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## **PARVEEN EITSAMI----A REAL POETESS**

### **SOCIAL LIFE:**

During the last eighty six years all the famous poets could not cover the fame and popularity that was bestowed to Parveen Eitsami, the Iranian poetess. Her original name was Rakshanda, but Parveen was her literary name which gained so popularity that nobody bothered to remember her by her original name. Parveen Eitsami was born in Tabriz in 1907. Her grandfather Mirza Ibraim Khan was from the dynasty of Najbahaiya Ashtiyan. He had come to Tabriz to fulfill his mission which was very important for him and dwelled at Tabriz. Parveen was born also born in Tabriz. Her father Mirza Mohd Yousf Khan was a great scholar and historian. He was expert in speaking Persian and Arabic. In so many magazines and books his articles were printed and published. During her childhood Parveen accompanied her father and other family members to Tehran and spent her whole life there. She received her basic education at her home. Later she got admission in American High School where she passed her examination in 1924. She was counted among intelligent students in the school. During her bidding goodbye to her school she delivered a lecture that denotes her

ability which is famous by the name 'Women and History'. In this American High School she received education to her entire satisfaction from her teachers. She spent her time in visiting different countries and gained fame in her literary work.

Her natural gift of intelligence brought her a dominant fame among literary circles. At the age of 25, she obtained place among great poets and writers, of that time. She was married to a nearby relative in 1936, but this marriage could not last long, and she got separation very soon from her husband. In 1914, Parveen became victim of typhoid disease and passed from this world at the age of 35 and was buried in Qum.

#### **POETRY OF PARVEEN EITSAMI:**

In the Persian literature parveen obtained a supreme position which others could not do or to compete her. Her poetry follows the classical Persian tradition its form and substance. At the age of 35 she wrote Divan(book of poetry) comprising Qasaid, Mathnavi, Gazals, Qeta and stanza forms and was published three times. The famous poet and scholar Mohd Taqi Bahar wrote an introduction of her first edition of Divan. Her poetry is full of philosophy relating to character bound and Sufism. The following verses are as under:

Ilm ast meveh shakeh haste ra

Fazal ast payeh maqsad vala ra

Ilm sarmayeh haste ast na ganj zar o mal

Rooh bayed kea z aen rah mufkher gardadd

Rehnumaye rah maneh jazz chirag aqal nest  
Koosh parveen ta be tareeqi na bashee reh sepaar  
We also find the colour of humanity learning and mystic  
concepts in her poetry and are evident from the following verses:

Aaverdeh fasal e bahar paygaam  
len sabzeh ke bar taraf joyebaar  
Dar rehguzar seel khaneh karden  
Beroon shudan az khetez aitbaar ast  
Dardak ahel reseman na gardadd  
Aan pambah ke hamsayeh sharar rast  
Az samil tan gar kinareh giri  
Soz e tu dar aen behre kinar ast

In the poetry of parveen, we also find her aptitude and sympathy for the downtrodden and poor persons. She represents their conditions in a pathetic way. Her essays can be divided into two parts one in which she presents the misery and anxiety of poor orphans and the other denotes the problems and sufferings of other poor persons, among which some depict reality<sup>8</sup>. All those essays and her poetry that represent the emotions of and bad feelings of these poor persons are given in the following writings.

1. Kalb e Rooh
2. Be pidar
3. Tifl e yateem
4. Gowher e ishq

In 'Kalb e Rooh' she represents through the tongue of orphan

and poor by the feelings and emotions in a pathetic way. For example:

Way kudaki bedaman madar gireest raaz  
Kaz kudakan kuye be man kase nazar nadasht  
Tifli mara ze pehluye khud be gunah rand  
Aan teer tanah zakham kam az neeshtar nadaasht  
Atfaal ra be suhbat man az che behal neest  
Kudak magar nabood kasi ku pidar na daasht  
Imroz ustad va bedarsam negah nakarad  
Mana ke ranj o saye faqiran samar nadasht  
Juz man miyan aen gul o baran kasi nabuvad  
Ki muzeh eh bepa ve kulahi basar nadasht  
Bar vasleh haye peer human khandeh mee kunad  
Dinyar door hami pidar man magar nadasht  
Az زندگانی pidar khud mapurus az aanak  
Cheezi begyar teshe ve daas tabar nadasht

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 supreme importance of knowledge. Some of her these kinds of poems are as follows:

1. Ganj e Aimen
2. Ey Zanjeer
3. Saiq e Agnia Ast

Here are the following verses of poem Ganj e Aimen:

Nihad kudak khirdi badar gul tabi

Be khandeh guft shahan ra cheneen kulahi neest

Bero guzasht haqimi ve guft kayi farzand

Mebarhan ast ki misl tu padshahi neest

Hanooz rooh tu ze aalayish badan pak ast

Hanooz kalab tur a neest tabahi neest

Tela khuda maslak ve tariqat shar

Juz aasaan pindar sajdeh gahi neest

Qanaat maal e yateem ast ve baghe mulk sageer

Tamaam hasil zulm ast maal o jahi neest

Bahar has compared Parveen and kept her to the level of Nasir Khusroo. One of the most important topics that Parveen presents is the way of spending life in wisdom and passes the life accompanied with ups and downs of the time. According to Ishaq sahib this is the particular mission of Parveen. Following are the names of such kind of poems:

1. Ey Gurbeh
2. Khoon e Dil
3. Murg e Zareeq
4. Mayar e Nadan

Ey Gurbeh is an emotional poem. This poem contains modern cycle of thoughts. In Persian poems there we find examples of love in abundance but such examples are very rare, in which like Parveen someone has touched the emotions, feelings and

pathos with animals in this way. The verses of this poem are as under:

Ey Gurbeh tera che shud ke nageh  
Rafti ve neyaamdi digar bar  
Bas ruz guzasht ve hafteh ve mah  
Maloom neshud ki chun shud aen kaar  
Jayee tu shabangeh ve sehar gah  
Dard aman man tehsiyat besyaar  
Dar rah tu kunad aasman chah  
Kar tu zamaneh kard dushvar

Paydeh na bekhaneh ne barbaam

Bahar has compared parveen and kept her the level of Nasir Khusroo and Saadi. In her poetry we find the influence of Sabq e Iraqi, because these two poets were representatives of this style during these days. The words of Bahar are as under:

"aen divan tarkibi ast az du subk va shiveh lafzi manvi  
aamekhteh ba sabuk mustakil ve aan yaki Shiveh shureh  
khusasani ast khaseh ustad Khusroo ve digar shureh Iraq v Fars  
be vejah Sheikh maslah u Din Saadi .....ve aen jumleh ba  
sabuk ve asloob mustakili (ki khas asar imrozi ve beshtar peeru  
mujasim maani ve haqiqat jui ast) ki tarkeeb yafteh ve shiveh e  
badeh bevajud aavurdeh ast.

In her qasidas we find that there is colour and influence of wisdom. Her Qasidas are without any parise. It is because of these writings in addition to morality of the world she gives

advices about the way of life. She says that the world is mortal so she discarded the luxurious life and set aside all comforts of the world. She advised that one should keep aside the jealousy envy from his heart and live a simple life.

Aey shudeh shifteh giti ve du Danish  
Dehar darya ast benadeesh ze tufanash  
Aankas ki chu see murg be neshanast  
Az rehzan ayaam dar amanst

In short, during her short life span she played a marvelous role in revolutionizing the Persian poetry which other poets could not do. Definitely her poetry is a precious addition to the Persian poetry. If the life had been faithful to her she would have added the new chapters to the Persian poetry.

#### **NOTES AND REFERENCES:**

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3. Divan Parveen P 28.
4. Ibid P 17.
5. Ibid P 108.
6. Ibid P 228 - 229
7. Hafezi, Banafshe,(1998). "Parvin's politics and her social thought." Women's perspectives. Tehran: Nashr Tosea. P 30