

Thought of Forough Farrokhzad Born from the 'Rebellion' to 'another Birth

Seyyedeh Tavoos Rahmani¹

¹ Department of Persian Language and Literature, Payame Noor University, Izeh, Iran
RahmaniseyyedehTavoos@gmail.com

Abstract: The study, titled "Thought of Forough Farrokhzad from the 'Rebellion' to 'Another Birth' " is consisting of seven sections. The first section was dedicated to her private life from birth to death as a poet. The second section includes stylistic characteristics of her poetry that is one of the most detailed sections in this study. In this section, the hidden and obscure ideas of poet, especially in her second poetic period which are covered with metaphors, symbols, allegories, and personifications, will be revealed and analyzed. Section III, describes her intellectual development and factors influenced her view and explains the reason of survival of her poems. The fourth section is "Forough and patriarchal society". In this section, the difficult status of women and cultural conditions in those times will be illustrated. We will see that, Forough Farrokhzad was the first female poet that expressed his emotions with feminine tone of voice, and as a pioneer female in Persian poet, turned over the patriarchal and restricted society. Fifth section considers her social and political poems and some of her key poems in this case will be criticized. She wrote these poems just after her the second period of poetry namely, since publishing *Another Birth*. Chapter six investigates the themes of her poetry, including the death of his feminine look and also a return to the childhood. Section seven, describes the mysticism essence in her poems, about the true love that is the foundation and essence of mysticism, and shows that, how the rebelling and inferior love of poet sublime to mystic love.

[Seyyedeh Tavoos Rahmani. **Thought of Forough Farrokhzad Born from the 'Rebellion' to 'another Birth.** *Academ Arena* 2017;9(10):47-51]. ISSN 1553-992X (print); ISSN 2158-771X (online). <http://www.sciencepub.net/academia>. 7. doi:[10.7537/marsaaj091017.07](https://doi.org/10.7537/marsaaj091017.07).

Keywords: Forough Farrokhzad, Another Birth, rebel, patriarchal society, mysticism

1. Introduction

Undoubtedly, contemporary Persian literature, without Forough Farrokhzad – the sad lady of Persian poetry - is inadequate and incomplete. She was a poet with a new and modern vision in a traditional and patriarchal society. She made changes in Persian poetry by breaking with tradition and these changes have been created a style in the Persian feminine poetry (Kadkani Shafiei, 2004). In this paper, we will try to introduce her real literary face away from prejudices by providing credible evidence and critiques. In this study, the intellectual evolution of Forough in her short life will be examined. The author has been tried to portray different aspects of the life and works of the poet as much as possible. We fully realize that, this study is not flawless and we still look forward to the guidance of experts. It is hoped that, this work satisfies the lovers of Persian literature (Moradi Koochi, 2000).

Forough-al- Zaman Farrokhzad, the third child of the family, was born at the eighth of month Dey (January), 1924 in Tehran. However, some believe that, she was the fourth child which, based on available evidences is wrong. His father, Mohammad Farrokhzad, as an army colonel, had a tough and military-oriented spirit but was lover of reading and poems. Most of the letters of Forough indicate that,

she was unhappy and complained with her father. She had written to her father:

"Every time I look back to my life, to life in your home last year, my heart crashes down like thieves doing everything in covert: good things and bad things, why you did not respected my character, why you mad me ran away from home and I, like a human walking while sleeping had no idea where am I, what am I doing and who am I talking. Why I did not have courage to bring home friends and, introduce them to you to be told whether they are good or bad. Therefore, I have been committing mistakes, lots of mistakes."

In 1939, she completed the first grade in "Khosrow Khavar" secondary school and continued the rest not in the one of theoretical fields but in the feminine technical high school of "Kamal-al-Molk". There, she had top instructors such as Behjat Sadr, master Petgar, and Katuzian and tried to learn drawing and painting. However, she had not stayed there so long got married. She was not successful in high school. She had no interest in studying but was interested in poetry so that, she was calling it as her God.

In 1942, her first poetry book, *Asir* (captive) was published. Its second edition, 1945, had an introduction written by Shujaddin Shafa. Shafa was asked readers to judge the book without any kind of

moral judgment. He added that, Farrokhzad's poets are comparable to the poetry in Latin America especially poems of Alfonsina Storni and deals more with feelings rather than reason and is more looking for passion and excitement than fortune.

Her other poem book "The Wall" was published with the introduction of a kind of poetry of Hafiz, Omar Khayyam, Goethe and Milton in 1945. This collection contains 25 poems. In this book, she considers the traditions, customs, and restricted environment of family and society as a Wall preventing her to fly. Now, Forough is a prisoner within the wall of the traditions fighting the restrictions. In terms of subject, format and language, there is no development; the subject is love and freedom, but with less emotion than "Captive" and the format is the usual "four-part" and emotional language with simple and feminine tone is used.

Forough was not after fame and wealth. After receiving the award for the film she said:

"It was no problem for me. I enjoyed the pleasure of my job that I would. They may also give me dolls as the award. What meaning the doll have? The prize is a puppet too. It is important that I have my confidence and I feel satisfied. If all people in the world get together and throw a rotten egg at me, it is not important. Without this personal confidence and satisfaction, all prize of the all festival of the world have not value."

Among the characteristics of her poetry, is her simple and intimate language. Her poems are such that the reader feels that the poet believes what he says. There is no sign of hypocrisy and artifice. Poem expresses the poet's heart, and wins the hearts. Her accuracy on very simple and trivial issues can be seen in her poet book. Simin Behbahani say about it: in her Poetry, very simple problems become poems. For example, in one of her poems, she is tired and for the fame of her broken heart, she wants to say that, the paper crown upon her head had no reputation and now she regrets the lives of ordinary women. Forough had fully broken all of the tradition of the classic poem, both in content and meaning and the shape and form. She was observing the universe from her own point of view and had nothing to do with what others say (Moradi Koochi, 2000). She introduced new topics into the language of poetry that expressed by feminine language and sense while, the great female poets before her such as Parvin, Rabia, Ghoratolein, with such a greatness, dignity, and eloquently, have no such opportunity or venture and wrote their poems with the popular masculine mentality (Azad Tehrani, 2009).

Her tone and expression is very feminine. This feminine expression of the emotions has created many

problems for the poet. They called her expression "the lunatic expression of femininity".

Other feature of the language of her poetry is the use of the erotic vocabulary. There are terms in Iranian culture that are pleasant when used by women, but Forough defeated this framework and ignored the sex-oriented cultural values of the Persian language and illustrated hot kisses on thirsty lips of lust that in was unprecedented in the language of women poets. Her rebellion was not only in the content but the language. These erotic words have a considerable frequency in the first period of her poetry. One can say that, in this period, the language is sex-oriented. However, with the changes in her thoughts and mood, the words have changed as well and such words were reduced in the second period. The first friendly and healthy consideration in the interactive poetry which is a strong instrument in our language is coming from Forough. In the past, they were going to find new ways through debates which have the flaws of the non-colloquial until language until the poems of Parvin Etesami that many refer to her debates. However, the sensual and poetic strengths of Parvin's poems were not always in this kind of poetry, but in her remonstrant infantine and wishful poems that sometimes, did not have quite natural language.

2. Material and Methods

Many experts and critics of contemporary poetry, consider the first works of Forough as immature or totally worthless and believe that, her real portray is reflected in her last two books. The first work of Forough, *Captive*, was published when she has seventeen years old. A teenager has nothing to express but his or her personal feelings and is still captured in his/her cocoon of ego (Ameli Rezaei, 2003). These poems can be considered personal or non-personal at the same time. In fact, these passionate and romantic poems are poems of adolescence and a young person feels that someone is talking with his/her language. These poems are not only about her emotional feelings but they are expressing the emotions of young hood. It can be said that, there are six major factors contributed in her career to produce *Another Birth* as following (Azad Tehrani, 2009):

- Proneness
- Boldness and courage
- relationships with elites
- Continuous studies
- Foreign travels
- Introduction to cinema

In all countries and societies there was a negative view about women. In India, they were burned women with their dead husbands or sometimes dead they were buried alive with the body of husbands. In Egypt,

which had a long history of culture and civilization, there was a tradition to sink a girl in Nile in order to raise its water. In Spain, after some discussion, they came to a conclusion that, only the "Virgin Mary" was human. In Saudi Arabia, in the Age of Ignorance, burying girls alive was a common and reasonable thing that its enormity and inhumaneness was mentioned in Holy Quran. In patriarchal system man is the origin and the measure of the Perfect Man and in contrast, female is appendage and marginal. Based on this binary opposition, the female is in contrast with male that compared to him, has no value. Iranian women, almost in all areas of their life, were pressed down and were forced to accept the inferior status in the society, and with their silence have confirmed the title namely, 'Weak'. Several factors such as religious rituals, traditional training, families' strictness on girls, low levels of women's education, and social, political and legal inferiority resulted in the feminist movements in Iran. Feminism, in total, includes two major factions: the Left is Right (Nouri, 2003). The Left faction of this movement insists on maintaining women's rights in the home and community as well as independence and liberty. Women, in addition to housekeeping, work outside the home. They raise children, prepare food, and keep the house clean but they do not get paid for such works, and in fact, they are, indirectly and covertly, are being exploited from their husband. The left faction of feminism calls this unfair and fights to equalize rights of men and women (Keynejad, 2003). However, the right wing seeks to equalize rights of both men and women sexual issues and also believe that, for thousands of years, the "masculine logic" dominated acts, discourses, myths and human laws so that, when women express their emotions, the same tone, thoughts, and masculine power are reflected in their works.

In terms of showing reality and expressing feminine emotions, no woman poet can compete with Forough. As mentioned before, Parvin Etesami (another contemporary female poet), in her poems had not spoken on love affairs, sexual affairs and marriage. This does not mean that, she was not able to write such poems but the cultural and environmental conditions at the time, did not allowed it. Forough was proud of being a woman and has been saying that, "I'm luckily a woman." She showed that, for those Iranian women who have something to say and the required courage, all boundaries and limitations are ridiculous. According to Reza Baraheni, "Farrokhzad, alone, is the Iranian silent expressive language over the centuries. Farrokhzad is the explosion of the painful complex of stillness of the Iranian woman. Implications of her poetry are the same eternal trilogy of love, beauty and death. These three themes are revolving around the woman's image. Beauty is her

attribute, love is her of nature, and the life or death of her or her beloved is her destiny (Jalali, 2006).

Forough finds herself caught in this prison and tried to free herself by any means. In this case, it is worth mentioning that, women are still in custody. In the past, extra ordinary strictness was torturing them and today, in the west, extreme freedom is another bondage they face. In all of Forough's poems, we can see a sense of escape from captivity (Yousefi, 2004).

5. Society and Politics in Her poetry

One of the characteristics of modern Persian poetry is the lucid and conscious attention to "Social" issues. In the old literature, the social and political situation can be seen, but they do not have the clarity and extensiveness of new literature. The main themes of the new poem are love, politics, and community. In her earlier works, Forough has sentimental and romance sense but in his later works, due to the spiritual and intellectual developments, she paid more attention to serious issues of life and social issues and the reforms. In this case she said:

"In my opinion, this film [The House is Dark], is a movie of the life of leprosy and at the same time, is a sample of public life. This is an image of every encapsulated community, the image of being lazy, isolated and separate, and ineffectual. Even healthy people in the seemingly healthy society outside of the leprosy homes, may have such mental properties, while not having leprosy. The young who walks in streets aimlessly has no difference with the Lazar In the movie alongside the wall. This young has pains too that we don't see."

Fighting with poverty and injustice are among the issues Forough paid attention to. His social view, similar to Nima, has a special place. Poet, through symbols, illustrated the situation of his/her time. In her opinion, the poet should be "human" and no human can tolerate a society paralyzed by untruth and evil. One of her most important social poems, addressing the social injustice and poverty in the society, is "Someone who is like no one else". This poem was written in the language of the ghetto poor girl waiting for coming of the savior of mankind to stop this injustice. The poet criticizes the social weaknesses and disorders in an indirect way and by satire (Saffarian, 2003). The purpose of satire is warning and correction of the disorders. In satire, the goal is not amusement but is sarcasm and it is coupled with a grin, anger, and violence. Although, satire is funny but it is cautionary and anti-violence too.

Forough, in her last years of life was discovered that, hollow formality, intellectual malapropism, chattiness, and statesmanlike advices are useless. In her political poems, criticism and hatred to liberal-like is observable. She was talking about the

problems of intellectual society overwhelmed by emptiness and futility.

3. Results

Death and nothingness has shadowed her poems; remembering death does not let her go. Pouran Farrokhzad said that, it is very important that one see death beautiful and accepts it. Forough was believed in return, knowing that death is nothing more than a game and she will be back (Shapour, 2004). She was feeling the presence of death in all scenes of her life and consequently, she was never blessed. In the poem "latterly", there are reflections of death. A day like all bitter and sweet days will come. Death will take the poet and her painful story will be ended. Poet, in her mind, imagines that, her body is buried in a far place in the earth, and his soul, like a sail boat, is hidden at the horizon and the soil squeezing his body. Her heart is rotting under the soil, the years have passed and wind and rain gradually wash his name out of the rock and not even a sign will be remained of poet. The poet, at this point, has reached a faith that constantly emphasizes it, faith in love, faith in the truth of existence, since she sees the truth of the existence not in dying but in another birth. She knows that, someone who has been buried under snow is not dead in fact. In the spring, she will breathe again (Kadkani Shafiei, 1994). Death is not the end of life, as no winter, not spring. Forough, during her life, never separated from her childhood. In the memories of his trip to Europe, she wrote:

"There are many things that despite their seemingly funny aspects, shakes me deeply. Still, at early autumn of each year, when my mother takes kids' winter clothes out of the box, seeing my childhood clothes that she likes to keep them, searching their pockets to find some rotten raisins or nuts at their bottom, makes me wonder and I suddenly feel myself small, innocent, and carefree, like my childhood."

The beauty and the love are among the characteristics of her poetry that expressed with a feminine perspective and language. She praised the beauty at the body and face of a man. In the one thousand-year-old of Persian language and literature, no woman poet expressed feelings of love and the body and the sex with her intensity and courage. The poet no more considers a free of social constraints woman as perfect woman, the perfect woman, now, has a simple life, washes clothes, cooks food, gives birth to a child, and so on. She asks them to harbor and help her to live (Saidi, 2002).

4. Discussions

Before proceeding to review the God in her poet book, it worth to search and review the realms of "belief in God" in her speeches and books:

It is true that, "God" has not created something more beautiful than sadness and the pleasure and inebriation of pain worth the all joys of world.

I swear to "God," I wish your talent, sense and taste flow in a direction that is a reliable and sturdy path.

At the peak of love and the blend of lovers one could reach to "God".

But, I swear to "God" I was sitting on their tables, touching their sores and their hands and feet which have no fingers and toes.

I swear to "God" and to my child, I love you so much. Thinking about you [father] fills my eyes with tears. Sometimes, I've thought that why "God" was created me like this.

Clues of faith are observable in in most of her poems even in the "Rebellion" collection which she was profaned, itself, is a strong reason to prove that, she has believe in God. Moreover, her use of verses of the Quran and Torah, as introduction in this work was against the methods of claimers of intellectualism.

Her last two volumes, despite the illustrated darkness and depravity did not fully reject the song, hope and "regrowth". The poems "Quagmire", "Romance" and the lyric "like a rock", despite their tragic content are away from delusion and decay. In this context, one of her best lyrics is "I will say hello to the sun again ". He says hello to the world and mankind, to the sun, to clouds, to painful growth of the aspens in the garden, then she walks to the scene like the lady of love. She knows that, if the threshold will be full of love then it will bring peace, freedom, and love. According to her statement:

"Love, in the poetry of today, is some asking, some passion, and finally a few talks about consummation which is the end of everything while it could be the start of everything. Love did not breach to the new worlds, thoughts, and non-discovered emotions and still sliding on eyes, eyebrows, and beautiful legs and thighs which are noting but emptiness if separated from the human body. Poetry of today has forgotten the public generation, the love of rocks, plants and nature, love of stray women, smelly streets, bare feet, and the love of two human and cares nothing about the tragic beauties of life".

Corresponding Author:

Seyyedeh Tavoos Rahmani

References

1. Ameli Rezaei, Maryam, Fantasy means in Forough Farrokhzad's poetry, Nour publications, Tehran, first edition, 2003, pp. 273.
2. Ameli Rezaei, Maryam, Fantasy means in Forough Farrokhzad's poetry, 2005, Page 191.
3. Azad Tehrani, Mahmoud Musharraf, the fairy of poem (reviewing the lives and poetry of Forough), Sales Publications, Tehran, 2009, pp. 343.
4. Jalali, B., eternal life and staying on top, 2005, page 60.
5. Jalali, B., eternal life and staying on top, Morvarid Publications, Tehran, Third Edition 1998, taken from the Letters of Forough, 2006, page 117 onwards.
6. Jalali, B., eternal life and staying on top, pp. 363.
7. Kadkani Shafiei, Mohammad Reza, the music of poetry, Agah Publications, Tehran, fourth edition 1994, page 28 from the Introduction.
8. Keynejad, Afsaneh, screaming in fog (reviewing Forough's poetry), Tehran Afarinesh Publications, First Edition, 2003, p 42.
9. Moradi Koochi, Shahnaz, knowing Forough, Ghatreh Publications, Tehran, first edition 2000, p 348.
10. Polis, Suzanne, red like the color of love (poetry collection of Suzanne), translated by Roya Nouri, Andishehaye Alam Publications, Tehran, Third Edition 2005, page 68.
11. SAEDI, Abdol Azim, God belief in Forough's poetry, p 38.
12. SAEDI, Abdol Azim, mysticism in forty words, Alefba Magazine, internal monthly of the literary creation center of the Islamic art, number 11, April 2006, p 42.
13. Saffarian, Naser, the verses of oh, Ruzegar publications, Tehran, second edition, 2003, pp. 54.
14. Saidi, Abdol Azim, God belief in Forough's poetry, Pouyeh Negar Publications, Tehran, first edition 2002, p 54.
15. Sajjadi, Seyyed Ziaddin, Introduction to the Principles of mysticism, studying and writing books in the humanities and the university, Tehran, Eighth Edition 2000, p 281.
16. Shapour, Kamyar, the first beatings of my loving heart (letters of Forough to her husband), p 9.
17. Shapour, Kamyar, the first beatings of my loving heart, Morvarid Publications, Tehran, Fifth Edition 2005, p 123.
18. Shapour, Kamyar, the first beatings of my loving heart, page 14.
19. Shapour, Kamyar, the first beatings of my loving heart, page 230.
20. Yousefi, Shohreh, the talking is about the silver life of song (reviewing the lives and poetry of Forough), Afarinesh Publications, Tehran, first edition 2004, p 253.

10/18/2017