



PEJMAN-E BAKHTIARI, HOSAYN

PEJMAN-E BAKHTIARI, HOSAYN (Ḥosayn Pežmān-e Baḳtiāri, b. Tehran, Ābān 1279 Š./November 1900; d. Tehran, Āḍar 1353 Š./December 1974), prominent poet, lyricist, writer and translator.

LIFE

Hosayn Bakhtiari (better known as Pejman-e Bakhtiari) was the only child born to 'Ali-Morād Khan Mirpanj-e Baḳtiāri (d. 1909), constitutionalist and noted khan of the **Baḳtiāri tribe** (Gudarzi, 2004, p. 115) and 'Ālamtāj Qā'em-maqāmi (1883-1947), better known as Žāleh, a renowned poet and advocate of women suffrage (Mir'ābedini, p. 132), and a descendant of Mirzā Abu'l-Qāsem Qā'em-maqām-e Farāhāni (1779-1835; Nāderpur, p. 111), the poet and prose stylist, and the prime minister of Moḥammad Šāh Qājār (r. 1834-1848).

Pejman's parents separated when he was just one year old (Mir'ābedini, p. 132; Afšār, p. 317). His mother left the house and, despite her efforts, was not allowed to see her son. The indelible prints of loneliness marked Pejman's childhood and persisted in his poems (Pejmān-e Baḳtiāri, 1994, pp. 17-18; Qanbari, 2005, P. 60). He sought out his mother when he was twenty-seven years old and lived with her the remaining years of her life (Pejmān-e Baḳtiāri, 1994, p. 17; Mir'ābedini, p. 132).

Teflaki budam ke mādar k'āst bi-yāvar marā



Raft dar noh sālegi sāyeh-ye pedar az sar marā
(*Kavir-e andiṣeh*, 1993, p. 17)

I was just an infant when my mother left me alone
And I was only nine when I lost my father

Pejman spent his early childhood years in the tribe's territory, and at the age of six, he attended a *maktab* in Daštak of Čahār Maḥāl, one of the two administrative provinces of the tribe's territory. After the death of his father in 1909, he came under the guardianship of 'Aliqoli Khan Sardār As'ad Baḳtiāri II (b. 1857-8, d. 1336/1917; Mir'ābedini, p. 132), the head of the Baḳtiāri tribe, and his son, Ja'far Qoli Khan Sardār As'ad Baḳtiāri III (b. 1878-9, d. 1934). However, he never received any of his inheritance and was not sent to Europe to study, which was against his father's will (Afšār, p. 317; Gudarzi, p. 116).

Pejman returned to Tehran several years later and enrolled at Ašraf Primary School before entering the St. Louis School, Iran's first Catholic Mission school (see *France xv. French Schools in Persia*), where he studied French language and literature. In St. Louis, he was a classmate of Nimā Yušij (Etteḥād, p. 237), who attended the school from 1909 to 1917 (Karimi Hakkak and Talattof, p. 20), and the pupil of Neẓām Vafā (1888-1964), a noted poet of the time (Yāḥaqqi, p. 185). After graduating from St. Louis, he went to Mashad, where he studied classical Persian literature with Adib Nišāburi and Arabic with Badi'-al-Zamān Foruzānfar (Nāderpur, p. 111; Mir-Anšāri, p. 299; Qanbari, 2003, p. 80).

He returned to Tehran in 1925, where he began his two-year compulsory military service. As he was familiar with the French language, he was transferred after basic training to the newly established Department of Wireless Communications, affiliated with the then Ministry of War. He was later employed by the Department, which was subsequently integrated into the Ministry of Post, Telegraph, and Telephone. He worked there until his retirement in 1958. During the years 1924-25, he also was the chief editor of the newspaper *Fekr-e āzād*, published by Aḥmad Bahmanyār in Tehran (Mir'ābedini, p. 132). In 1948, he published a book on the history and development of mail, telegraph, and telephone service in Iran (Qanbari, 2003, p. 80). He also published the first issues of *Majalleh-ye post-e Iran* in cooperation with Našr-Allāh Falsafi.

Following Rahi Mo'ayyeri's death in 1968, Pejman succeeded him as the



literary director of Radio Iran's *Barnāma-ye golhā* (Pirniā, p. 92; Reżā'i, p. 140). His skill in composing lyrics to be set to music for the Golhā program soon earned him high recognition. He was also a member of Radio Iran's *Šowra-ye Še'r o Tarāneh* (Mir'ābedini, p. 132) and played an instrumental role in documenting and reviving Baḳtiāri folk songs and music in Radio Iran (Reżā'i, p. 140). The bucolic backdrops of childhood never departed from Pejman's imagination and were, in turn, reflected in his poetry. One of his more notable poems is about the traditional homeland of the Baḳtiāris, in the last line of which he portrays the land as his god:

Su-ye izadān rahnemā-ye mani
Tow ey Baḳtiāri, Kodā-ye mani!
 (Kavir-e andišeh, 1993, p. 236)

You're guiding me towards the deities
 You, O the Baḳtiāri, are my god!

His cooperation with Radio Iran, which continued until 1973, brought him into contact with many prominent vocalists and composers such as 'Ali Tajvidi (1919-2006), Parviz Yāḥaqqi (1936-2007), Maḥmud Maḥmudi-e Kṽānsāri (1933-1987), *Javād Ma'rufi*, and 'Abd-al-Vaḥḥāb Šahidi (b. 1922; see *Aršiv-e musiqi-e mellī-e Iran: Golhā-ye rangārang*). He was also instrumental in the establishment of the Gowhar Literary Society (Kāsemi, p. 853). His poems and articles were published in such literary journals as *Yaḡmā*, *Gowhar*, *Armaḡān*, *Soḡan*, *Vaḥid*, *Āmuzeš o parvareš*, and *Now-bahār* (Qanbari, 2005, pp. 64-65; Kāsemi, p. 853).

Pejman died of cancer and was buried in *Behešt-e Zahrā Cemetery* of Tehran. The date of his death is recorded in chronograms composed by such poets as Baqā'i-e Nā'ini and Riāzi-e Yazdi (Kāsemi, pp. 855-56). The inscription on his tombstone, taken from one of his famous poems, reads:

Tā rahrow-ye 'adam šod jesm-e šekasteh-ye mā,
āsāyeshi 'ajab yāft andām-e kasteh-ye mā
 (Divān-e aš'ār-e Pežmān-e Baḳtiāri, Tehran, 1989, pp. 324-25)

Since my broken body became the wayfarer of non-being,
 my tired organs felt amazingly rested

Pejman has been described as a humble, intimate, hardworking, passionate, and knowledgeable poet (Yaḡmā'i, P. 617) with so much feeling for his



homeland and a profound sense of philanthropy (Qanbari, 2005, p. 63; Gudarzi, p. 119; Yusofi, p. 551).

WORKS

Poetry. Pejman began composing poetry in his youth. At first, he chose “Sarmast” (enchanted), and then “Pejman” (depressed), as his pen names (Šarifi, pp. 356-57). He was fascinated with classical Persian literature and spent most of his time reading poetry (Yāḥaqqi, p. 186). In 1932, he joined the Anjoman-e Ḥakim Neẓāmi, a literary circle founded by Ḥassan Vaḥid Dastgerdi in 1932 (see [ANJOMAN iii](#)), and he participated in editing and annotating Neẓāmi Ganjavi’s *Panj ganj* or *Kamseh*, further contributed to his fascination with Persian classical literature (Šarifi, p. 357; Mošarraḥ, 139).

Approximating such contemporary poets as Rahi Mo‘ayyeri and Amiri Firuzkuhi, Pejman rarely departed from the conventions of Persian classical prosody (Gudarzi, pp. 128-29; Nāderpur, p.112; see ‘ARUŽ). Although he tried his hand at almost all classical styles, he appeared at his best in the genre of the *gāzal* (Šarifi, p. 356). Pejman’s poetical and musical sensibilities, well exhibited in his skillful employment of internal rhyme and alliteration, earned him the praise of many and offered rewarding choices to such eminent vocalists of his time as Manučehr Homāyunpur (1924-2006) and Moḥammad Reẓā Šajariān (b. 1940), among others (Šarifi, p. 357):

Dar konj-e delam ‘ešq-e kasi kāneh nadārad
Kas jāy darin kolbeh-ye virāneh nadārad
Del rā be kaf-e har ke naham bāz pas-ārad
Kas tāb-e negahdāri-e divāneh nadārad
(*Divān-e aš‘ār-e Pežmān-e Bakhtiāri*, Tehran, 1989, p. 323)

No one’s love resides at the depth of my heart
Nobody stays in this ruined hut
Whoever I gave my heart to brought it back
Nobody tolerates a so madly in love heart

The percussive rhythm of the poem, along with the stress on two-syllable words and phrases (*kon/j-e, de/lam, ‘eš/q-e, ka/si, kā/neh, ka/f-e, har/ke, na/ham*) and repetition of the long vowel “ā” in external rhymes, as well as the repetition of the consonants “n” and “d” throughout the lines, amplifies its musical overtone and exhibits Pejman’s extensive familiarity with Persian



music. He composed the lyrics for a song written by the noted musician [Morteżā Neydāvud](#) and performed by the well-known Persian female vocalist, [Qamar-al-Moluk Vaziri](#):

Ātaši dar sineh dāram jāvedāni
'Omr-e man margist nāmaš zendegāni
 (Divān-e aš 'ār-e Pežmān-e Bakhtiāri, Tehran, 1989, p. 242)

I have an eternal fire in my chest
 My existence is death, named life

Laden with a deep sense of loss, remorse, and solitude, Pejman's poems are, on the one hand, romantic depictions of human desires and needs, occasionally bordering on eroticism (Afšār, p. 316; Šarifi, p. 357). On the other, they are an exaltation of the patriotic discourse of the period in praise of freedom and are colored by an unconditional love for the homeland (Gudarzi, p. 119). His poem "Irānzamin" offers an example:

Agar Irān bejoz virān-sarā nist,
man in virān-sarā rā dust dāram
 (Divān-e aš 'ār-e Pežmān-e Bakhtiāri, Tehran, 1989, p. 228)

Even if Iran is naught but a wasteland,
 I am in love with this wasteland

He also put into verse the history of the Aškāniān ([Arsacid](#)) dynasty (Pejmān, 1993, p. 8) in the genre of *mathnavi* (rhymed couplets; Yāḥaqqi, p. 186) and was particularly noted for the patriotic *qašidas* (rhymed couplets) that he composed when Iran was under the occupation of British and Russian forces during World War II (e.g., "Nāmeḥ be Stalin," "Nāmeḥ be Winston Churchill," and "Āḍarbāijān," *Kavir-e andišeh*, 1993, pp. 205-6, 207-9, 209-11, respectively). Pejman also tried his hand, occasionally, in the semi-traditional genre of *čāhārpāreh* (foursome).

His choice of theme in one of his foursomes, entitled "Dud-kešhā" (The chimneys), which is characterized by innovative imagery, has inspired critics to trace similarities between the poem and the English poet William Blake's (1757-1827) "The Chimney Sweeper" poems in his *Songs of Innocence* and *Songs of Experience* (Yusofi, pp. 548-49; Yāḥaqqi, 186):

Dud-kešhā bar farāz-e bāmhā



har nafas āhi ze del barmikešand

(*Divān-e aš'ār-e Pežmān-e Baḳtiāri*, Tehran, 1989, p. 393)

The chimneys on rooftops,
sigh with sorrow in every breath

Pejman's poetry benefits from simple language (Qanbari, 2005, p. 64) and innovative, yet easily accessible, imagery (Mošarraḡ, p. 137). As recalled by a critic and friend, Pejman regretted publishing two of his collections, entitled *Siyah-ruz* and *Zan-e bičāreh*, and burnt an unpublished collection of his poems titled "Bičāregi-e zanān" in 1931 (Šafaq, 1386).

Other Works. Pejman's edition of the poetry of Hafez, entitled *Divān-e Hāfez*, was published in 1936. It was followed by the publication of *Kolliyāt-e Jāmi* (Tehran, 1938), and Nežāmi Ganjavi's *Kosrow o Širin* (Tehran, 1964; [Figure 1](#)), *Makzan-al-asrār* (Tehran, 1965; [Figure 2](#)), *Haft Peykar* (Tehran, 1965; [Figure 3](#)), *Leyli o Majnun* (Tehran, 1968; [Figure 4](#)), and *Šaraf-Nāmeḡ* (Tehran, 1966; [Figure 5](#)), "generally known as the first part," of Nežāmi's *Eskandar-nāmeḡ* (De Blois, p. 612). The second part of the book is known as *Eqbāl-nāmeḡ* or *Ḳerad-nāmeḡ*, "although there is no strong evidence that the author used these names to distinguish the two parts, and in quite a few manuscripts the name *Šaraf-nāmeḡ* is in fact applied to the second of the two poems." (De Blois, p. 612).

Pejman also published the collection of his mother's poems, with a comprehensive introduction on her life, as *Divān-e aš'ār-e Žāleh Qā'em-maqāmi* (Tehran, 1964, introduction date). The book was republished in 1999 as *Divān-e Žāleh: Ālam-tāj Qā'em-maqāmi* in Sweden ([Figure 6](#); for an English translation of Žāleh's poetry, see Asghar Seyed-Gohrab, *Mirror of Dew: The Poetry of Ālam-Tāj Zhāle Qā'em-Maqāmi*, Boston, 2014). Pejman was a keen student of French language and literature. He dedicated poems to such renowned French poets as Paul Valery (1871-1945), and Charles Baudelaire (1821-1867) and translated some notable French literary works into Persian (Qanbari, 2005, p. 61; Šafi'i-Kadkani, 2011, pp. 202-3).

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