God.

It is only good that we are the same in His servitude

It is enough that we are one in His servitude

To prostrate at this threshold, we put our entire heads down

To follow this path, we are all one in our feet

We are all a particle of this everlasting Sun

We are all a drop of this infinite sea [11].

As a result, the world is the manifestation of God. The poem above, namely the poem "The Beauty of Truth", is in fact a dialogue between the yellow flower and the white flower and the boasting of each of them. Finally, Parvin declares with a mystical vision that the manifestations of existence are all manifestations of God and in His servitude.

Or:

A thousand years if you study knowledge and wisdom

A thousand centuries if you study the ways of cognition

You cannot fly to the sky of truth with any feather

You cannot reach the solitude of oneness

Even at that time you finally reach the end of perfection

If u look close enough, you still lack it

(Ibid.)

This poem, the poem "particle" is a debate between a particle and the sun, which, with a mystical perspective on the knowledge of truth, exchanges interesting topics and refers to the holy prophet's quotation "We have not known You as You deserve to be known, and we have not worshipped You as You deserve to be worshipped".

Parvin says:

Morning breeze said to dust

"I hope no one else has a miserable fate like you" ...

The flood is severe and the abyss is terrible

The foundation is weak and the house is without cornerstone

No matter how much you learn as a student of the times

You won't become the wise master at the end...

You and I are slaves and the monarch is one

Whatever we have, He gave us

(Ibid.)

As a result, surrendering to God and destiny and fate is such that the slave is content in the face of adversity.

4-Nature

Emily Dickinson:

Her poems reflect nature in various forms and aspects. She includes fish, butterflies, insects, birds and the violent forces of nature such as wind, rain, thunder, lightning, drought and earthquake. The most prominent elements of nature such as noon, sun, sea, sky, clouds, rivers, mountains and all have fascinated her. Natural phenomena such as seasons, morning, evening, sunrise, sunset, sunrise, sunset, aurora, solar eclipse are

highlighted in her nature poems and reflect the appropriate change that occurs in nature. (Poem No. 519):

"Twas warm — at Firs— Like Us——".

"Further in Summer than the Birds" (Poem 1068)

"A Bird came down the Walk" (Poem 328).

Or:

"Nature" is what we see—

The Hill—the Afternoon—

Squirrel—Eclipse— the Bumble bee—

Nay—Nature is Heaven—

Nature is what we hear—

The Bobolink—the Sea—

Thunder—the Cricket—

Nay—Nature is Harmony—

Nature is what we know—

Yet have no art to say—

So impotent Our Wisdom is

To her Simplicity. [10]

Or:

Sunrise in the Connecticut River Valley near Amherst.

I'll tell you how the Sun rose –

A Ribbon at a time –

The steeples swam in Amethyst

The news, like Squirrels, ran –

The Hills untied their Bonnets –

The Bobolinks – begun –

Then I said softly to myself –

"That must have been the Sun"!

But how he set – I know not –

There seemed a purple stile

That little Yellow boys and girls

Were climbing all the while –

Till when they reached the other side –

A Dominie in Gray –

Put gently up the evening Bars –

And led the flock away – [10]

That is: The sun rose in the Connecticut River Valley near Amherst.

I will tell you how the sun rose...

The news, like squirrels, spread

The hills took off their helmets...

Like Whitman, who found divinity in nature, Emily Dickinson believed that nature somehow shared in the mystery of divinity. Nature for Emily Dickinson was the material medium through which God touched the soul of human life and through which man touched him [14].

Her attitude towards nature is also that of Mother Nature. Dickinson praises nature as "Nature—The Gentlest Mother" [10] who soothed and comforted her children. She expresses her emotional enthusiasm for the red breast of the robin. But her attitude towards nature does not remain constant throughout. In her later poems about nature, she takes an opposing view of nature. She focuses on the harm and injury that nature can inflict on humans. Rather than providing comfort to humans, nature mocks them. Dickinson is one of the poets who used her own experiences in her poetry and it is evident that she repeatedly uses the word "I" in some of her poems, as MacLeish said: "She is in the poem before the poem begins" [15].

She also sees death sitting at the core of nature as a scourge and a destructive force. In the poem "Apparently with no surprise" (poem no. 1624), she questions whether nature has any meaning at all. In poem no. 364, she withdraws from nature and becomes indifferent, sacrificing those who try to love it:

The Morning after Woe --

'Tis frequently the Way --

Surpasses all that rose before --
For utter Jubilee --
As Nature did not care --
And piled her Blossoms on --
And further to parade a Joy
Her Victim stared upon --
The Birds declaim their Tunes --
Pronouncing every word
Like Hammers -- Did they know they fell
Like Litanies of Lead – (Ibid.)

From other American writers who lived in the ninth century, such as Emerson and Bryant. For them, nature poems are didactic and insist on divine analogies, but Dickinson neither accepts nature as a didactic agent nor uses nature as a guide to instill moralism. Her nature poems include birds, animals, insects, and natural processes that are rarely didactic or insist on divine analogies.

"But nature is a stranger yet;
The ones that cite her most
Have never passed her haunted house,
Nor simplified her ghost." (Ibid.)

Parvin Etesami:

"A red flower one day withered from the heat
The scorching sun took away its color
At that moment when it withered and became sick
A small cloud passed over its head
When the flower saw that cloud leaving
It cried out and became restless
... The cloud said, O my dear
Make this long story short
This very moment I will return from the meadow
And I shall rain, water dropping like royal pearls
When that cloud returned
It found the name and symbol of the flower lost
It saw a broken flower, colorless and smelly
Nothing to offer except waiting and wishes [11]

Here, the rose, which is wilting and has lost its youth, asks the cloud for rain. The cloud accepts, but asks the flower to wait until it gets back; but when it returns, the flower has dried up and is gone from the intense heat of the sun. In this parable, the flower complains to the cloud about the sun, the moon, the angel, the nightingale, the morning wind, and the world, that they were her companions until her youth and now there is no news of them. Etesami has given life to the elements of nature.

Or:

A flower laughed in a garden at dawn.
No one's life is as short as mine.
I'm not safe like others and I can be easily picked up
I blossom during the day and wither at night
I see nothing but leaves and grass my entire life
The only ones who felt my smell are morning and the morning breeze... [11]

In the debate between flower and dewdrop, Parvin Etesami depicts the conversation between a flower and a dewdrop at the beginning, where the flower complains about the times and how short she lives, and the dewdrop hears this complaint and tells the flower that we are passersby and we are nothing but some temporary imprints on the wall of the world, and although my short life has been nothing more than a breath, I am glad that I was a dewdrop that sat on some flower and caused beauty and purity. Even though we were there and left at the same time, there is no regret because we were happy and not sad, which actually expresses the fact that the quality of life is important, not the quantity. In life, we should be more useful to ourselves and our society, and if we remember a good name, it is enough. In this poem, dewdrop is the central person and a conscious thinker who warns the flower to think about the short life.

Or:

Said to the captive of the cage, garden bird:

"The blossoms and fruits are sweet and fresh;

Unlatch this cage and step into the open air—

In the garden's green, no soul finds its nest."

"What shall I do with that night-roamer of the earth?

For dawn is a thief, and the night a subtle cheat.

Oh, how many corners are fields of endless strife,

And snares lie in wait before and behind at every beat.

In the world's garden not a single flower is seen;

Wherever I look, there are only thorns and weeds arrayed.

Do not be as heedless and intoxicated as I have been—

In the end, not every cage is like the one I am in.

The lowly sphere of heaven is not as high as you believe;

For what you think is a phoenix is no more than a common fly..." [11]

In the poem *Caravan of Meadow*, the characters are the nightingale, dawn, night, flower, thorn, cage and the world. In this piece, the nightingale encourages the birds trapped in the cage to escape at night and enjoy the caravan of flowers, tulips, grass and cypress in freedom; but the captive says that this world is the reason for his own imprisonment and it is impossible to escape from it. What caused him to be imprisoned was his own whim and desire.

3. Conclusion

In conclusion, the comparative analysis of Emily Dickinson and Parvin Etesami reveals that, despite differences in language, culture, and historical context, both poets engage with universal themes that speak to the core of human experience. Their works demonstrate how nature, love, death, and the notion of God can serve as conduits for exploring profound emotional and intellectual landscapes. Dickinson's poetry, characterized by its introspective depth and subtle critique of conventional religious dogma, invites readers to ponder the complexities of life, the paradoxes of love, and the inevitability of death. Her careful observations of nature not only serve as a backdrop to her personal reflections but also underscore the transient beauty of the world around her.

In contrast, Parvin Etesami's verses, rich in cultural nuance and social commentary, infuse traditional Persian poetic forms with a mystical and empathetic outlook. Her depiction of love is intertwined with sacrifice and the inherent suffering of the human condition, while her portrayal of nature resonates with both its nurturing beauty and its harsh realities. Etesami's exploration of death, much like Dickinson's, is not a morbid resignation but a contemplative passage toward eternal truth and spiritual liberation.

This study underscores that, even when emerging from disparate literary traditions, the themes addressed by both poets reflect shared human concerns and a universal quest for meaning. Their poetic dialogues, though formed in different linguistic and cultural milieus, converge on the idea that beauty, pain, and the divine are interwoven threads in the tapestry of life. Moreover, this research highlights the potential of comparative literature to bridge cultural divides and foster a deeper understanding of the aesthetic and philosophical dimensions of poetry.

It is hoped that the present research will serve as an inspiration for further scholarly inquiry in the field of comparative literature concerning Persian poets. Through engagement with such cross-cultural examinations, the common threads uniting diverse literary traditions may be more clearly illuminated, thereby enriching the global discourse on poetry. This approach is expected to foster a more inclusive and nuanced appreciation of human creativity, ultimately contributing to a deeper understanding of the intricate ways in which poets from different cultural backgrounds articulate universal themes.

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