

Original Article: Comparing the Characteristics of Image of Romanticism in Nima and Forough Farrokhzad Poetries

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ABSTRACT

The main issue of this article is to compare image in the poems of Nima and Forough Farrokhzad from the perspective of the romantic image. The romantic image of the epistemological and aesthetic nature is fundamentally different from the classical, symbolic, and surrealistic. The author has tried to explain the nature of the romantic image in three parts: In the first part, explains the special features of romantic imagery with the discussion of four characteristics: Transformation in nature, shadow of the image, dynamics, and individuality in the image. In the second section, the relationship between the images and the position of the image in the context of the poem is examined by two characteristics of continuity and maturity. The paper is based on a descriptive-analytical method based on a library method. Identifying how Persian poetry deals with literary schools and how the influence and role of image in this transformation and evolution is one of the most important goals of the research, which has received little attention. Literary schools in each period have been able to impose unique themes and methods of imagery in the Persian language, which can be traced in the form of modern imagery. One of the other goals of the research is to know the mutual influence of content and image in the form of contemporary literary schools and imagery. Furthermore, the role of the poet's creativity and social perspective on the process of illustration is examined.

Introduction

Statement of the problem

Sonnet is one of the types of lyric poetry in which the poet expresses his personal feelings and situations. The beginning of love poems has been considered as: "The relationship between men and women during the era of matriarchy". Praises, praises and chants are known to be sung and sung by men for the ruling woman of the tribe or community. In this way, in the age of female

gods and lords and in the period when women were the heads of agricultural societies, praises and praises of their righteousness were prevalent, which later became the traditions of lyrical manners (Shamisa, 1997, 120).

Almost in most love poems, the motivation to express these emotions comes from the "Personal self" of the beloved poet. If we want to define love poetry in a more concise way, we should say that: Love poetry is the artistic expression that the poet/Lover uses to describe

and praise his beloved. It is obvious that this artistic expression in the colorful pages of the history and culture of a geography, accepts various surface and depth constructions. For example, the poet of the 4th century Hijri presents the image of his beloved and the image of the beloved by the poets of the 7th and 8th centuries are different from each other both in terms of form and content. The contemporary era, the beginning of which should be considered the constitutional revolution, is the forerunner of the emergence of new concepts and discussions that were unprecedented in the history and culture of this border and region. In order to draw "that artistic expression" in the sonnet of two modernist poets (Nima and Forough), we felt it necessary to briefly describe the sonnet of our constitutional period. Since the constitutional sonnet itself is a continuation of the old form of sonnet in the history of our literature, at the beginning, we felt it necessary to give a brief explanation about the concept and meanings of sonnet in the past poetry.

As we know, Nima - the father of New Persian poetry - registered his decisive presence in the history of contemporary literature with the publication of the romantic poem "Fable". The poem "Fable" can be considered as the morning of romance in contemporary literature. It is for this purpose that the description and influence of "Legend" on the romantic process of Sarai after Nima has been discussed.

Research background

Khakpour, and Akrami (2010) in a study entitled: "Romanticism and its themes in contemporary poetry", focused on the themes and did not explore the image. New Persian poetry has had its representatives in all three branches of romanticism (i.e., balanced and conventional, social and extreme, and sentimental) since the constitutional period. In this article, an attempt is made to examine the romantic course in new Persian poetry and some of the themes of sentimental and black romanticism.

Sadeghi (2018) conducted a study entitled: "Romanticism and its reflection in Shamlou's

poetry". This article also did not pay attention to the image. The findings of this research show that after the fantasy of Shamlou's poetry, the audience is transferred from a conscious state to a poetic state with him and finds the echo of fantasy in his poems. Shamlou's passionate poetry is the result of his romantic excitement and feeling; The feeling with which the poet experiences everything is at the forefront of poetry and literature. Based on Shamlou's view of love, the action and reaction of human love and affection in the form of two hearts is considered one of the necessities of human life. In addition to dealing with the concerns of today's people, he has used all his efforts to cross the boundaries of religions, nations, and races in the field of humanity and expand the scope of the universal circle of humanity.

Oveysi Kokha (2012) carried out a study entitled: "Romanticism and its reflection in the poetry of Hasan Honarmandi". This work also did not pay attention to the effect on the image. In this article, we intend to express the themes and foundations of the principles of romanticism, the influence of these principles on the mind and language of a great artist by citing poetic evidence from his works, and show the impact of the nostalgic atmosphere of romanticism in this poet's poetry.

Najarian (2017) conducted a study and found that the attention and emphasis is on poetic themes. Fotohi Roud-Maujani (2005) carried out a study entitled: "Romantic imagery, theoretical foundations, nature and function". This research, which is a part of the book on image rhetoric, examines the characteristics of romantic imagery; But in the analysis of poets' poems, it is enough to prove the claim, and the purpose of the analysis is a rhetorical discussion, and the effect of these images and the extent of the images' functionality have not been investigated. The purpose of the article is for the reader to find out the difference in the creation process, aesthetic value, and epistemological origin and logic of romantic imagery with classical style imagery and to be able to criticize and evaluate romantic poetry from the perspective of romantic image.

Research questions

Does the image of romanticism in the poetry of Nima Yoshij and Forough Farrokhzad have its own characteristics? What is the relationship between Persian lyrical poetry and contemporary romantic poetry? What similarities and differences can be observed among the selected poets?

Research objectives

Identifying how Persian poetry deals with literary schools and how the influence and role of image in this transformation and evolution is one of the most important goals of the research, which has received little attention. Literary schools in each period have been able to impose unique themes and methods of imagery in the Persian language, which can be traced in the form of modern imagery. One of the other goals of the research is to know the mutual influence of content and image in the form of contemporary literary schools and imagery; Also, the role of the poet's creativity and social perspective on the process of illustration is examined.

Modern poetry

Contemporary Iranian literature, although according to many, it started with the constitutional revolution and the socio-political struggles of the Iranian people to establish law and freedom; He showed his final form in poetry with "Phoenix", which was considered as the correct model of new poetry [Rek: Analytical History of New Poetry, Shams Langroudi] and in prose with Jamalzadeh's short stories. Given that it was the first literary style that entered the field of literature with significant changes in all aspects of poetry and prose, contemporary literature followed many followers, which was the evolution and at the same time the pioneer of new literary methods in Persian literature. In general, what is called contemporary poetry today is a type of Persian poetry that has special characteristics in terms of form and content. The main characteristics of new poetry have been expressed by Nima, the father of new poetry, in three general principles. The use of these three basic principles has distinguished the poetry of this age from other literary genres and established

certain stylistic characteristics. In terms of content, Nima considered poetry to be a way of living, in his opinion, a poet is someone who is an abstract of his time and can reflect the values and standards of the time in his poetry, and is so called a "Child of his time". It is on this basis that Nima, concerning the political and social conditions of Iran, which was the cradle of the revolution, proposes social poetry, which on the one hand expressed the political developments and suffocation in the society, and on the other hand, expressed the political demands of the people. In terms of mental form, the poet must achieve mental form in the search for objective and visible effects. Therefore, it is necessary to replace hearing with seeing. The work of the artist is to show the individual and objective image and not mental and conventional images. In this way, it is necessary to avoid formal forms and repetitive and conventional concepts when experience enters the realm of poetry.

Apart from the transformation of the content and poetic vision, there should also be a transformation in the form and format of the work in harmony with the concept and mental perception. The transformation of weights and turning away from the equality and uniformity of parts, disregarding the necessity of rhyme at specific points, in such a way that it pulls the weight and form in pursuit of poetic emotions and emotions, is a necessity of such a transformation (Yahaghi, 2010: 53).

These developments gradually led poetry to a path that did not leave much similarity with classical literature for poetry and prose, although Nima believes that the phoenix combines lost laments, and some believe that the poem of Sepid Shamlu is influenced by the prose of Beyhaghi history (Ibid: 106) and considers the syllabic poetry of Dolatabadi to be influenced by the religious texts of ancient Iran. They believe that the style of writing poetry in ancient Iran was revived in this way (Shams Langroudi, 2011: 169), and they also consider Mohammad Moghadam's poetry to be influenced by the form of Zoroaster's prayers in the gathas (Yahaghi, 2010: 52). However, it should be acknowledged that contemporary poetry and literature; even if it has been able to communicate with ancient Persian literature or

ancient literature, it is a new category that is related to the evolution of literature in the western world as well as the emergence of many literary schools in that country, and this is an issue that according to the evidence in literature Contemporary Persian can be proven. It is due to the influence of Western schools that the socio-humanistic approach enters Persian poetry for the first time in a special way, and by this means, man is responsible for the society in which he lives. A procedure that tells a fundamental change in the field of poetry and of course prose. As in every period, I see the specific stylistic features of that period, in contemporary literature, there are remarkable features that distinguish the prose and poetry of that period from the works of previous periods.

A feature of contemporary poetry

The application of Nima's instruction definitely brings about changes in the poem which causes a procedure which is mainly called abnormality. Before paying attention to the issue of abnormality and its various types in contemporary literature, it is necessary to give a brief explanation about formalism and its effect on the process of literary changes. Formalism as a school with a layer of de-familiarization and new alienation, new poetry and prose of Iran, and the world in general have led to a novel spatial experience. Formalists own one of the schools of literary criticism in the field of literature review from the linguistic point of view (Shamisa, 2004: 147). This school was established in Russia during World War I and flourished during the 1920s. Of course, it should be noted that formalism is a name given by opponents to humiliate this school (Ibid: 147). The formalism influence on literary works is undeniable. "According to the formalists, literature is only a linguistic issue, and therefore it can be said that literary language is one of the types of languages and it should be looked at from the linguistics viewpoints. They considered the literary work as a pure form and believed that in examining the literary work, one should rely on the form and not the content (Ibid: 147). In addition, formalisms injected a new attitude to literature by proposing the

topic of deviation from the norm and became the foundation for the discovery of unique innovations of writers in the field of norm avoidance.

Deviation from the norm

One of the most valuable and at the same time influential topics on the history of world literature is the topic of norm avoidance and defining its linguistic range, which was presented by the formalists. In this division, the formalists put forward very effective and significant opinions that completely revolutionized literary criticism and the method of examining literary texts; for example, in their opinion, the style is a deviation from the norm and this deviation can be evaluated and analyzed. In general, it can be said that the formalist critics relied on two principles:

- 1- Deformation in normal language and
- 2- Literary industries that cause de familiarization (Shamisa, 2004: 150).

In the next step, the formalists went to an innovative and effective way of changing the literary style, which had a long history. This method was called "Making strange". In 1917, Viktor Shklovsky published a very important article under the title of art, that is, art as device. Shklovsky [in this article] says that the purpose of literary language is to disrupt our perceptual and emotional habits by using strange and unusual forms, and therefore to highlight and reveal form. (Shamisa, 2004: 158). In literature, there are various ways to alienate. Some of these methods are: "Allowing and metaphor and irony, using literary arts, redefining, occupying the axis of companionship and alternating use of music, and finally highlighting, which is practically the result of the previous factors. The term foregrounding or foregrounding means artistically prominent deviations from normal language (Ibid.: 162). Leach, a famous linguist, introduces foregrounding as "An artistic deviation and deviation, a deviation that has an artistic motive" (Ibid: 162). According to formalist linguists, language is fluent and so-called automatic and does not attract attention,

so we do not dwell on any part of it. Foregrounding causes a pause in the psychological de-automatization. That is, unexpected, strange and outstanding words and expressions create a break in the automaticity of the language (Ibid: 162). Norm deviation in general is a deviation from the rules governing the language of the norm; However, it does not mean any deviation from the rules of the standard language, because a group of these deviations will only lead to an ungrammatical construction and will not be considered artistic creativity. Leach considers three possibilities to distinguish between any incorrect deviation from language and norm deviations that are considered a type of accentuation:

A) Highlighting is realized when deviance is a conceptual expression; In other words, it should be important (Safavi, 2004: 44).

In general, as Leach thinks, the possibility of this type of norm avoidance is very likely because any deviation from the standard language definitely has meaning. However, the deviations in this part of deviance are mostly mistakes in language usage and not simply the kind of deviance that eventually leads to accentuation. This is why we do not see amazing literary creativity or efficiency in this kind of deviations. for example; We reflect on this sentence: I heard the sound of the nightingale's check-check. In this case, although there is a deviation from the rules of the language norm and finally, the sentence has meaning, but in a general assessment, it can be claimed that creativity is not observed much.

B) Highlighting is realized when non-normative ness expresses the writer's intention; In other words, be oriented (Ibid: 44). Perhaps this option can be adapted to the eloquence and eloquence that is considered by writers in the science of meanings, because in both cases, the value of literary transformation ends with the correct delivery of the author's intention.

C) Highlighting is realized when deviance from the norm expresses a concept in the judgment of the audience. In other words, it should be purposeful (Ibid: 45).

Following the application of the mentioned cases, one can witness many types of carpentry at the level of literary works. Such as word avoidance, in this type of norm breaking, the poet turns to innovation at the vocabulary level by creating a new combination that is unprecedented: "This type of norm avoidance is one of the ways through which the poet makes his language stand out. In this way, he creates and uses a new word according to analogy and escape from the rules of building the word of the standard language (Ibid.: 46). Like the use of the word breath in a poem by Akhavan: "Even though the night is late/ It has made the city dark and cold and foggy with its clouds and breath" (Akhavan, 2006:123).

Literary schools and contemporary literature

Contemporary poetry is the poetry of individual, social, political, and philosophical concerns. Contemporary poetry is not dependent on period and time. It is not even limited to a specific poet. Everyone plays his own song. Contemporary poetry is the poetry of differences and contrasts. Poetry is related to thought and feeling and it faces change and evolution from each poet and each school to another poet and school. This is why determining the characteristics of new poetry. It seems particularly difficult at the level of detail. This feature shows itself when we want to investigate a topic such as poetry and examine its usage in the poetry books and notebooks of the poets of this period. One of the difficulties of this research is definitely due to the wide and heterogeneity of schools and literary styles. To explain that, while in a period of contemporary poetry, the school of romanticism achieves prosperity and dominance. In another period, realism opened a place for itself and infiltrated the field of Persian poetry and literature. After that, glimpses of the dominance of surrealism trend can be seen and after that, other literary trends will take their place. In addition, it should also be noted that sometimes during the period of dominance of a particular school, there were poets who followed the previous school or a poet, while following a particular school during his poetry, wrote his romantic poems at the

same time. Paying attention to other school criteria is written, Nima, who is a master of social poetry; however, he wrote his lyrical poems with the criteria of romanticism. It is necessary to provide explanations about one of the most enduring and at the same time effective contemporary lyric poems. Of course, it should be noted that the presentation of these explanations in this chapter is solely due to the importance of this poem in the process of the formation of contemporary poetry, which is on the one hand related to non-normative ness and on the other hand influenced by Western schools; especially the romanticism school.

The Legend of Nima

In the midst of extensive efforts to create social-political changes in the body of Iran's political system, there were efforts to create changes in the way of living and thinking. These developments were influenced by the unlimited political-cultural relations with the West. These changes can be observed mainly in the lands that were located in the east of the world due to communication with the west. Following these developments, literature was not immune to change. Especially at the level of poetry, new attitudes replaced the old practices. In Persian poetry, huge developments had taken place before Nima Yoshij. The form of poetry, which was mainly sonnet in those days, with new forms; Especially four parts were replaced. The prevailing attitude had also changed under the constitutionalism influence. We have mentioned this issue before, but it should be kept in mind that until Nima, these change-oriented currents were less noticed by the literary community, and their evaluation was limited to conveying a political message. While with the emergence of Nima in the history of Persian literature, the new poetry as a new format and attitude was compared to the classical literature and quickly found a wide following for itself. Nima's New Persian poetry was initially called a legendary poet. Although the fairy tale is not one of the perfect examples of his new poetry; But in the continuation of the Persian lyrical tradition, it can be examined. Of course, we should not be unaware of the fact that, just like sonnet, it

traveled a separate path and finally, it received social content and revolutionary concerns; Persian poetry was also separated from the form of sonnet and after testing new formats, it reached contemporary poetry. Although the legend of Nima was a new experience in the Persian romance style, according to the background of Persian literature, which includes different types of poetry in different styles of poetry; he had experienced mysticism in particular, it did not seem so unfamiliar: "Iranian nature is familiar with this way of speaking through the eyes of the old lyrical poets, especially those who used a passionate mystical tone, and can easily read the legend. Accept the name of a pleasant work (Arainpour, 1996, 472). Of course, as we mentioned before, this does not mean that Nima's style of writing poetry is similar to the famous Persian literature of the past.

Nima's literary romanticism

Although Nima's poetry uses all the characteristics of social poetry, which are generally derived from the realist trend; especially it is socialist realism, it does not have much affinity with romantic poems. However, due to the existence of some characteristics of European romanticism in his poems, a small part of his poems should be considered as the official representative of the school of romanticism. These characteristics can be seen in the legend more than any other poem by Nima: "Most of the main characteristics of the French romanticism school can be seen in the legend, such as the expression of feelings, imagination and emotions, the splendor of colors and scenery, he mentioned the ugliness next to the beauties, avoiding rules and laws, paying attention to the indefinite pronoun, and finally, the most important characteristic of the romanticism school, which is relying on individual aspects, so that they say that these romantics were the ones who discovered me. While the lover and the beloved have general characteristics in classical literature, here they are connected with a specific lover and beloved, and the hero of the poem is the poet himself, and the legend is not similar to anyone other than himself as a lover. In ancient Persian

poetry, there were three distinct types of lovers, the divine, the divine, and the earthly lover, which were all mixed together in Hafez's poetry. But the legend of Nima is a particularly unique creature that is most similar to anime (Shamisa, 2003, 236-237).

Romanticism

Romanticism is a literary school that has been used since the 17th century in England about romantic interpretations, and it mainly refers to specific poems and literary works that were created in that era without paying attention to the principles of classicism. In this period, poems and works were produced that had special characteristics, which ultimately gave a unique identity to the works of a particular period and distinguished them from other literary genres. In general, the romanticism school can be considered as a school that has principles contrary to the principles of the classicism school; For example, against excessive rationalism in classicism, we see special attention to emotions in the romanticism school. Against the powerful idealism seen in classical works, in the light of which, attention is paid only to the description of goodness and goodness, one can witness attention to different issues such as; Evil was in romantic works (Seyyed Hosseini, 2012: 9-178). Basically, the outstanding and essential characteristics of romanticism can be represented in several general and important principles as follows:

- (1) Empathy and unity with nature;
- (2) Return to the beginning and childhood and untouched nature; and (3) Individuality (free expression of individual feelings and emotions) (Fotohi, 2006: 117).

These characteristics can be seen in the works of Nima Yoshij and, consequently, many followers of her romantic poems. These characteristics can be seen in the works of Nima Yoshij and, consequently, many followers of her romantic poems.

The principles of romanticism in Nima's poems

As we mentioned, in Nima's love poems, there are plenty of evidences of Nima's special

attention to the romanticism school. Of course, this point is not far from expected, because Nima was educated in Saint Louis school, which at that time was run by western teachers or graduates of western high schools, and the students of this famous high school, who also happen to be famous in the field of Iranian literature. (Rek: Analytical History of New Poetry), all of them have become familiar with Western schools of thought through the teachers of this school. In general, in the three main areas mentioned in the previous section, we examine Nima's works merely to prove the romantic nature of Nima's lyrical poems.

Empathy and unity with nature

One of the main themes in Nima Yoshij's poems is the description of nature and extensive attention to its manifestations. He always tries to draw the movement of a river or the wind of a storm. This feature can be seen in many of his poems. Among them, we can mention the famous poem "Mach Ola":

Mach Ola, the body of the long river;
Goes unknown;
It roars every time;
They move from stone to stone;
Because you ran away;

Who does not want a smooth road (Nima Yoshij, 2002: 251).

"Nima describes nature so honestly and her feeling is so natural in her rural images that the poem floats between realistic rural simplicity and complex symbolism. In the poems of Ray Ra, night, Makh Ola, Darug, Snow, etc. it is difficult to distinguish the border between reality and art, and this is what artistic truth means. Nima's romanticism is painful and deep, with a personal and fresh language (Fotohi, 2006: 120).

Of course, it should be kept in mind that it is a bit difficult to identify whether the images and themes related to nature in Nima's poems belong to romanticism and symbolism because, on the other hand, in Nima's few love poems, we can witness his praise of nature, which carries with it flashes of elements of

romanticism; But in the rest of Nima's poems, which are written with the color of critical realism, the use of nature is only to make the words artistic, and each of the elements is actually a symbol; like what can be seen in the phoenix poem:

The phoenix, the singing chicken, the world's fame;

Displaced by the cold winds;

On the bamboo horn;

Fred is sitting;

Around him to every horned head of birds (Ibid: 138).

In fact, the phoenix in this poem is a symbol of a fighter who sacrifices himself for the continuation of others' lives, and this is a conclusion that can be proven based on other symbolic poems of Nima:

Suddenly, because it flutters instead of feathers;

Calling for flour from the bottom of a painful and bitter heart;

Which does not mean that every passing bird;

He is drunk because of his inner sufferings;

Throws himself on the fire;

The wind is blowing strongly and the chicken is burnt;

The ashes of the tension are stored by the chicken;

Enough of his chickens from his ashes to the door. (Ibid.: 140)

In romantic poetry, the poet tries to establish a direct relationship between himself and nature. In this way, he achieves metamorphosis. In this method, a process similar to metaphor occurs. The poet claims equality with nature; unlike symbolism, which always claims similarity, and the poet finally points out the similarity between some phenomena with the concepts and examples he is concerning.

This is how, in the end, it is the poet who dries the skin instead of the tree:

I went under this dry fig tree;

That tied a lonely spider's web to a horn;

I sit so broken;

Which gives the skin on my body? (Yoshij, 2002: 308)

Back to the beginning

The issue of time in romantic poetry and literature is a very important issue because, in contrast to the so-called classicism, a specific time cannot be considered for poetry. This feature can hardly be observed in other literary schools; even in surrealist poetry, it is possible to refer to eternal time or divine time. The time that is the beginning of times or the time that is out of the power of human capture in scientific historiography. The time mentioned in romantic literature is a time of the unknown. Basically, not being transparent increases the amount of romanticism in every phenomenon and topic. Therefore, it is not possible to determine the time. It is as if the poet is caught in a special situation. The most important period of time - we said the period of time, because it is difficult to determine the exact time - the poet takes refuge in the distant past. What is usually called childhood; Like many of Forough's poems that depict the poet's childhood. In this way, the poet describes the past and everything that existed in that era; It deals especially from the perspective of space: "Returning to the distant past, the dumb childhood, along with the description of abandoned and old places and silent and blind spaces, makes the atmosphere of romantic poetry blurred and ghostly (Fotuhi, 2006: 132). Of course, it should be noted that Iranian romantics mainly pay attention to night and autumn when determining the period (Ibid: 133). This issue, regarding Nima, can be proved especially considering the time mentioned in his poems:

Remains of distant nights;

On the rough path of the forest;

Grinding from a small stove;

Andrew Cold Ash. (Nima Yoshij, 2002: 251)

The night to worry in open in him;

There is injustice. (Ibid.: 188)

Individuality

What is referred to as individuality in the European romanticism school is equivalent to the free and unconditional expression of feelings. In this procedure, the poet depicts what he personally feels and thinks. In principle, it can be claimed that the third principle of Nima's three principles; that is, the replacement of objectivity instead of subjectivity is an expression of this characteristic. Finally, based on the evidence available in Nima's works and according to the comments of literary researchers who consider Nima's romances to be influenced by the school of romanticism and we mentioned it in the legend section, Nima is a follower of this school in poetry. It is worth mentioning that some researchers have tried to introduce all of Nima's poems as having the characteristics of romanticism and lead the audience to the impression that Nima is the first full-fledged representative of romantic poetry in Persian literature. This is despite the fact that there are some strong and well-founded evidences, which show that in this category of poems, social expressions with the tendency of symbolism are presented and are out of the scope of naturalism of romanticism.

Forough Farrokhzad

Basically, when we want to talk about a famous poet; to speak like Forough Farrokhzad, we must consider the basic fact that his poetic life is divided into two main and at the same time different parts; the first period, which includes Forough's lyrical poems, and the second period, which includes his social-philosophical poems. The two periods of Forough Farrokhzad's poetry are in opposition to each other and the themes used in the poems of these two periods are completely in conflict with each other. It is as if on one side, we see a poet whose poetry is a tool to express his small and worthless concerns, and on the other side, a noble person whose pains and beliefs challenge poetry. In general, it can be claimed that Sarai's romance was never separated from Forough's thought and poetry; although, in the first books, love and consequently, poetry is the main theme of most of the poems, and in the final

books, it is a topic raised along with other topics. This is why, when examining poetry in Forough's poems, it is not necessary to examine all of his poems.

Poetry in the first period of Forough's poetry

Although most consider Forough Farrokhzad to be a born poet, but Forough Farrokhzad is more than a born poet, he is the poet of notebooks such as "Captive", "The Wall", and "Rebellion". It can even be claimed that Forough owes most of his fame to his first offices, because her fearlessness and unparalleled honesty in describing her love and expressing her romantic situations in these books have introduced her as the first female poet whose poetry was an expression of her feminine personality. Forough can be called the most unconventional and innovative contemporary female poet. According to Reza Barahani, "Forough Farrokhzad is undoubtedly the founder of the female culture of Persian poetry. Before Forough, no female poet spoke of a man in love, that is, Persian poetry had never seen a female poet who was in love with herself before Farrokhzad, due to the male history that dominated the culture and society (Hosseinzadeh Bolaghi, 2008: 119). The "Captive" collection was published in the summer of 1955, which contains quatrains in the style of romantic poets of the same years. According to the writer, the romantic movement of the twenties and thirties had the greatest impact on Forough Farrokhzad among the new poets of this discourse. Forough, in addition to the poetic taste, her poetic spirit was also influenced by their personality: "Captive was a romantic and neoclassical collection and was influenced by the poetry of Fereydon Tavaloli, Fereydon Moshiri, and Nader Naderpour. In a letter that she sent to Omid neighborhood in 1954 before the publication of her book, he wrote: "Among contemporary Iranian poets, I consider Fereydon Tavaloli to be my teacher, and I am extremely interested in and believe in the poems of Nader Naderpour and Fereydon Moshiri" (Shams Langroudi, 1991, 174). Besides, the "Captive" collection, before the emergence of a poet with a different

imagination and mentality, repeats the same harsh and clichéd romantic themes. Secrets and romantic needs that are more suitable for a high school girl than a poet who later becomes the creator of another birth. Although the imagination of this book reaches its peak in some poems, since these peaks are superficial and repetitive, they do not have a lasting effect. If we want to assign a character to this notebook, it is the same brutality that Forough recklessly uses among the themes of earthly love. It is as if there is a purpose in revealing this brutality: "There is a wild element in Forough Farrokhzad's "Captive" and "The Wall" and "Rebellion"; But this wild element originates from a very diluted romanticism in the framework of sexual desires, and its wildness comes from the fact that before Forough in Iranian poetry, no woman had brought a man's cohabitation into a poem or a poem (Barahani, 2001: 1143).

What should be said is that in these love poems "Captive" and in general, most of Forough's romances, we encounter a kind of despair, sadness, and heartbreak, and love is never the messenger of movement and excitement for Forough: "In the beginning, the main source of life and poetry, it is love for him. However, this love, which has taken all his real and artistic life, brings him nothing but failure! This heat of failure is everywhere on his forehead and makes him rebel against everything. Failure in love causes despair, mistrust, disbelief in everything. She violates all moral values and openly expresses her desire to sin. The desire to sin is a theme that the poets of that era, especially the lyricists, consider it the only cure for their hidden and silent pains, and it was a common theme in those years (Zarin Koob, 1979: 198).

Poetry in the second period of Forough's poetry

The second period of Forough's poetry includes his human concerns as a poet/human being. The transformation experienced by the last two books of his poem is so impressive and extensive that it is still the subject of debate among critics and researchers of Persian literature. Of course, this was not an unexpected issue because the differences and,

in fact, the excellence of Forough's poetry is enchanting. However, romanticism never disappeared from Forough's poetry in general; rather, it was always used as one of the main themes of his poetry. Of course, one very important and basic point should be considered about Forough's poetry and the way of singing in his collection of poems, which helps us to understand the correct way of his attitude towards his lover. During the short period of Forough Farrokhzad's poetry, two different periods of his poetry are mainly mentioned, which is also mentioned in this treatise. The truth is that after creating a fundamental change in the poet's attitude towards poetry and existence, his attitude towards his lover also changed. This can be proven by referring to the poems written in this period. In the first period of Forough's poetry, we are faced with a superficial and vulgar lover who one day arrives like a proud knight and chooses him, and as the poet thinks, this choice becomes a source of pride for the poet and admiration of other competitors. The lover of this poem and other poems of the first three books of Forough, like other lovers of romantic poetry, has only sexual and physical attraction; Unlike the lover of realist poetry, which mainly talks about the excellence of his soul and thought.

In the final two books of Forough, we are faced with a transcendent lover who is brought up because of his personality and intellectual attraction and is usually rare. This is while the lover of romantic poetry, although it seems unattainable and idealistic. In fact, it is a picture drawn from a fixed pattern that has become vulgar due to overuse by romanticists. The poem "Passing" is one of the romances of "Rebirth " collection. The first point that attracts attention in this poem is the poet's frustration with searching for a lover in any place: How far should I go/ from one place to another/ I can't, I can't find any other love and help/ I wish, we two, we were swallows / who traveled all our lives / from spring to spring (Farokhzad, 1992: 82).

Although it seems that there is still poetry with a romantic tendency in Forough's works; especially concerning the elements and characteristics that were observed before in the

romantic poem: "Ah, now it's long time / which has collapsed in me, like / Dark debris from a heavy cloud / I mix with your kiss / On my lips, I think/Leaves a passing perfume/Is so polluted/my sad love is fading/that my whole life trembles/because I look at you/It's like I look through a window/My single tree, full of leaves/In yellow fever /It's like I'm watching a picture /On the confused streams of running water /Night and day /Night and day /Night and day /Let us forget (Ibid.: 89).

However, this is the first time that the lover makes the poet aware; Even if this awareness is likened to nakedness. This attitude is the beginning of motivational excellence and changing the image of love and the beloved in Forough's poetry, and this is the characteristic that distinguishes the two final books of Forough from the previous collections from the perspective of poetry: "You are all you are, except for a moment, a moment that opens my eyes/ In the / Ignorance of awareness? / Let me / Forget (Farokhzad, 1992, 382).

In the past poems, Forough Farrokhzad is devoted to love; despite the loveless ness and unfaithfulness of the beloved, it is one of the pillars of romantic themes. However, in the poem "Passer", we encounter a slippery and unreliable view of the beloved, which was unprecedented in the past. Forough considers this view to be the result of the difference between the mental world of today's man and the thoughts of traditional man. Definitely, this theory cannot be wrong because it was the change in man's attitude towards the issues around him that ultimately led to the change in the way of writing poetry in the world; But in the case of Forough and especially in his later poems, these changes cannot be cited, because the mentioned changes were formed before the composition of Forough's first books, and in fact, it was Forough Farrokhzad who noticed these developments a little late. Therefore, when Forough talks about the changes in today's world: "Today everything has changed, our world has nothing to do with the world of Hafez and Saadi; I think that even my world has nothing to do with my father's world, the distances are important. I think that new factors have entered our lives that create the

intellectual and spiritual environment of this life. The attitude of a modern person, i think, compared to the person who lived twenty years ago, has completely changed, the attitude he has of different concepts, for example, religion, morality, love, honor, courage and heroism, really like our living environment has changed. In my opinion, all these concepts are born from environmental conditions. These concepts have changed. I will give a simple example, we are talking about love, the character of insane, who has always been a symbol of stability, perseverance in love, from my point of view, as a person who lives in a different way, his character is completely ridiculous to me, when it comes to psychology and crushes him for me. He analyzes and shows me that he was not a lover, but a patient, a person who wanted to hurt himself regularly. It is that it changes completely. Think about it, when the Lilies of our era get into a Corsican car and drive at a speed of 120 km and the police regularly fines them, and then such madmen will not be of any use to these Lilies (Jalali, 1998, 70-169). It is not possible to generalize the issue that the changes in his poetry are in line with the times to his poetry; rather, the fact should be taken into account that Forough first went to a type of these changes, which romantic poetry was the result of, and after some time, he changed the procedure and went to realistic and of course to some extent idealistic poetry. As a result, the lover of his poetry also underwent transformation as we will see.

"Love" is described in the poem "Passing" with attributes such as "fear of decay", "a single tree in the yellow fever of treasury or an image on the confused streams of running water". This hesitation cannot be seen mainly in the poetry of the first period of Forough's poetry. Basically, the hesitation present in Forough's poetry is the result of the "Intellectual's break" with the "Traditional values" of that period, a problem that is observed in the case of other poets who avoid tradition; With this explanation, he added that the appearance of this process in Forough's poetry is more turbulent: "In Forough, there is a "Wavering" that is the result of breaking away from traditional interests. Forough is a person

who feels falling. In my little night there is the fear of destruction.

This is an example of intellectual rupture of that period. It is no longer an emotional disappointment, but a human philosophical disappointment, which has hit a stone in terms of vital experience, to the stone of more objective and subjective experiences. Forough display is an avant-garde intellectual and a pioneer of the first class of Iran's literature in the last 40-50 years, with all the characteristics of an intellectual, with all the positive and negative points. Everything in Forough's poetry is trembling. This anxiety can be felt in the "Descriptions" or epithets of his poetry, which are continuous from "The loose thread of the clothesline", "The white volume of the slip", "Confused shadow", "Wandering design", "Flying pigeons", "Bushes", "Wandering", "Confused hands, anxious, and scared", "Confused alley" and "Passing fragrance", "Confused streams of running water", "Abandoned joys", "In the shadow of love's discredit", and "The shadow of the flight of happiness" speaks almost another birthday and the next office, let's believe the beginning of the cold season, is more or less the mission of such a prophet (Shafi'i Kadkani, 2004, 70-71). The poem "Connected" from the collection "Rebirth" is a new description of the connection between a lover and a lover. "Those dark pupils, ah / Those simple Sufis of mine / Had lost their senses in the fascination of the hearing of his two eyes" (Farokhzad, 2003: 115).

The beloved of the poet shines like the sun on the soul of the seeker and destroys his physical aspect, which is the dark side in our cultural background. This lover is infinite like God and has the power to capture the lover's existence. If some poems were not the elusive religion of contemporary poets, this evidence could be the best evidence to confirm their religion. Although it should be kept in mind that the issue of religion and belonging to a higher existence in Masoy is a category that has not been completely rejected or denied in any Persian poem:

I saw that it rippled all over me / Like a red pyramid of fire / Like the reflection of water /

Like a cloud of convulsions of rains / Like a sky from the breath of hot seasons / To infinity / To the beyond of life / He was wide / I saw that in the blowing of his hands / His body My existence/Disintegrates (Ibid.: 148).

Just as in mystical texts, the seeker and the right finally come to unity, in Forough's poetry, we can see a glimpse of this unity: I saw that his heart / With that wandering echo / Entangled in the whole heart / The clock jumped / The curtain went with the wind / I was squeezing him / In the aura of fire / I wanted to say / But the surprise / The mass of the shadow of his eyelashes / Because the roots The silk curtain/Flowed from this darkness/along that longing chasm/And that convulsion, that deadly convulsion/To my lost end (Ibid.: 149).

The poet/lover is with the help of love, who is released after reaching his long-lost one, who was himself and this lover, is the transcendent lover with whom the poet, like a seeker, attains his perfection and separates from his virtual existence. Jared: "I saw that my fiery mass/slowly melted/poured, poured, poured/in the moon, the moon sat in a hollow, the moon turned into a tar/we cried together/together we had lived madly for the whole moment of unity (Farokhzad, 1992, 308).

Almost in this poem, we are again faced with the same theme of intense thirst and passionate love of the earth that existed in Forough's previous books. What it is, is the cultivation of the same old themes in layers of similes and metaphors that appear in a pristine freedom, through the personal emotion of the poet, to the new body of the poem. The simile of "Eyes" to "Unintelligent Sufis" in the moment of hugging not only shows the individuality of Forough's imagination; rather, it is not far from referring to "Hearing of Sufism". This kind of broad imagination in the poem entitled: "Connected" tells us that although the love mentioned is earthly love; it has a wide nature to "The other side of life". The pure creativity of Forough and even Shamlou is pristine in these experiences that they have in their mental levels with a single issue which is love. In the romances of New Persian poetry, one cannot ignore the dark and light hints of the moments of love and

drama. This is one of the consequences of today's poet's life and culture, which takes on a more colorful color when it is confronted with traditional values.

Conclusion

Romance in contemporary literature, although it has romantic roots; but it is not the same in all cases. Depending on which branch of romanticism the poet or writer in question belongs to, the interpretation of symbols changes. In Nima Yoshi's poetry, which has a social tone, the symbols are interpreted in different ways, and in general, the symbols represent the poet's community. The sea is an undesirable society. The cloud is a symbol of difficulties, suffocation, etc. Meanwhile, in Forough's poetry, symbols are the manifestation of the poet's emotional needs, and literary images express his emotional desires. Thus, in the contemporary era, the romantic image has been able to show its tremendous influence.

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