

A comparative study of looking at women from the social dimension in the poetry of Alam Taj (Jaleh) Ghaem Maghami Farahani and Forough Farrokhzad

Un estudio comparativo del observar a las mujeres desde la dimensión social en la poesía de Alam Taj (Jaleh) Ghaem Maghami Farahani y Forough Farrokhzad

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ABSTRACT

This study was conducted aimed at examining the views of two contemporary female poets, Alam Taj (Jaleh) Qaem Maghami Farahani and Forough Farrokhzad, on the gender, personality, and role of women in the family and society. Based on their bitter and sweet experiences, these two poets have composed poems describing the woman and her status. They sometimes placed the woman in a venerable position and much higher than the angels, and sometimes they considered a low and inferior position for her as if she was the only means of pleasure, joy, and delight. At the same time, none of them ignored the crucial role of a woman, which is her mother's role, and in fact, had a relatively similar view of the woman in this study. At the same time, none of them ignored the core and crucial role of a woman, which is her motherhood, and in fact, had a relatively similar view of the woman.

Keywords: Women's Literature, Contemporary Poetry, Woman's Position, Alam Taj (Jaleh) Ghaem Maghami Farahani, Forough Farrokhzad.

RESUMEN

Este estudio se realizó con el objetivo de examinar las opiniones de dos poetisas contemporáneas, Alam Taj (Jaleh) Qaem Maghami Farahani y Forough Farrokhzad, sobre el género, la personalidad y el papel de la mujer en la familia y la sociedad. Basado en sus experiencias amargas y dulces, estos dos poetisas han compuesto poemas que describen a la mujer y su estado. Los poetisas a veces colocaban a la mujer en una posición venerable y mucho más alta que los ángeles, y a veces consideraban una posición baja e inferior para ella como si fuera el único medio de placer, alegría y deleite. Al mismo tiempo, ninguno de ellos ignoró el papel crucial de una mujer, el papel de la madre, y de hecho, tuvo una visión relativamente similar de la mujer en este estudio. Al mismo tiempo, ninguno de ellos ignoró el papel central y crucial de una mujer, que es su maternidad, y de hecho, tenía una visión relativamente similar de la mujer.

Palabras clave: literatura femenina, poesía contemporánea, posición de la mujer, Alam Taj (Jaleh) Ghaem Maghami Farahani, Forough Farrokhzad.

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1. Introduction

In the history of Iranian literature, for many reasons women have become less prominent in the fields of literature and culture. The background of patriarchal history and the cultural foundations of society has been taken less seriously as an independent and intellectual entity (Ahmadi, 2005: 9). From a long time ago, naturally, before the tenth century AH, the history of Persian literature has not been deprived of the figures of the women poets. However, for any reason, up to the time of Rabi'ah bint Kaab, there is no mention of these women in biographies; hence Rabe'a Balkhi, also called as Rabi'ah bint Kaab Quzdari, is considered to be the first Al-Saman and Rudaki post-Islamic and contemporary female poet (Babachahi, 2007: 18).

The absence of women in the community and their restrictions did not allow them to bravely compose poetry, and if in the meantime a poem was composed, it was masculine. With the Constitutional Revolution, there were changes in the lives of women, and they achieved some sort of relative awakening and awareness. The woman found herself and saw her competence beyond the four walls of home and introduced herself as part of the community. Before the Constitutional Revolution, the woman had not found her real value and worth and nothing higher than housekeeping and child care had been known to her. Even his presence in the community was considered a disgrace. With the onset of the Constitutional Movement, various Iranian women's movements were established. Although initially intellectual women faced with various difficulties, this move later enabled women to identify themselves and their essential role in the family and society and to act to free themselves from false constraints. This changes in attitude should be attributed to the women who acted seriously in the Constitutional Era and stood against the insult and slander of others. During this period, women thought about the evolution of their personality and began to move from house to community in order not to allow pen-in-handed and non-committed persons whatever they wanted to write about them (Yazdani, 2008: 117).

In contemporary times, women's literature has taken the path of progress to a certain extent, and has somewhat evaded the domination of imitation and superficiality. The female poetry has changed dramatically in our day. On the one hand, their poetry differs from that of men in terms of language and content, and on the other hand, there is no uniformity in the poetry of female poets, and each of these poets has a particular style in female poetry. For example, the poetry of Parvin Etesami (1907-1941) is the continuation of the masculine voice from the language of a female poet. However, the voice of Jaleh Ghaem Maghami Farahani (1883-1946) is the voice of a woman, although her voice is still masculine, that expresses women's grievances in terms of themes, and the voice of Forough Farrokhzad (1934-1967) is the clearest female voice in the poetry of our day. She has fully maintained her femininity both in terms of language and theme. The voice of Simin Behbahani is one that sometimes comes from the throats of men and sometimes from the throat of a poet. She fluctuates between the cultural traditions of Persian poetry and the innovations of Forough Farrokhzad (Vaez et al., 2005: 74).

Those who demanded the dignity and advancement of women endured many hardships throughout history to bring women to the degree of self-esteem. Educated women were among the first women who suffered many hardships in this way. However, many women were so immersed in their limited world and were happy about it so that it took a long time to be convinced that they were a member of society and had the right to make decisions and to study.

2. Discussion

2.1 Alam Taj Ghaem Maghami Farahani (Jaleh)

Alam Taj Ghaem Maghami Farahani, known as Jaleh, was born in a prosperous and well-thought-of family in the last days of the month of Rabbi al-Thani 1301 AH equal to March 1884. Her father was Mirza Fathullah, the great grandchild of Mirza Abul-Qasem Ghaem Magham, a well-known minister, poet and writer of the Qajar era, and her mother was Maryam Khanum, the daughter of Mu'in al-Molk. In her wealthy family, the girls were sent to school and teachers. She also studied at home from the age of five. She little by little learned Persian and Arabic languages, and because of her powerful talent and memory, she gradually succeeded in learning inflexions and syntax, meanings, expression, logic, poetry criticism, preliminaries of theosophy, and to some extent, astronomy. Interest in knowledge acquiring and study remained with her until the end of life. She read books of poems, literary books, and so on enthusiastically. Throughout her poetries, she refers to her learning and studying. Additionally, her being influenced by the style of her predecessors, such as Manouchehri, Nasser Khosrow, Khaghani and Rumi, or the allusion of their poetry, as well as the insertion of verses of the Holy Quran in her poetry, all indicate her contemplation on books and her affectivity by Iranian culture and literature (Yousefi, 2009: 426).

As can be seen from the writings, Jaleh had a thoughtful and dissociable personality from the very beginning and was seeking a glimmer of hope in her loneliness. From the beginning of her life, she often tended to be alone and avoided being in the crowd. She looked at the world from behind with a dark glance, and although growing up in a prosperous environment, the weather of her life seemed more cloudy and rainy (Farrokhzad, 2001: 189).

Perhaps many other women dreamed of Jaleh's life because she lived in affluence, and the only thing she lacked in life was the love, equality and justice that she thought must be in the lives of every couple. In her opinion, everything was against women. She believed that everyone and everything joined together to create a dark and obscure fate for women. According to her son Hossein Pejman, Alam Taj was deprived of seeing her son even after her husband's death until her son grew up and at the age of 27 he decided to go and live with his mother. The afflictions that Alam Taj suffered, and especially her husband's attitude toward the woman, led her to attribute all her misfortunes primarily to being a woman.

So in all her poems, she speaks of woman, inequality and injustice for her.

2.2 Looking at the woman from a social dimension in the poems of Jaleh Ghaem Maghami Farahani

Jaleh was one of the female poets who addressed her congener and said that they should appreciate themselves and try to be saved from the backwardness sometimes caused by society and sometimes by the women themselves. She warned the Iranian women culturally and socially that their social value is greater than what they currently have. Jaleh believed that Iranian women did not have the honor and esteem that Western women had. So they wanted them to appear more in communities, effort and show themselves to receive their rights.

2.3 The difference between men and women in society

According to Alam Taj, man and woman have many differences, so that a man can wear whatever he wants, do whatever he wants and walk in any manner he wants and no one has anything to do with him. However, there are certain rules and regulations for a woman, and if the woman acts against them, she is rejected and hated by everyone, so that she is referred to as a notorious person. Farahani accepted this and showed sensitivity about it to some extent that she also considered feminine Hijab (veil) as a form of constraint and said that if Hijab it is not a constraint then why it should be special for women only. For this reason, he complains and says that are not we all equal in creation, is there no difference between man and woman in creation, and has not God repeatedly mentioned and emphasized this in the Qur'an? For example, in verse 1 of Surah an-Nisa, He says: "O people, fear your Lord, who created you from a single soul. From it He created its spouse, and from both of them scattered many men and women. Fear Allah" (Taha: 1997).

Or in verse 72 of Surah al-Nahl, He says: "And Allah has made for you from yourselves mates and has made for you from your mates sons and grandchildren and has provided for you from the good things" (Taha: 1997).

Or in verse 21 of Surah Ar-Rum, He says: "And of His signs is that He created for you from yourselves mates that you may find tranquillity in them; and He placed between you affection and mercy. Indeed in that are signs for a people who give thought" (Taha: 1997).

Perhaps according to such verses Jaleh composed poem in this regard so:

*"What is the difference between a man and a woman?" My sister asked.
"by the matter briefly I will tell the tale " I replied.
In the creation store we are in a same brand
Our life goes by, but in the isolated bag
Above the Palace of universe he is flying
in a corner of cage we have a motion but by closed wing
(Ghaem Maghami Farahani, 1966: 4)*

Or:

*is just made for the woman's foot not man
Chastity, Tradition, Sharia and custom anklet
(Ghaem Maghami Farahani, 1966: 4)*

From the point of view of Jaleh Ghaem Maghami Farahani, man and woman differ to the extent that a man can interpret the words of the Imams and prophets according to his manhood, but a woman has no right in this context. She believes the reason for this is obvious and that it is nothing but being a woman who was not given much value in society of that time. Accordingly, she considers the woman a weak one who should always be in the corner of the house and be obedient to her husband like a slave. However, man has always been far from these restrictions. In the following verses, Jaleh has discussed the inequality between men and women as follows:

*It's permissible if a man becomes insane of women's love
Because he is a man and his act is superior to any questioning
her assassination conventionally is allowed if it was not legally permitted,
But if a little Temptation entered the woman's mind
That's necessary for brother, father, husband to Stone her
for girl and the women Being in love with stranger man is forbidden
But if the women took a look at the brother-in-law
at the religion of fanatic men her blood is spilled
ugliness, beauty and inadmissible is inevitable, and betrayal is allowed
Bad is bad, but only for women. And about the men
No quotation is about the life of women of God
Couse all the conversations are about the life of men of God
(Ghaem Maghami Farahani, 1966: 24)*

Jaleh Farahani in the Ode Bandit, states the legal and social inequality between men and women as follows: If a man in a society looks at a woman with a bad and sinful vision, the main guilty and culprit in this regard is woman. According to her, the reason for this is that this woman who, with her beauty, made the man look at her and fall into sin, and the man here is innocent. In Jaleh's view, such laws all reflect the legal inequality between men and women that was prevalent in Iranian society of that day.

*If a woman was raped by a man
The main culprit in the incident is the woman
the woman's beauty is the seductive
the scamp man is Holy and Innocent ,as
The man is adulterous and the women too
that's clear and no witness is needed to this speech
But why is she secluded and he free?
didn't they both commit same sin?
taunt the women ,as you can, do
the Majesty man is safe from reproach
The woman is inherently unchaste
but the man is chaste and virtuous
(Ibid: 92)*

2.4 Woman and effort

In the following verses, Jaleh invites women to strive and ask them not to allow others to decide their fate and tell them what to do or not to do. She says that women themselves have to back their congener up so that others cannot have the slightest bad look at them.

*Oh the woman you will be rejected from the land of existence
Nothing is received by the sponger man but negation and rejection
A Movement, an insurgency, an uprising, an attempt
my life's existence land is nothing but war arena
So the woman move on to show to the world
Men have no more than we have
(Ghaem Maghami Farahani, 1966: 5)*

She also warns women that one of the conditions for being successful in society is not to lose themselves, even if there are dams and barriers for them in society. In her view, one must strive, break these barriers with diligence and empathy and move forward.

*Oh lost home woman, do not be disappointed
there is another way except that but Deadend
Until the woman come out from this male created meeting
must has feet and hand ,and has so, but tied
(Ibid: 13)*
*Or elsewhere in her book of poems, she addresses the men and says:
Oh brother if on women's face there is no sign of masculinity
On my face observe the real mean of man's ability
If I look weak in appearance, but for bullies
My alone body turns to a mountain of steel
Oh man do not consider me as a slave because at its time
My impoverished body goes up above the universe
At last this trifle woman on the men's seat
Lies down and my goblet is full of enjoyment
Oh Adam, your story became old. So listen
My Eva asks for a newer tale
The tomorrow girl for Iran is not as today one
If you want otherwise They take the strap off my leg
Oh my eye light, oh girl, the future is in your hand
Appreciate the blessings my unique gem
(Ghaem Maghami Farahani, 1966: 88-89)*

2.5 Helping congener in the community

In the following verses, Jaleh Farahani admonishes women correctly and says that if the women themselves back each other up, no one can do and nothing can stand against them, and in her view, his is enough to reach the summit of success.

*It would be great if the women with love nails
would scratch each other's backs*

*Or willingly plant the hope
on each other's heart
The shoes of the Success is near feet
if women support each other
(Ibid: 97)*

In most of her verses, Jaleh Farahani refers to the inequality of social rights between men and women in Iranian society of that day and regards those injustices as a humiliation for women in this country. She points out that Western women have more freedom and more favorable rights than Iranian ones. Although she often considers society and its men as the reason for the shortcomings, she argues that women are not blameless in this regard, saying that these women need to support each other more than before and try harder.

2.6 Inequality between women's and men's rights in community custom and its comparison with Western communities

Jaleh Farahani expresses the legal inequality between men and women in Iranian society as follows:

*Who am I, oh a feeble
Which is sign of scoffing and taunting
Oh so Painful, as in this cruel city
There is no one to support and judge the women
(Ibid: 20)*

These social inequalities between men and women in our society are, to the point of Jaleh, to the extent that she desperately states in her poem that God, who himself is the judge of the judges, has forgotten women, let alone society. Perhaps this view can be regarded as the utter discomfort of the poet who has extended it to the entire society. At the end of these verses, she asked the women to support each other to regain their right, and therefore called on them to strive more, saying:

*They say it's dangerous to be a woman in foreign countries
But in Iran being woman is not better than worthless
(Ghaem Maghami Farahani, 1966: 51)*

Or elsewhere, she composes as follows:

*So the sister, the girl, the companion
These irritating ropes are enough to you
Learn from your mother
Do not be an example to learn others
If the women's names are
forgotten by god in this country
You ,Do not call it hideously too
because only the girl is girls supporter
(Ibid: 34)*

Or:

*There is community and power for women in foreign country
In our country if the women gather too , so they will not be alone
(Ibid: 4)*

In the end, she hopefully says that eventually their collective effort will one day work and that the call for women's social freedom will resonate in our Iran.

*At last this trifle woman on the men's seat
Lies down and my goblet is full of enjoyment
Sooner or later it will breezing from the land of the living
To this land and my body parts will come to life
From the west, female freestyle song will come
to the east but my seat is empty
(Ibid: 88-89)*

3. Forough Farrokhzad

A brief look at the life of Forough Farrokhzad indicated the bitter events that illustrates the failures of her personal and social life in front of every audience. A life that mostly evokes protest, complaint and discontent in the mind of the reader. Forough's 32-years short life is a mirror that illustrates a short world full of concern and frustration while

climbing to the high peaks of poetry and poets. On the other hand, any trait that deserves the name of a capable poet is undoubtedly the result of a number of factors and events that occurred during that poet's life instantaneously or continuously. The same environmental and personality factors make her a global poet influencing on the poetic layers of poet.

In a society where masculine language is still the pioneer of emotion expression in various forms of literature in its literary realm, and the long tradition of language domination in males extends to the body of literature, a woman like Forough Farrokhzad emerges who breaks this old system for the first time and promotes harsh feminine language in a society with traditional and religious contexts. Naturally, when a phenomenon first appears, it provokes reactions against itself. In these reactions, Forough is exposed to a flood of accusations and taunts by others. This undoubtedly plays a significant role in the composition of Forough's protest poems.

At the age of 17, Forough began composing poetry, publishing three poetry collections: *Asir* (the Captive), *Divar* (the Wall), and *Osiaan* (Rebellion). While these three collections did not speak of a new and special style in terms of literature, content, and form, feminine composing and explicit expression of the feminine needs, desires, objections, and ends arising from the sensory-inner experiences of the woman, highlighted her presence. Because in a male-dominated situation in which female poets, writers and artists were deprived of such voices, Forough was thinking of a shout in the alley and wanted to say no to all the repressive frameworks of the patriarchal system (Behfar, 1999: 69).

3.1 A look at the woman from a social dimension in poems Forough Farrokhzad

The issue of the beloved is not, in itself, a taboo, but it has conditions that make it a taboo. One of these is the eyewitness story that Shamisa described in detail in the book titled "Shahed Bazi dar Adabiyat-e Farsi (Pederasty in Persian Literature). Witness is one of the Sufi idioms that used to refer to the beautiful people. Because they witness the power and grace of the Creator of the Universe, the term is also used in the absolute sense, beautiful, including any creature having soul (Shimsa, 2002: 14).

In the history of Persian poetry until the time of Forough, we know of only two women who spoke of a male lover and crossed the red line. The first of these was Rabi'ah bint Kaab, who spent all her poetry moments in punishment. She endured the punishment as forgetting poetry, even destroying many of her poems and eventually being killed by her brother. The other one is Forough. In some of her poems, Forough looked at the presence of the male beloved in a purely feminine way, and for the first time, especially in *Constitutional Literature*, she spoke of words that had been used before for the female beloved and considered the presence of the male beloved necessary for her soul. The expression of this by a female poet in Iran of that times that had fallen into the traditional and religious context was considered a powerful taboo. However, she crossed the boundaries and the red lines of society, and this attracted the attention of many supporters and opponents of this type of taboo to her poetry. Reacting to the opponents and flood of their criticism, sarcasm and accusation, Forough adorned her poem to the weapon of protest:

*hiding your face behind The sad
shadow of life's mask, do you
think todays live people aren't some thing except a live scum?
(Farrokhzad, 1989: 198)*

3.2 Forough's view of women's situations and social prohibition

Forough's audacity was not only in going beyond the prohibition of the male beloved and openly speaking of her beloved in two collections of *Asir* and *Divar*, something no one had dared to approach before, but also in speaking of the experience of a sin full of joy in in a warm and fiery embrace, despite all the limitations, breaking such a taboo so:

*I sinned , a Delightful sin
Next to the shaky body
Oh god . I don't know what did I do
In that dark, silent solitude
Desire flared in his eyes
The red wine danced in the cup
My body in the middle of the soft bed
shivered happily towards his chest
(Farrokhzad, 1989: 78)*

After breaking these taboos, Forough faced criticism, irony and remonstrations of society, as Pooran Farrokhzad says in this regard: When Poetry of Gonah (Sin) and her other poems were published, poets and artists surrounded her, and my father was strongly opposed to her work. He said: Forough is a shame for my family, and then he expelled Forough from the house..., when he expelled Forough with a suitcase, she had nowhere to go (Farrokhzad, 2002: 18).

In response to the accusations and criticisms of society, Forough composed protest poems that embraced social and ethical traditions and deception and duplicity of poems and society. Humans are less satisfied with life and this has led them to ask philosophical and religious questions. Sometimes questions are just ordinary ones because the mankind is curious and in many cases they are objections, doubts and even denials and in other words a kind of taboo breaking

(Yaghoubi, 2007: 113).

Forough's questions in this kind of taboo breaking are of the same essence of questions that cause a deeply religious man to revolt against religion. The similes and metaphors used by Forough in the Collection *Osiaan* (Rebellion), the prohibition of wine and beloved in this world and the flow of wine, drunkenness and heavenly nymphs in that world, and the exchange of Salsabil Spring and the Tress Sedr and Tuba with spree, ignominy and discredit accumulate the context and atmosphere of these poems with familiar religious and mystical words and concepts (Farrokhzad, 2002: 286).

In the book *The Analytic History of Modern Poetry*, Shams Langroudi writes: "In the book *Modern Iranian Literature* we read that in the Collection *Osiaan*, Forough has presented the simplest and deepest discovered conceptions of human identity, the Satan identity and the fundamental philosophical question of determinism and free will Forough states that Satan, which is himself the Creator of God and has all the tools to tempt the lovers of pleasure and beauty, performs only the tasks that God has given him. She deals with another subject, expressing the limitations of creatures, Satan and Man, discusses the subject of divinity and complains about God creating a world full of sin and guilt (Langroudi, 2008: Vol. 2, 474-475).

The basis of Forough's taboo breaking is not her disbelief in God, but her broken belief. She has nothing to do with the godship of God, and she is just annoyed by the manner of this godship and by this that why He did not make this world a paradise and bring happiness to another world:

*You made the dusty world and know
from foot to head there is nothing but mirage and Deception
We are dolls and your hands play the game
Our disbelief, our rebellion, is not a strange thing
(Farrokhzad, 1989: 24)*

After Publishing the Collection *Osiaan*, Forough faced a flood of criticism from religious intellectuals. In fact, this great poet was a taboo breaker who, with the spirit of rebellion against prohibitions, prepared herself for any question. Although Forough's lyrical, ethical, and religious taboo breaking in society made her an immortal poet in the Iranian Literature, such measures had bitter and devastating consequences for her life. The general look of Iranian society of that time at her heterogeneity with moral and religious traditions was very harsh. Public opinion called her a swinger woman, took a bludgeon of excommunication, went to the religious ruler, and put the seal of misguided works on her poems, so that Forough, realizing the fact that she was alone in the struggle, had to stand against them lonely with the help of her protesting poems, on the top of her shambles. Perhaps in front of these people and among a mass of her protests, she composed the briefest complaint as follows:

*In the land of short stature people, the metrics
have always traveled on zero orbit. Why should I stop?
(Farrokhzad, 1989: 253)*

3.3 Forough's objections to the social status of women

By composing her reckless poems, Forough decried the rotten system of patriarchy in poetry and marital life, and with her protests, tore down the veils of poetic and family tradition. At the age of twenty, Forough says, "My dream is to emancipate Iranian women and their rights equality with men. I am fully aware of the afflictions of my sisters in this country through the injustice of men, and I use half of my art to visualize their pain and suffering. I dream to create a favorable environment for women's scientific, artistic and social activities. I wish Iranian men would give up their egoism and allow women to manifest their talents (Jalali, 1998: 59).

*Oh the man the selfish creature
lets open the cage doors
If you have imprisoned me all long life
Release me just this one residual breath
Im that bird who it's been a long time
have had the thought of flying
My song turned to groan in my Tight chest
my life ended by regret
(Farrokhzad, 1989: 34)*

Basically, Forough considered marriage in traditional Iranian society as a brake for progress. In her poems the restrictions imposed by the husband and even by the father have no personal form and have become universal. In protest at such restrictions, she says:

*Im that bird who it's been a long time
have had the thought of flying*

*My song turned to groan in my Tight chest
my life ended by regret
Do not set the silence lock on my lips
as I must tell my secret
I will reach out to all people around the world
The sound of my fiery flight
but the man ,the selfish creature
Don't say your poem is a disgrace, disgrace
Do you know for that distraught mood
the cage space is tight, tight
(Farrokhzad, ibid)*

Forough's descriptions are a reflection of her view of the world and of contemporary man, while speaking of the love, a lover woman and a motherly feeling that is rejected by feminists. At the same time, she has no negative views on these concepts and is not satisfied with the current status of women in society. Forough believes that patriarchy is prevalent in Iran, as in many other countries, and that women have been oppressed everywhere. In some of her poems she has stated some of these:

*“is it not time to open this gate
Open, open, open
So that the cloud rains from the sky and crying the man says prayer to his dead body.”
(Farrokhzad, 1989: 196)
How can someone be ordered to stop?
while is going such patient grave wanderer
How can a man be told that he is alive?
He has never been alive
(Ibid: 229)
Repeating you in itself all of my existance is a dark verse
that will take you
to the dawn of burgeon and eternal growing
I sighed you in this verse, oh, in this verse I linked you to the city, the water and the fire. »
(Ibid: 157)*

Protesting against patriarchal society and not to flourishing her congeners because of being confined to the of men's life cage, Forough promises to grow, to burgeon and to rebirth to all her congeners and next to those who believe in rebirth. In the following verses she gives a good account of the current situation of women in that period. The woman who is involved in everyday life and, finally, the woman who is the victim of life and then, she introduces another world and another perspective. A perspective where swallows nest in the hollow of her fingers. In fact, one part of the poem Tavalodi Digar (Another Birth) is protesting the status of women and also the promise of a good future and another birth:

*This is my share
My share
Is a sky which Hanging a curtain takes it away from me
My share is going down a deserted staircase
and joining to something in rottenness and roving
My share is a sad circulation in the garden of memories
And die in the sadness of a voice that tells me:
I'm in love with your hands
I plant my hands in the garden
It will germinate. I believe. I do. I do
And the swallows will lay eggs in the depression of my inky fingers»
(Farrokhzad, 1989: 224)*

Her two poetry collections, Sayeh (Shadow) and Divar (the Wall), depict the Iranian woman's limitations and homelessness. The biggest pain that causes the essence of Osiaan to cry out is the heaviness and wound by the chains of traditions that cause a naive girl to be owned by a man or a helpless woman to be threw away as dregs or to be left with a bitter, and cold fate, that is, sedentary and spiritless marital life:

*Laughing the girl said what is the secret of this golden ring which gets my finger so tight?
Say The secret to this ring, in its face, is so much radiance
The man was surprised and said:
It is the ring of happiness, it is the ring of life
and Everyone said congratulation
the girl said : however I still doubt what that means
Years went by and one night*

*The depressed woman looked at that gold ring
She saw in its brilliant figure
the days wasted
on her husband's loyalty hope
The woman was distracted and said:
oh this ring, in which there is still brilliance,
was a bondage ring
(Farrokhzad, 1989: 66)*

Sometimes Forough speaks in the language of naive, honorable women who are victims of the selfishness of men and whose nobility and honor are interpreted as ignorance:

*The one who gave me joy and drunkenness
The one who was hope and happiness for me
Offhand everywhere he sat, said
that she was a simple plain-hearted woman
(Ibid: 50)*

Forough sometimes revolts against men who regard women as their only means of pleasure:

*They told him nothing but about lust,
and they saw nothing on her but appearance
Wherever she went, they sang in her ears
that the woman is created for pleasure
(Ibid: 27)*

In the poem Na-Ashena (Stranger), she again protests as follows:

*He wants me the wine of kiss.
What can I say to my hope-filled heart?
He is thinking of pleasure and unaware
that I seek for eternal enjoying
i want him the joy of love,
so that sacrifice myself existence
He wants me a fiery body
To burn his anxiety in it
Alas for this heart. Alas for this goblet of Hope
Eventually it was broken and no body found out its secret
she was grabbed by any stranger
ah... No one called her by rhythm
(Farrokhzad, 1989: 20)*

She believes that Iranian women are captives of cruelty and wants them be freed from the bondage of patriarchy, while protesting. In another protest, Forough urges women to revolt against men in order to gain their freedom:

*Get up to seek to your freedom
My sister why are you silent
Get up so that from now on
You should drink the blood of oppressive men
my sister demand your right
from those who call you weak
Of those who, by every trick and method
Made you sit at the corner of the house
How long must we be used for fun and Pleasure
at the men's harem of lust
Surely this fierce groan of yours
must one day become a shout
You should rip the troublesome rope
To make free your life
Rise up and remove the root of oppression
To relieve your bloody heart
Arise arise to make
Law for your freedom
(Farrokhzad, 1989: 254)*

4. Conclusion

This study was conducted aimed at to investigating the social dimension of women in the poetry of female poets, Alam Taj (Jaleh) Qaem Maghami Farahani and Forough Farrokhzad. These two poets did not always look at women in the same way due to their social, familial, or individual status, and their views differed. Alam Taj (Jaleh) Qaem Maghami Farahani considered the woman to be the man's plaything because of her unsuccessful marriage and life. Obviously, in areas like this, where women are the only means for men's pleasure, looking at women is a pessimistic and unpleasant. It should be noted that most female poets have had a transcendent and respectful view of women. They have identified women as part of the creation world, and all have emphasized that the women is an existence giving one, because they consider women to be the source of reproduction and birth that sustains the world and generations. In the family dimension, the woman as a mother plays a very important and valuable role that cannot be compared to anything else in this world.

In a society where masculine language is still the pioneer of emotion expression in various forms of literature in its literary realm, and the long tradition of language domination in males extends to the body of literature, a woman like Forough Farrokhzad emerges who breaks this old system for the first time. In some of her poems, Forough looked at the presence of the male beloved in a purely feminine way, and for the first time, especially in Constitutional Literature, she spoke of words that had been used before for the female beloved and considered the presence of the male beloved necessary for her soul. The expression of this by a female poet in Iran of that times that had fallen into the traditional and religious context was considered a powerful taboo. However, she crossed the boundaries and the red lines of society, and this attracted the attention of many supporters and opponents of this type of taboo to her poetry.

Undoubtedly, the element of femininity in Forough's poetry and later in Alam Taj's poetry has a clearer and more powerful manifestation and Forough Farrokhzad is a vanguard of female poets in the reflection of deep female emotions and moralities. She has her own intimacy and frankness in reflecting on a woman's emotions and also uses a clear language in expressing social consciences from a woman's point of view. Forough never wants to talk behind the scenes and always confronts things directly. Alam Taj also has such audacity and temerity, except that she never thought anyone would read and publish her poems. However, Forough speaks openly and recklessly of her feminine emotions. The most important similarity between these two great poets is to defend women's rights and to call of men to observe justice, love and affection for women, and this view and opinion on pen and personality of each one are reflected at different levels. Forough and Alam Taj in contrast to men, are in no way subject to conditions and subordinate to customs.

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