

A Comparative Study of the Viewpoint of a Woman on the Social Dimension in Poems by Jaleh Ghaemmaghaneh Farahani and Forough Farrokhzad

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ABSTRACT

In this research, the views of women of contemporary poet, (Jaleh), Qa'im Karami Farahani and Forough Farrokhzad, have been expressed in terms of gender, personality and role in the family and society. These poets, based on their bitter and sweet experiences, have written poems about women and their role, sometimes for women, a respectable place that is much higher than angels, and sometimes so humble, which is the only means of pleasure. At the same time, none of them have neglected the fundamental role of a woman, which is her mother's role, and has, in fact, had a fairly similar view in this regard than that of the woman that has been addressed in this study.

1- INTRODUCTION

In the history of Iranian literature, women have grown in the field of literature and culture for a variety of reasons (not mentioned in this collection). "The history of patriarchal history and the cultural infrastructure of society have been taken less seriously as an independent and self-conscious entity." (Ahmadi, 2005: 9)" Of course, before the tenth century, the literature of Persian literature was not an indifferent poet of the women's figures, but for any reason, in the signs to Rabaa Binat Ka'b, there is no indication of the poetry of these women. Rabia is considered the first poet of the woman after Islam and contemporary Al-Saman and Rudaki "(Baba Chahi, 2007: 18).

The lack of women in society and their restraint did not allow them to cherish poetry with courage, and if men were said to be poetry at that time, they would have been male. With the Constitutional Revolution, changes in the lives of women arose and somehow came to the awakening and relative awareness, found their woman and deserved their worth more than four quarters of the house and recorded themselves as part of society.

Before the Constitutional Revolution, women did not find their true values and value, and they did not know anything more about housekeeping and childhood, and even denied their presence in the community. "With the beginning of the Constitutional Revolution, various gemas of Iranian women were formed. Although new women faced various difficulties at the time of their work, this same move led women to recognize themselves and their fundamental roles in the family and community, and to get rid of false clauses. This change of attitude should be owed to women who were serious about the constitutional era and who stood up against the insults and slanders of others. In this period, women were thinking of evolving their character and walking from the houses to the community to prevent them from casting any item on their hands and on any obligation on them "(Yazdani, 2008: 117).

In contemporary times, women's literature has partly taken the path of progress and advancement under the burden of imitation and superficiality, "the woman's poetry has changed dramatically in our day so that, on the one hand, it's poetry The poems of men have linguistic and content differences. On the other hand, there is no manual handwritten poetry, and each of these poets has a special style in feminine poetry, for example, Parvin poetry (1285-1320) Men's voice is continued from the language of a female poet, but the voice of Jaleh Qa'emmagami (1225-1362) is a woman who, although her voice is still masculine, but intrinsically, And the voice of Frogh (1313-1345) is the brightest female voice in our poetry. He has kept his femininity both in terms of language and introspection, the voice of Simin Behbahani is a voice that sometimes comes from The throats of men come and sometimes from the poet's throats, he travels between the cultural traditions of Persian poetry and the innovations of Forough. " (Preacher and others, 1384: 74).

Those who demanded the prominence of women, throughout history, have been toughened to bring women to self-esteem, and educated women are among the first women who suffered a lot in this way, but many women They had been so immersed in their limited world that they had been delighted to believe that they were part of society and had the right to decide and study.

Alamtaj Ghaemmagami (Jaleh), was born in the last days of March of the same year. His father Mirza Fathullah, Nibira Mirza Abu al-Qasim Qa'm-Muhammad was the famous minister and writer of the Qajar period, and his mother, Maryam Khan, was the daughter of Mo'in al-Mulk, in his precarious family, he was bringing girls to school and teacher. He studied at home at home, learning Persian and Arabic, and, because of his talent and memory, he was gradually learning the meanings, meanings, expressions, logic, criticism of poetry and the preconditions of wisdom and to a certain extent The board succeeded. The interest in scholarship and study remained at her until the end of her life. The court of the poets, literary books, and so on, with enthusiasm and enthusiasm. During his poems, he has spoken of his lessons and studies. Moreover, his influence on the style of his predecessors, such as Manouchehri, Naser Khosrow, Khaghani, and Maulvi, or the guarantee of their poetry, as well as the insertion of Qur'anic verses in his poetry, all indicate that he is in the books and inventions of Iran's culture and literature. "(Yousefi , 1388: 426).

As it comes from the writings, Jaleh had a thoughtful personality from the very beginning, and in pursuit of her loneliness, she was looking for an inspirational portrait of "hope" from the very beginning of her life, He was fleeing from the crowd, looking at the dark from behind, and although he grew up in a prosperous environment, the air of his life was more cloudy and rainy. " (Farrokhzad, 1380: 189).

Maybe the life of Jaleh Ghaemmagami was the wish of many other women, because he lived in courage and blessedness, and the only thing that was not in life was love and equality and justice, which he thought should definitely be in life Every woman and husband. He looked at everything against the woman. In his opinion, he had put everything together and everything in order to make a fateful and frivolous fate for women. According to his son, Hossein Pejman, Almtayah, even after his wife's death, was deprived of seeing his son until his son grew up and at the age of 27 he decided to go to his mother and live with him. The disasters that have gone before, and in particular the attitude of her husband to a woman, have led her to consider all her misfortunes primarily as a result of being women, so in all her poems about women and inequalities and inequities Speaks to his right.

A look at the woman from the social dimension in the poems of Jaleh Qa'im Karami Farahani

Jaleh Farahani, one of the women who was a poet who addressed his genius from this point of view, said that they knew their value and tried to cope with these backwardnesses, sometimes caused by the society and sometimes women themselves, were saved. He culturally and socially warned our nation's women that their social value is more than what they already have for them. Jaleh has believed that Iranian women do not enjoy significant reliance on western women. Therefore, they have been asked to appear more in communities and to strive and demonstrate themselves in order to achieve their rights.

Differences between men and women in the community

In terms of the world of Taj (Jaleh) Qa'im Maghami Farahani, men and women have a lot of differences. So that a man can wear whatever he wants, does whatever he wants to do, or whatever he wants to walk, nobody has anything to do with him, but he has been given a certain law and regulation for a woman, and If the opposite is done, that woman is rejected and hated by everyone and calls her a bad name. Farahani has accepted this category to some extent and has shown sensitivity to women's chastity and hijab as a kind of clause for women, and said that if this hijab is not an obligation then why it should only be for women and not for men and This is the reason why it came to pass and said, not that all of us are alike in terms of creation, and that in creation there is no difference between men and women, and God has repeatedly reminded and emphasized this point in the Qur'an, for example. In the first verse of Surah al-Nisaa, he said: "Or I am Alnus Otkhva Rabkum al-Zi Khukkmm, I am the soul of my body and my people, coupled with Beth (Taha: 1376).

Or in Surah Nahl, verse 72, that is, God has created a pair for you from your own selves. He created women for the comfort and tranquility of men, and created them from those couples, boys, girls, maidservants and descendants, giving you daily blessings of purity. Or, in Sura Româm Verse 21, it is also mentioned that one of the divine verses is to create a pair for you of your own so that you may be in peace with you and get kindness and kindness among you. For people, your thoughts are evident in the arguments of science and wisdom.

According to Jaleh Qa'im Farahani, a man and woman can interpret, interpret, interpret, interpret, and interpret the words of the Imams and the Prophets according to their man, but the woman has no rights. It has nothing to do with it. He says the reason for this is clear, and it is nothing but the woman's being a woman who was not given much in the community on that day. Accordingly, he considers a woman to be defective, who should always be in the cage of the house and, like a slave in the hands of her husband, if the man is far from such desolations.

Farahani, in the sedition of the bandit, expressed the legal and social inequality of men and women in this way and said that if in a society a man with a sane and evil view looks at a woman, the guilty and guilty in this regard is a woman and his reason This woman, too, knows that she is a woman who, with her good looks, makes her look at her and sin, and the man here is innocent. From Jale's point of view, such laws would all and all inequalities of the rights of men and women that were common in that day's society.

Woman and effort.

In this context, Jaleh invites women to work and ask them to work on their own and not let others designate them and say what to do and what they do. He said that these women should have their own air so others cannot give them the slightest eye on them. In the following cases, Farahani warns women that the condition for being successful in society and society is not to blame for themselves, although the barracks and dams will also be extended to them in the community. In his view, efforts should be made and, with the backdrop of coercion, these dams were defeated and advanced.

Help in the community

Jaleh Farahani, advised women to say that if women have the same weather, they will not do anything from the hands of nobody, and they will not do anything that they consider to him to reach the peaks of success That's enough.

In many cases, Jaleh Farahani has pointed to the inequality of the social rights of men and women in Iranian society that day and called it injustice a form of humiliation for the women of this country, and noted that women in Iran have more and more freedom and Salaries are more favorable than those of Iranian women, and the reason for these shortcomings, although more often than not, is from the community and men, but women themselves do not believe in this matter, and says that these women are more than before , They must have the air of each other, and they must show more effort than themselves.

Inequality of the rights of men and women in the community and its comparison with Western society

From Jaleh's point of view, this social inequality was somewhat so much between men and women in our society, which he hopelessly in his poetry, the cause of such injustices, in this sense, and said that God, who himself is the judge of judges, is also women Forget what reaches the community. Perhaps it is possible that this view is ultimately disturbed by the anger of the poet in his life, which has generalized it to the entire society, but at the end of the same verses, women have been asked to continue to support them in order to restore their rights. For this, He called for more effort and said.

And finally, in the end, it is hoped that, ultimately, this collective effort will result in one day, and the voice of women's social freedom will resonate in Iran.

Forough Farrokhzad

A brief look at the life of Forough Farrokhzad represents the bitter events that make his individual and social failures and failures in front of each audience. The life and the vital thing that most of all, protest, complains and flattery in the reader's mind. The year is the short 32 years of life forough, because it is a mirror that is an illustrator of a short world full of concern and failure and at the same time ascend to the peaks of poetry and poetry. On the other hand, any attribute that is capable of a poet's name is probably a consequence of a series of factors that occur during the life of the poet, either immediately or continuously, and these influential environmental and personality factors In poetry layers, he creates a world poet.

In a society still in its literary sense, the language of men is in various forms of flagship literature and the advance of the expression of emotion, and the ancient language of mankind, is a shadow over the body of the literature of the land, a woman Because Forough Farrokhzad emerges, they break the old system for the first time and spread the tongue in a society with traditional and religious fabric. It is natural that, as a phenomenon for the first time, a reaction occurs, the reaction arises in front of them. In these reactions, Forough is exposed to the flood of allegations and phrases surrounding them. This issue, There is no doubt in the creation of Forough's protest poetry.

At the beginning of the entry into the poetry field, Forough, at the age of 17, published three captive, wall, and rebellious collections. "The three sets, with literary, content and mold, do not mention a new and special style. But the explicit femininity of the needs, demands, objections and ends of women, which emanates from the sensory-internal experiences of the woman, prompted him to become prominent. Because the foreground, in a humane condition that you were able to make such sounds from a woman, a poet, writer and artist, cried out in the street, and supposed it, all of the inhibitory and suppressive elements The patriarchal system can not be said. "(Behfr, 69: 1378) Forough became famous for his poetry protests."The reason for the unprecedented reputation of Forough Farrokhzad is a certain recklessness in his poems. Before him many people walked in this valley, but nobody had portrayed her like her exuberant and innocent emotions.

Looking at the woman from the social dimension in Forough Farrokhzad's lyrics

The talk of the lover itself is not taboo. But it's a condition that makes it a taboo. One of these cases is the watched

debate that Shamiza's story has brought in detail in the book *Watching Persian Literature*. "The witness is from the special Sufi idioms that refer to the beautiful people. On the occasion of the occasion, they have shown the power and grace of the Creator of the universe in the world, and they have also used the absolute beauty of all things, as well." (Shimsa, 14: 1381).

In the history of Farsi poetry, until the time of the fog, we only recognize two women who have spoken of a beloved man and have gone from the red line. One of Rabaa, daughter of Ka'b, who spent all the time in poetry. He tolerated the punishment for forgetting his poetry, and possibly the destruction of many of his poems, eventually killing his brother. Another is bloom. Forough, in some of his poems, looks at a woman's loyal view of a man, and for the first time, especially in the constitutional literature, he spoke of words used before his use of the beloved woman, and the presence of the beloved He considers the man necessary for his soul. The expression of this by a woman poet in Iran in those years that had fallen into a traditional and religious context was considered a taboo, but he crossed the boundaries and red lines of the society, which led the look of many supporters and opponents This type of taboo is drawn to his poem. In the aftermath of the opposition and the flood of criticisms, rabies and accusations, Forough, in response to them, protested his poetry with weapons.

Do you have that face?

In the shadow of a tragic mask of life Hide it
Sometimes this is a real truth Think
about it

Who is the living today

There is nothing but a waste of life. (Farrokhzad, 198: 1368).

As stated, the taboo includes all non-prohibitions and life stories. In each society, there is a series of ethical taboos that leads to punishment and condemnation of the passage from these taboos and the non-observance of moral orders in that community.

Positions and social barriers of women in terms of froogh

Forgh's daring was not only that he was beyond the ban of a beloved man and apparently spoke in his two loyal and believers' confines that before he had dared to approach it, his courage in this There, with all the limitations, he speaks of a sinful experience of pleasure in a warm and fiery hug and makes such a taboo like this:

After breaking these taboos, Froogh criticized, criticized and criticized the community, until Paran Farrokhzad says: "When poetry and other poems were printed, poets and artists of his time and my dad Strongly opposed to these works. He said: "The bed is a scam of my family. And then he drove the blade out of the house ... when it was with a suitcase, the blaze was nowhere to go." (Farrokhzad, 18: 1381). Forough's reaction to the accusations and critiques of society was to compose protest poetry that included the social, moral, and hypocrisy of poets and society.

"I am satisfied with life less than that, and this issue has led him to ask philosophical and religious questions. Sometimes questions are just a normal question. Because the person is curious and in many cases objection, doubt, and even denial, in other words, is a kind of spoken word." (Yaqubbi, 113: 1386)." In the literature of Persian literature, the questions of the latter type are not diminished, but in literature Classic is the most distinguished figure in this area of Khayyam.

Forough's questions in this type of taboo of texture and dying are the same questions that a deeply religious man calls religion. "The similes and metaphors used by Bruce in the collection of revenge. Being forbidden and beloved in this world and being fluent and drunk and heavenly beings in that world, the soda of Salsabil springs and the shadows of Cedar and Touba with flickering and scandal and infamy, the texture and space of these poems from Familiar religious and mystical words and concepts." (Farrokhzad, 2002: 286). Shamselnrudy writes in the book of analytic history of the new poem: "In the book of modern literature of Iran, we read that Forough In the rebellious collection, the simplest and deepest revealed discovery of human identity, the demonic identity, and the fundamental philosophical question of oppression and algebra have been presented. Brough says that Satan, who is

God's own creation and all the instruments and temptations of the lovers, have the pleasure and beauty he carries on only the duties that God has given him ..He introduces the limits of the creatures, that is, the devil and the human being, into another discussion, provokes the question of God, and creates God for the creation of a world full of sin and sin." (Langroudi, 2008: Vol. 2, 475-474) The foundation of the wisdom of Forough is not an end to the existence of God, but his faith is broken down. He does not have anything to do with the Lord God, and it only hurt the way of this god. Why did not make this world paradise and have given the bliss to another world.

After the publication of the rebellious collection, Forough was placed against the flood of critics of the religious intellectuals. This great poet was right to behold, he was able to make himself accountable for having a spirited uprising against prohibitions. Although the encyclopedic, ethical, and religious taboos of Forough in the community make him an immortal poet in the literature of this land, the cost of such movements has bitter and destructive consequences for his life. The general look of the Iranian society at that time was very violent against its heterogeneity with ethical and religious traditions. In public opinion, they called him a swearer, took the Takfir club and went to the Shah's ruler, and the seal of the works of the villain put these poems in such a way that Forough, having received the fact that he was lonely in this struggle, had to overthrow his murder, Alone with their own protest poetry. And perhaps, in the face of such people, among the masses of his protests, he finds the most glorious glory:

In the Land of the Heavens, Measures of Measurement..

They always travel on a zero-orbit. Why stop (Farrokhzad, 1368: 253)

Forough's success in the field of poetry has been due to those factors and events. The success that reflects his protests in five poetry series in the history of Persian literature. The political and social conditions, events of birth to death, women's affairs, and wisdom led to the inclusion of Forough's thought with the protest's attitude in the Persian verse of the poem, five of which, in the aspect of the protest, have different characteristics. Have taken themselves. Therefore, the separate examination of these five sets in the aspect of the protest seems to reveal, on the one hand, the definitive relationship between the factors influencing his poetry and, on the other hand, reveal his intellectual transformation to leave.

Forough's protest against women's social status

By writing his own poems, Forough scandalized the patriarchal decay system in poetry and married life, and, with his protest, drew the veils of the poetic and family traditions. Forough, at the age of twenty, says: "My wish is the freedom of Iranian women and their equality of rights with men. I am fully aware of the suffering that my sisters in this country suffer from the injustice of men, and I use half of the art to visualize their pain and suffering. My wish is to create a favorable environment for women's scientific and artistic activities. My darling is to stop Iranian men from selfishness and allow women to show their talents and taste." (Jalali, 1998: 59).

Basically, Forough considered marriage in the traditional Iranian society as a stepping stone for progress. In his poems, the restrictions imposed by the spouse and even the father have left the personal form and turned into a general and public matter. In protest of such restrictions he says.

In the poem of Forough, his descriptions are a reflection of his attitude toward the contemporary world and man, while Forough has often been told in love with a woman in love with her, she repeatedly spoke about a motherly feeling that all feminism rejected. Is. While there are no negative attitudes towards these concepts, they are not happy with the current status of women in the community. Forough believes that in Iran, as in many other countries, patriotism is commonplace, and women are oppressed instead. In some of his poems, he has spoken some of these.

Is not it time?

That this valve will open Open,
open, open
The clouds fall from the sky and the man on his dead body Pray for you.
"(Farrokhzad, 196: 1368)
How to get to that one who is coming" Patient,
heavy, wandering
The command has come to an end

" How can he tell the man that he is not alive?

He has never been alive. (Same as: 229) All of you
are my verse dark"
That you repeat in your own

At dawn, he will have an eternal restoration In this

verse, I hugged you, oh
I am in this verse

I binded the tree and water and fire. "(Same: 157).

In this protest poem, I'm Frog himself, the symbol of women at home, symbolizes the part " of the community that is inside the house. The recipe is the part of the human community that is involved with emptiness, and you in the second line are the symbol of what it wants to become, and this is the rebirth. Forough has a great message in this poem: leave yourself alone and do not get involved with emotions.

Forough, in protest of the patriarchal society and the prosperity of his fellow human beings, due to limitation in the cage of the man's life, promise to germinate, germinate and reborn in the same way, and at a later stage to all It gives people who believe in rebirth. In the following cases, he gives a good overview of the current situation of the woman in that society. The woman who is involved in everyday life, and ultimately the woman who is the victim of life, then goes on to the knowledge of the other world and another eye-opener. A swallow where swallows nest in the nose of their fingers. In fact, part of another birth poem is a protest against the status of women, as well as promising to achieve a good future and another birth.

This is my contribution my
share
He is the one who hangs on the screen for me My
contribution is going down a metrostock
And to something in decay and rigor and principle
My share of mourning is in the garden of memories

And in the sadness of the voice that he says to me;

.I love your hands

I'm doing my hands in the garden Green, I
know, I know, I know
And the swallows are in the nose of your fingers

Will hatch eggs "(Farokhzad, 224: 1368)

The two sets of shadows and walls are the image of the restrictions and indulgences of the Iranian woman. The biggest pain that screamed the revenge extract was the tragic chain of sores and traumas that simply closed a girl's girlfriend into another man's possession, or a felonious woman As the fruit fell apart, or the bitter, cold and unsettled fate, that is, the

:unbroken, dry and empty marriage of life The little
girl laughing said what she said

poem begins with an expression of grief, anxiety and delusions, and it continues to repeat an amazing experience and failure in the end and ultimately confirms the return to the foundations of the traditional Iranian woman life and Following the frustration of the poet's experience of his intellectual and behavioral modernism, his poetry and a kind of recourse. It is interesting to note that Forough, the first woman of a poet who drove out a dilettot of homemade ideas and served a broader world of thought. In any case, poetry and psyche reflects a mentality that is prone to a homogeneous atmosphere and requires a sense of calm and security. "(Ahmadi, 2005: 25)

2- CONCLUSION

In this study, we examined the social dimension of women in the poetry of women poets Jaleh Ghaemmaghami and Forough Farokhzad). However, since these poets did not always look at the woman in terms of their social and familial or individual status, and their perception was different. For example, people like the world of the Taj (Jaleh) Qa'im Moghami Farahani, who, according to his marriage and unsuccessful life, considered a woman to be a male-dominated act, and it turns out that in such areas as the woman, the only means for the sigh and Camrani was a man; looking at a woman is a bad and unlucky look, but it should be added that most female poets referred to their The woman is a supreme and respectful look. They have introduced women to the world of creation, and all have emphasized the existence of women. For them, women are the source of the source and the source of birth and reproduction, which make the world and generations more durable and stable. In the family dimension, the woman as a mother plays a very high value, which is not comparable to anything else in this world. These poets have sometimes used words such as the angel or angel of love to express their emotions to a woman as mother, and they

said that when the word is heard and pronounced, the self-conscious, human, Remembrance of the closed hands of the pink hands of a mother, patience, selflessness and self-sacrifice, the sadness and grief of the end of the unacceptability. All of these poets regard women as respectful and have written a lot of positive poems about them, except for one of the two worlds of the crown (Jahla) Farahani, whose cause we have described.

In a society still in its literary sense, the language of men is in various forms of flagship literature and the advance of the expression of emotion, and the ancient language of mankind, is a shadow over the body of the literature of the land, a woman Forough Farrokhzad, who emerges for the first time, breaks down the old system, Forough, in some of his poems, looks at a womanly look at the presence of a beloved, and for the first time, especially in constitutional literature, the word He says that he used to be a woman's lover before, and it is necessary to have this beloved husband's presence in his soul. This is by a female poet in Iran. The lexes that had been sunken in traditional and religious texts were a powerful taboo; but he crossed the boundaries and red lines of the society, which led many viewers and opponents of this kind of taboo to look at his poetry.

Undoubtedly, the element of femininity in Forough poetry and later in the poetry is clear and powerful, and Forough Farrokhzad is the leader of the poetry in expressing the deep emotions and feelings of women. He also reflects on the emotions of a woman of his special intimacy. And in the field of expressing social conscience, a clear statement is made from the perspective of a woman. And Blair never wants to speak behind the scenes and he always faces problems. Almtayah also has such an insolence and insolence, with the difference that he never thought that his poems would be read and published by anyone. But the reckless and obviously frivolous talk of women's emotions, the most important aspect of the relationship between these two valuable poets is the defense of women's rights and the invitation of men to respect justice and affection and love towards women, and this opinion towards the pen and personality Each of them is displayed on different levels. Forough and Alamdaj in contrast to men are not at all subject to conditions and obedient to customs.

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