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Study of Forough Farrokhzad's thoughts and literature

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Abstract

In this paper we examine the poetic style and thoughts of Forough Farrokhzad. The poems, thoughts and vocabulary blaze in the first set, the "Asir", "Divar" and "Osyan" is a bit immature and weak. In this set whom Forough Farrokhzad by herself later regretted poet, writing in the state of primary narcissism held and trepidation of his poems, is obvious. Forough shortly after this moves to transition and the evolution. The Collection of "Tavalodi Digar" that looks like another nascence for herself Compose in this time. The final step in the evolution of Forough poetry achieve the recognition of human excellence and sophistication and integration filled in poems anywhere. Series "Iman Biavarim Be Aghaze Fasle Sard" which was published after the death of Forough Farrokhzad, this period of his life. Forough innovator and has devised a new "Nimayi" style that prompted praise from many writers. He was content not to sacrifice weight and style. Farrokhzad is one of the most popular follower of Nima's poetry that highlighted the role of Iranian women in her poets with her own words that make the poems everlasting light...

Keywords: nimaie poem, persian singer women, Frough Farrokhzad, Women, content ;

1. Introduction

Poetry reflects inside emotions of human beings, and in premiere state, is illustrative history from past to present and sometimes is applied as future predictions: bridge between past and future. Enduring works of great individuals show well poets of this territory, at any time and land, have raised their mission flag. Forough was a poetess that manifested female and wisely mentalities of a woman as she looked at the world and followed as she wanted.

If yesterday Ferdowsi, Saadi, Hafiz and Moulana and after that Shahriar, Parvin, Sohrab and Forough, etc were vigilant complainants of their time, but today veterans and good-natured and talented youth reflect, without overlooking, human suffering and society pains and black and white fate of son of Adam in the context of their poems. Among them, Forough begins a journey which starts from and in herself, during two indiscrete periods, and resulted in her own inside. Since each building has foundation and the root cause of this mast flag is a period of feminine and maternal sentiments it doesn't take so long to reach a man with human characteristics.

Statement of problem:

Whether Forough's poetry, in terms of poetic forms, includes old and unique form or there are separate forms?
Could Forough reflect society pains in the context of her poems?

Statement of purpose:

This article is aimed to help reader become familiar with Forough's Poetry in terms of poetic form and human analysis and her vision of society and Forough's approach towards woman, investigating psychological and mental aspects of Forough Farrokhzad in her words and works,

Hypothesis:

1. Forough by composing her poetry could eradicate instrumental and traditional approach towards woman.

Poetry of Forough Farrokhzad includes for poetic forms.

History of research

Many researchers have studied about era's Forough (Farrokhzad) and her works and thoughts and poetic style. Of these studies, seyed kazem mousavi (assistant professor of Persian language and literature) in an article entitled (study of poetic forms in Forough Farrokhzad poetry in Journal of Persian language and literature, volume number: 22, issue number: 1, spring 2006) widely explained that and gave many examples which this redundancy results in disinclination of reader towards that. In the present article is sought to avoid redundancy and effectively material are provided in summary.

Forough Farrokhzad was born in January 5, 1935 in Tehran. Her father was military officer and her mother was homemaker. She studied in Khosrow Khavar high school till the third year of secondary and after that for learning painting and sewing attended at a girl's school for the manual arts. She had a talent for painting and was interested in dressmaking, she said: when returning from dressmaking class I can better make a poetry. At age thirteen or fourteen she started to compose poems; of course, at that time she told rhyming couplets (Ghazal). In 1952, she was married Parviz Shapour. Cruel selfish and unkind behaviors of her father was not ineffective in this early marriage. Anyway, Forough was unlucky in her marriage and after four years she and her husband divorced. The fruit of this marriage was a son named Kamyar that she was deprived of seeing him. In the plenty of her poems, this mental frustration due to pain of being away from the child has been appeared significantly.

After divorce, she moved back to her father home. Her father was married again and she was inevitable to spend torturous days in side of her step mother. By Publishing "The sin" and showing bad and inappropriate feedbacks to that she had to quit father home. That time was a period in which frustration of authors and poets especially women could be found, and on the other hand Forough intended to make romantic and emotional lyrics associated with feminine voice. Artistic value of Forough's poetry is represented in her incomparable audacity. Since in an era in which men were also in fear of expressing many issues and materials, she, without considering tough circumstances, expressed her emotions.

Forough criticized herself easily and pointed out her defects. She said somewhere: I am thirty years old and age thirty is an age of maturity for woman. But, the content of my poetry is not in age thirty, it is also younger. This is considered as the biggest disadvantage in my volume. And unsatisfactorily, in the endless last part "the little Ali" she has explained that fault.

In 1959, she wanted to have cinematic activities and acquired cinematic techniques as well. In 1960, she traveled to Britain and did research to make a documentary film, when she returned to Iran, moved to Khuzestan for making her film. In 1961, at the request of Canadian national film institute from Golestan film institute to portray the marriage ceremony in Iran contributed to that institute. In the fall of 1963, forough traveled to Tabriz and spent twelve days in leprosy sanatorium. She had a close relationship with patients, ate food with them, spoke to them in close distance and touched their wounds. Film titled "The house is black" is a product of twelve days of shooting. This film won the best film award from film festival Oberhausen.

In the fall of 1964, she played in "six characters in search of author" directed by Pary saberi. In the spring 1965, she contributed to Ebrahim Golestan to produce film "The Brick and The mirror" and at the same year traveled to Germany, Italy and France. She spoke Italian, German and English languages well. Forough was not only a poetess for Iran, but also all of the world valued her poetry and in her trips was widely praised by poetry fans. UNESCO, in honor of Forough, made and half-hour film about her life. Bernardo Bertolucci, one of the Italian famous directors, came to Iran and produced a 15-minute film about Forough's life. She was invited from various countries and her lyrics were translated and published in different languages at the same time. Forough was a decent, kind, submissive and honest with a special impeccability.

On the afternoon Monday, february13, 1967, Forough Farrokhzad died in a tragic accident in order to save life of children of a school.

Forough's Works

Forough from beginning until the death leaved five works which includes:

1. The captive which in total includes 44 poems from Frough Farrokhzad and published in 1953. In this collection, she is disappointed and distrustful towards everything and everyone.
 2. The wall, the second poem collection of Forough Farrokhzad which published in 1957.
- Third collection called Rebellion with 17 poems has been published in 1959.
Fourth collection called Another Birth and published in 1964.

Let us believe in the beginning of the cold season published in 1975.

Forough is a woman who relieves her inside revolution. In her poetry both complaint and narration be found. Reminded works from her include five poem collections called "the captive", "the wall", "Rebellion", "Another Birth and Let us believe in the beginning of the cold season". If we want to follow Forough's thought texture from youth to maturity we encounter several stages and steps. In the first three volumes (The wall, The captive), she is a romantic woman protesting fleeting desires of men that associates love with pessimism and regrets about past and her mistakes. But, in "Another Birth" and "Let us believe in the beginning of the cold season", Forough has restrained these objections, and makes fundamental their position and form. "Forough Farrokhzad after "Another Birth" distinguishes her mind and thought system and organizes her language and expression and displays a perfect and uniform visage of herself as a stylist and world poetess" (Masoumi Hamedani, 2006 :93).

She expresses pains and suffering, but, at first, touches them and provides audience with them at first hand and naturally. In other words, Forough has received the point of well seeing, well feeling and well understanding, and explains emotionally the same moment and the same pain (stormy moment).

Forough is so involved in mocracy tradition that cannot focus on artistic expression and instead she is sought to inspire her intentions. In this period, "what is being said" is more important than "how is being said". And generally she has strict, sexist, concept oriented, sentimental and emotional language and is partial to additional and descriptive structures (Zarghani, 2006:420).

But what is she looking for? Is he satisfied by expressing feminine emotions? It is clearly found that she is aimed to adjudicate. She is following lost or latent right and put her lucid emotions up as a field to seek. A right which many of the past eminent poets, as per time tradition, have ignored that and now in her era this right has not perceived and realized as it should be, and in her opinion, may be, only a name of that is taken. Her Lovely and emotional life was not satisfactory and after that involved in different social problems. So. Her perception of both love and peaceful life, as a result of true love, is something unsubstantial and frail. In loves of the first period and somewhat in the second period, men and women have the most negative and immaculate faces, respectively. Sometimes, he knows love as sin. As her loves in the first period are rich in kisses and instinctual desires and have no sacred aspect. But in her poetic intellectual integrity, proud and crude man is altered to anonymous "man" and mythical lover. (Roosbeh, 2003:46).

Atmosphere in Forough's poetry: generally, some of poets have imagery language. Such as Ferdowsi and Nazami who inspire their inside emotions in creating various scenes via imagery in audience. Another group of poems are speech maker that Forough is categorized in this one. Her poem atmosphere is full of words and is successful in this field, however, she shows initiative in creating imageries and her imageries are non-repetitive and free from vulgarity which is reflection of her feminine mentality. Anxiety, quiescence, darkness and delusion, immersed in herself and soliloquy are examples of her poetry atmospheres.

By creating imagery in the mind of audience she can inspire simultaneously the sense of warmth of inside, and sense of cold out of the window and sense of calm with voiceless snowing.

Look how the night wax is melting gradually,
How my black rebel shadow is captured in the sun's hand
(Farrokhzad, 1963: 300)

"her imageries are not stupidly exaggerated: not too clear to appear usual and not too ambiguous to appear unperceived, her imageries are whether emotional experiences that could become general experiences or experiences with general characteristics which are temporarily belonged to her" (Baraheni, 1980 :391)
In an obscure atmosphere full of wickedness and ruination and corruption, desirable human relations, and not worldly human relationship, will be less; because there isn't anywhere for truth and honesty which associate the concept of humanity and can distinguish between human virtues and human appearance.

Tone: a certain trait can be seen in her tone, her tone is simple, but her words are not simple, meanings of terms don't seem difficult. However, structure of her terms and sentences are very profound. She has selected terms. As per this trait, we can't say her poetry is solely lexical, perhaps it is better to say that, Forough has a lot of something to talk about, of course, by using original and new imageries. And from here, she is completely present in her poetry and sometimes she names I (herself)

I'm talking about the pure night,
Sheer darkness,
And about the pure night
(Farrokhzad, 1963: 368)

Belief in Forough's poetry: he grieves about past and is in fear of future and for this reason seeks value of time(moment). Her Poetry always speaks of going away and staying away and she fears for decaying and stagnating. Religion of most new poets is based on mysticism but no strict mysticism. In her viewpoint God is a good friend that talking and confabulating with him is easy and even walking with him is possible. There is no need for hallelujah and prayer-mat (superficial acts) to interact with him. He can be seen in all of the manifestation of the nature and he is near and achievable. He walks on the roof of the house and Forough connected with him well. As mentioned before, in her poetry there are a type of longitudinal relationship. For example "someone who is like no one" by Forough longitudinally and internally is a continuation of same inability mood of Forough in "I feel sorry for the garden". Her Inside travel starts with "those days are gone". In next poem entitled "subsistence" she speaks about going away and explains events occurred in "Amidst darkness". In "forgive her" she describes her simplicity and wishes, about what she liked but couldn't receive that. "Perception" followed by "unison" and "terrestrial verses" results in revelation of "meeting at night". Among whole of her poems in the second period, there is this text coherence. Every end is the beginning of another start. It seems that there is no logical end for Foroughs' poetry.

In poem "I feel sorry for the garden" this is actually the soul of poetess which is being moldered due to abandon and surface thinking of near people (father, mother, sister, brother, etc) but in this zero point, suddenly savior is arrived.

Someone's coming

Someone's coming

Someone who is with us in his heart, in his breath, in his voice

(Farrokhzad, 1974: 461)

Study of several major themes in Forough's poetry

Man

Come, O man

O egocentric creature

Come and open the doors of this cage

If you incarcerated me for whole my life

Release me just for a breath

(Farrokhzad, 1970: 183)

Man, is one of the poem-maker and approximately anti-hero elements (the first period) in Farrokhzad's poetry.

But in the second poetic period when Forough attains balancing and intellectual adjustment, she is brought to a truth of "patient" and "weighty".

Girl: is a symbol of freshness and vitality, which during not very favorable change occurred in Forough's poetry, she is brought to a failed and doleful woman and spends herself springtime in the hope of being blissful woman but unfortunately passing time turns her to an alone and plaintive woman.

And a girl who

Painted her cheeks by geranium leaves,

Ah! She's alone now

(Farrokhzad, 1963: 294)

Jealousy: although there's a little jealousy in Forough's poem, but its feminine type be found in several cases:

When another woman did not sing in your arms

Was not singing while coming toward your house

Did not run to your house

Did not hear your heart's song

life

Life, Maybe,

There is a long street in which a woman with a basket is passing by

(Farrokhzad, 1963: 415)

She defines frequently life from her feminine perspective, which as per her definition it is long and meaningless.

Term "street" for woman life denotes being lengthy and unchanged.

Life, maybe,

Is a rope by which a man hangs himself from a branch
(Ibid: 416)

Begrudge: is one of the major themes in Forough's lyrics which is related to fruitless passing life and she says :
sometimes I think I can leave this life within one second because I am not attached to anything. I am a rootless
woman. Only

Loving myself protects me. But what is the point?

Those days are gone

Those good days

Those full healthy days

Those skies full of sequin

Those branches full of cherries

(Farrokhzad, 1993: 289)

Study of poetic forms in Forough's lyrics

If three elements of rhythm, rhyme and written method are considered as effective elements to make poetic forms;
so, the forms of her five poem volumes can be categorized as semi traditional, neo-four sonnets, nimaee, neo-
Nimaee (Forough's personal style). Titles (Common-lyric) and neo-Nimaee (Forough's personal style) are ones
referred as per poetry forms to some of Forough's poetry.

Semi traditional form: in this category, there are poems which are same in terms of equality of elements in couplets
and similarity of rhythm, but some changes occurred in written method and rhyme usage. Poems titled "love song"
and "The Marsh" in "Another birth" volume have been composed in Masnavi form and their written method are
in subtitle in which, a poem is similar to old forms considering rhythm and rhyme, but by changing written
method, i.e writing hemistiches against each other, they are written below each other and this induces reader
visually doesn't take one couplet into account as one poetic unit, but it seems as if he/she has been faced with new
type of poetry. (Farrokhzad 1990:55).

Neo-four sonnets form: seventy and five poems from Forough's poetry have been composed in this form. Sixty
and nine poems, without any change, are exactly in the same form and other six poems have been provided with
changes in number of sonnets and elements and there are longitudinal connection in this form, but every line
includes four sonnets, which in terms of number of elements and rhythm in per sonnet are same, and rhyme in the
second and fourth sonnets is observed. As an example poems "darkness" and "beauty song" Have been composed
in four sonnets form.

(Common-lyric) forms: this title is given to the poems that, in one hand, their hemistiches and sometimes all of the
poem cover same rhythm and elements, and totality of poetry has a song monotone and proportional to the subject,
on the other hand, using rhyme and words with same rhythm, by adding and deleting a part of terms, has been
undertaken by conversational method and regarding these two issues, these lyrics entitled "common-lyric". In
volume "Another Birth" there is a poem named "One day Ali told his mom" which includes this property.
(Farrokhzad 1990:118).

Neo- Nimaee (Forough's personal style): this title has been given to seven poems of volume "Let us believe in the
beginning of the cold season, because they include both properties of Nimaee form and a kind of defamiliarization
occurred in them towards prosodic and Nimaee rhythm.

Conclusion:

Forough Farrokhzad has been always introduced as an anarchist, and nevertheless, given study of her poetry and
analyses of her thoughts and beliefs, it's better to say that Forough plays important role as the turning point in
cultural development of society. Feminism is not only fundamental element of her poetry. She has considered a
society which one of the major members in that is woman. She intended to eradicate instrumental approach
towards woman in several centuries. However, this issue is not only one to get her attention, and he criticized many
problems of society; Forough Farrokhzad is one of the few poets that in the present era has her own special style in
terms of poetic language. Her primary lyrics mostly includes ones indicate poetess's superficial emotions and
audaciously describes erotic feelings of poetess, that this approach was unprecedented until that time in Iran
literature and manifestation of audacity and frankness in her poems attracted quickly readers' attention and even
some believe that this feature is the most important factor to have various translations of her poetry in America and
Europe.

In aesthetic investigation of Forough's poetry, we sought to indicate how statements are applied in her poem, using review of structural classification of speech units or statements and using semantic analysis. Research conducted provided readers with more modern approaches to aesthetic study of roles of statements as and effective elements for artistic highlighting. By comparing two last volumes named "Another Birth" and "let us believe in the beginning of the cold season" with previous collections in table of statements frequency, significant difference can be found. These differences both quantitatively and qualitatively are notable and since neo poetry is more depends on line or hemistich rather than couplet, so, verbs frequency would be more in there. More numbers of sentences in neo poetry rather than classic forms is another important point that helps Forough's lyrics to turn general structure of sentences in these two sets to a poetic corpus ,in such a way each statement, not only in form of a usual predicative utterance, but in form of a poetic sentence din widely into audience 's ears.

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