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Influencing Ghada Alsaman of Forough Farrokhzad (feminine creative ideas)

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ABSTRACT

The traditional structure of Iranian society and its values and cultural interaction have determined the marginal status of women. In vicinity of this traditional society, also Arab community woman has not been attended, so that they have been considered as furniture. After the Constitutional (Mashrooteh) Revolution in Iran and The Great French Revolution in Arab world and Napoleon domination on Egypt and interaction with European culture and civilization, these events cause to women notified of their rights and they have had more participation in cultural, artistic, literary and social arena, actively. Nevertheless, intellectuals efforts such as IrajMirza, YahyaDolatabadi and Lahooti in Iran and also liberals such as Jamal Aldin Asadabadi, AhmdAlshedyaq, and RfaahAltantavi and... in Arab society, as well as the efforts and sacrifices of the pioneer has had a significant influences in defend of women rights and their equity with the men and the necessity for providing supreme status. Forough Farrokhzad in such society, as a feminine intellectual poet stood against injustice that was inflicted on the women. Beside her, GhadaAlsaman, a Syrian Arab poet with a deep and accurate point views and active participation in writing abolished dull thoughts. Forough and Ghada had rebellious spirit. Their works are actually of type of real feminine sexuality and are similar to each other and also differ in some aspects. While between Iran and Arab – as a vicinal nations – have had closely interactions. The main purpose of this paper is study new and creative ideas through feeling of these feminine poets.

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Introduction

Iranian woman for cultural history in patriarchy society, as independent identity and intellectual person has had less considered. During history woman and its status has had little value without any protection, even in some cases such the women poets, masculine literature have tried to confiscate many brilliant talents. (Ahmadi, 1353, 9).

From olden times, our society has established cultural and economic status of marginalized women and keeps way them from social life practically. Qajar era due to the stagnant military sovereignty was the era of restrictions of women and feminine sexuality was considered petty, abnormal and unaware. After the constitution revolution and interaction with the European culture, we observed more active participation of women in various arenas. Nevertheless, intellectuals' efforts such as YahyaRayhan, IrajMirza and ... were effective in the education and freedom of women. (Madani, 1385, 15).

On the other hand, women have some sacrifices in this way. The intellectual women for cultural and social activities, they were humiliation, exiled and suppressed. A woman named RabiaQozdary, contemporary with Rudaki, in the history of Persian literature composes poems, but during literary history of Iran versus eight thousands men there are only four hundred women that well put their thoughts and feelings in poetry. (Karachi, 1380, 6-4)

ForoughFrokhzad is a poet that her feminine creative insight at herself and the inside and outside the world lead to richness of emotional literature. Forough with dreadful generalizes her private experiences honesty and not only in these days but also at other days her experience will be consistent with the experiences of others. The apparently modern structure of

Forough period need to the presence of women in society. In such society, used women by feminine apparent pretended enlightenment and civilization but the more freedom put in nakedness, she as an intellectual woman rose against the injustice on women. (Madani, 1385, 17).

Also in Arab society woman has neglected. The woman in this society put beside the other pets (Alsaman, 1387, 17) so that look at her as furniture.

After The Great French Revolution, by liberals' efforts such as Jamal al-Din AsadAbadi and his follower and joining the intellectuals like Ahmad Alshdyaq, and RfaahAltantavy and ... were insisting on the necessity of education and freedom for women. Scholars wrote numerous articles on this aspect so they were attacked by that regime.

The pioneer women like Ayesha Taymurieh, MalakHafnay Nassif and ... rose up to defend of Women's rights and their equality. But in the status of Arab women do not make changes and improvements. They also were undisputed obedient of their husbands at home and incarcerated of patriarchy. (Madani, 1385; 18).

Among Arab women poets, GhadaAlsaman the Syrian poet is the first poet of Eden to the beach in Tangier, Morocco, that Cry with perfect freedom: No! So her poem is the natural voice of Arab woman that it sounds from beyond the shout of camels, sword sound of tribal, voice of leader that created by the wind, oil wells, fire and blood of Palestine and southern Lebanon and ash of burnt Beirut. In fact, what is preoccupied her is the nature of women freedom and then the issue of choice. So, in her works, Arabic woman is not a model and the Arabic freedom is not considered. (Alsaman, 1387, 18).

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Forough and Ghada have revolutionary and rebellious spirit and these women are speakers of silenced women in the East that they are made helpless of the complex and painful discrimination and oppression and brutality. The Women, who have been destroyed for their creativity during the eras, revealed and multiply in their poetry themselves.

The main purpose of investigation of Forough and Ghada poetry in this paper is study of feminine creative ideas and new insights in Persian and Arabic literature, and also is influencing GhadaAlzman of Forough briefly.

Forugh Farrokhzad

Forough Alzaman Farrokhzad Iraqi (Araki) was born in Tehran in 1313 (Farrokhzad, 1380, 18-14), and grew up in a prosperous environment but disciplined. Her parents were strict rules by effort in raibelliong their children and treated them seriously. She mixed with the Persian poetry in her childhood and her father, who was the poetizer, rather than military, and when she went to school composed the first sonnets and read them to her classmates and teachers and she tried to convey her love to the poetry. After the end of high school she went to the school of art. But she did not complete it and she married to her mother relative, ParvizShapour, and moved to Ahvaz. Early marriage, opened the doors to a new world and temptation began within her that it became stronger more and more; even her pregnancy and child birth ,Kamyar, did not stop her poetry. (Madani, 1385, 122).

Her marriage did not last long and eventually broke down. After that her life passed from her son away and it did not accompany peacefully and grief of separation from her child remained to the end of her life. Published works such as ((captive)) in 1331, ((The Wall)) in the year 1335 and ((rebellion)) in 1336 it was revealed the character of Forough. She employed in Golestan movie studio and this discovered her talent and she worked in sound effect part and film production. After a plan she went to Tabriz in 1341 among the leprotics, after two weeks of trying to work with the documentary film ((The house is black)) return to Tehran and a year later at ((Oberhausen)) Festivals as the first female Iranian filmmaker succeed. In 1342 she published ((Reincarnation)), the fourth book of her poetry. In this year she helped to EbrahimGolestan in ((Brick and mirrors)). In 1345 she went to Italy and participated in Festival of ((Pizarro)) that set up by the Swedish company and at the same year she composed her fifth work ((Believe in beginning of the cold season)). (Farokhzad, 1380, 14-18).

Forough poetry

Her poetry is different, a poem that femininity and feminine sexuality is evident. Her poem has such transparent honesty that will surprise addressers. Forough says what she thinks and as she says, she writes, and it is relation of accurate and true mind and language, which put her among the most honest and contemporary poets, hence she is unique in poetry. (Madani, 1385, 126).

The honesty of Forough, recounts her soul changes and open new prospects up before us, including: critical, intellectual and social elements.

The main element of Forough poetry is love, and her thought and feeling rotate around this axis and it develops and progresses. In her poetry wherever there is love and life except death and wherever love is absent death spread its shadow. Her poetry will be romantic, social and even death seeker by this element and it has two different aspects. On one hand surprising and disappointment, and disruption of social and individual

interaction and on the other hand converge love and faith together. (Esmaili and Sedarat, 1347, 178 -202).

In ((captive)), ((The Wall)) and ((rebellion)) she is breaking tradition and rebel and her rebel is out of social aspects and it is in sexual frame. But little by little she finds the problem will not be solved only in sexual relations and thus her poetry release from the first limitations ideas and the thought and images of her poem takes on a different hue. Inequality between men and women feel feminine awakes her feminine feeling and told women: stand up and defend your rights. (Dastgheib, 1346, 185).

In ((captive)) feminine sexuality influences her work strongly. In this collection women are captured therefore they have less chance for a normal life as a result, more desires and hard romantic are shaped or submit the feminine life, after different trends can be found in her grieving and unsatisfied eyes, or she rebels and known as an outcast and sinner.

* I want you and I know never/ do not embrace you and attain your aim / you are the clear and bright sky / I am in the corner of cage, as a captured bird /.../ In thinking that in a moment neglect / get high of this silent jail / smile at eye of the jailer/ beside you I start again my life / I am the candle that with my heart-burning / blazing the ruin / If I want to choose silence / I distracted a house. (Farokhzad, 1383: 29)

In ((The wall)) we can see Forough with the same thoughts of this book that has opened up a bit by the same ideas physically images of herself. But in both books (captive and the wall) there is the base of another Forough structure. In both books, Forough shows the sparks that they caused to her spirit has dominated on his body, Of course, it is less in the wall.

* After that madness, oh! / I do not believe that I've been in love / it seems died on me so / I'm tired and vain and silent / but I see in the mirror, O! / I am not the shadow of what I were /.../ I have a gem, but of fear / I have hid at the heart of marsh / (Farokhzad, 1388: 89)

When we are passing the walls and captive, we reach to the ((Rebellion)). ((Rebellion)) is the perplexity of Forough, a book can be the beginning of a mutation. In this book Forough brought God's thoughts at the beginning of every thought.

* On my lips a shade of mysterious question / in my heart there is a restless and world burner pain / Secret of wandering of this rebellious spirit / I like to share with you, today / Although send out me of your threshold, but / so here I am slave, there you are, be God / my dark adventure, is not the adventure/ that you separate from its beginning and the end /... (Farokhzad: 1, parsbook.org)

Internal change of Forough begins from the ((Rebellion)). She shows the image of lover woman and her immersing in sinful bed that addressed God she is seeking the quality of creation of woman and her conditions, so that in the book of ((Reincarnation)) she born again and celebrate born of feminine element with high creativity. ((Reincarnation)) is expressing the manifestation of thought and human sentiment that seeks to identify itself.

In this book, she is not in the mood that attacks to injustice man. By reincarnation heaven thoughts come and life again flows by deep and complete idea. Reincarnation is a journey in the realm of poetry, and at this time her poetry perfect by evolution.

* I in the midst of a mass of productive walk to the world / although have not even bread, but instead / it has the wide insight / that current geographic boundaries / on the north side to the green vibrant filed of Tir / and the south, to the ancient

execution field / in crowded areas, it has reached to the field artillery. (Farokhzad, 1388: 287)

Yet, Forough is searching the faith and along this search in the book of ((Believe in the beginning of the cold season)) she born. In this book she feels that the new man is born in her; a new man can build a new poetic world. In this collection she depleted all the physical feeling and revolution of feminine love and replaced by another revolution of the feminine sexuality with the differences that is the feminine voice in her poems opens its way through social desire and the human reality.

* Believe in the beginning of the cold season / Believe in the ruins of the Garden of Imagination / in the unemployed upset sickles / prisoner grains / Look how the snow falls. . . (Farokhzad, 1388: 307)

Forough poems do not impose her rhythm on the emotion and perception but she knows rhythm is a function of these two cases. She is all feminine rhythm of Iranian poetry. By feminine creative power she takes action to rebellion and breaking the constraints of manly Persian poetry, and she enters the feminine sexuality into Iranian poetry. Iranian literature, although has an absent of femininity sexuality and it is continuing, and feminine love made a larynx that cry herself.

GhadaAlsaman

She was born in 1942 in Damascus. Her father was Prof. Ahmad Alsaman, Minister of Education and the university head of Syria. Ghada graduated from Damascus University with a BA in English Literature. Then she continued MA in the American University of Beirut and her PhD in English Literature at the University of London. Then she chose journalism as it still continues to be and collaborate with the magazine ((Alhavades)) as a famous author of columns of ((LahazateAlhorieah)).

In 1977 she founded the publishing GhadaAlsaman, but published her works merely. In 1969 he married to Bashir Aldauq. He was the publisher of ((Dar Al-talieh)) and he is a university professor and former director of the Bank. (Alsaman, 1378, 9).

Among her works of poetry and prose can point to: (AynakQadry- AlantaAlayk el-Hob - Rahyl Al-morafyAigadimeh - Alhob- Beirut 75 -Kovabis Beirut - Ashhad Ax Rieh - La Bahr Fi Beirut -Ashega Fi Mahberah - RasaeloAlhanynElaAlyasmyn - AlabadyatLahzate el-Hub - AlgamaroAlmoraba) in 1998 won the Literary Award by the Arkansas University in America. Her other novel translations ((Beirut 75)) in Spanish, was awarded the Spanish National Prize in 1998. (Madani, 1385, 72)

Ghada in 1962 with ((AynakQadri)) and in 1965 with ((La bahr Fi Beirut)) set in group of feminist writers such as Lily Baalbaki, but her next works sent her out of this scope and to a much wider community entered. Defeating of 6 days war in 1967 had the shocking effect on her, as many of her generation influenced by this effect and this is very obvious in her famous article ((Ehmal Ari Ela London)). After that she did not publish any work. But over these years her articles were closer to the reality of community and made popular her.

Salma Khezra Al Jayousi says GhadaAlsaman is a wonderful sample of courage and bravely struggle. Her serve in the case of women was a great service because of her works; she informed women of fears, ignoranceto their rights. Many authors, including Professor GhaliShukri, Rashid Yasin, and Ibrahim al-Aris considered GhadaAlsma as a turning point in Arab women's literature. (Alsaman, 1387, 11).

Poetry of Ghada

Ghada poetry is simple and clear and free of any complexity that in fact we can find easy and impossible feature (Madani,

1385, 73) she is poet of instinct. Instinct of Arab woman beyond thick walls and old centuries cries and express her. (Alsaman, 1378, 12) Ghada at the book of ((Put in chain Rainbow)) is a real intellectual poet that has deep and real perception of Arab world issues as the Palestinian, Arab woman, neo-colonialism in the third world. . . and more of her poems are representative of this terrible tragedy. In this book, except what is about the war, love is the center of Alsaman poetry and she has created innovative meanings by combining these two elements (love and war).

* You go to buy the bread / When you come back / you lost your teeth / you go to get the water / when you come back / they hung you with your gut /... You come out of your pit / and go to the beach / until you remember free breathe / But when you return / a quiver is in your lung /... / Elements mixed / and life in death / is settled / If you were not / if my dream was not hot with you / If I am not confident that you were born as fearless young / not you / If the waiting were not / fall down on beach . . . (Alsaman, 1387: 17).

In the book of ((a sad letter to Jasmines)) love is the center of all poems but nostalgia, hesitation, sadness and uncertainty and tragedies of the war had overcome on the beliefs of love; however point to the love in some parts of her poem and so she flies in the sky of love, and there is the imagination of liberation from the chain of superstition and fantasy restrictions in her mind.

*This steel sky of Paris / it ripped me / by teeth of rabid dog / and cold and lake of compassion sun / O! The country! (Alsaman, 1387: 36)

* When you betrayed me / put my head in the oblivion sand / like an ostrich dupe / ... / Oh! Sir whatever you want me / you can make / but except parrot. (Alsaman, 1387: 41)

She puts her among the numerous men and women who have disobeyed them and they are like parrots. She sees herself in this respect, in same level not equal to men.

* Whoever knows you with oneself / he has had very oppress on you. / What guilt you have / that he is greedy to mastery / and you are enamored of liberating! (Alsaman, 1387: 49)

((Woman in love among the inkwell)) is the third book of her poems, it speaks often of an intellectual woman, that we can make sense of her poems and light of hope that is cause to go forward to the evolution of thought. Love in this book is different specially; the love that is a mount to move toward perfection. This love can be finding in form of love to the lover and love to the country in this book. But you can feel the love of the homeland is located in the center of the circle of love of Ghada, also you can feel the backwardness of Arab women and maybe Eastern women, because it can be felt in this poem, GhadaAlsaman is speaker of oppressed women that cry their common pain of the world.

* I am not a rock on your back / and my home is not a Shelly / to wear it on my back and / and wherever I want to go / I am not an elephant / that returns home only to die / . . . / I know Good / that thousands of years before I was born / . . . / and my eyes are two compass / that is always on that side. (Alsaman, 1387: 36)

* In the eastern woman home / Alphabet dies / on the altar of petty routinely / do you polish / silver dishes / instead of alphabet? / Do you dust / carpet and the cushion / when the guests come here? / go to the aviary, hurriedly / in vain / do you fried potatoes? / On the oven / there is the tomb / it named routinely / Where the alphabet of Eastern woman / buried. (Alsaman, 1387: 56)

At the book of ((Eternity of moment of Love)) love and heartache, rebellion, defiance, exile and homelessness, freedom and country are strongly intertwined, so she immerse herself in the love, that the joy of the love in the world of lover eyes is full of love, passion and bustle, but at the peak of this pleasure find herself in the darkness. In this time, sorrow and captivity envelop her in parrot cage.

* I have told you the story of a woman / story of the woman who cut off her wings / and in hidden darkness his blood flow. (Alsaman, 1990: 15)

* I can share bread and home with you / But grief and Freedom / my heart is addicted both / like freedom. (Alsaman, 1990: 16)

She stands Thinking and is looking for her true identity, but she will not be a woman seeking equality, but she wants to be a woman, free with new ideas, she will not be carrier of humiliating silent, but carry the genuineness of an Arab woman.

* I will not be the only gene / Wanderer / among the cell of my ancestors / except their features of heritage / I do not own anything / and my life will not repeat them, no /..... (Alsaman, 1990: 177)

She takes critical and sensitive insight against captivity life, although it is luxuriant, and all at once explodes like volcanic and rebel and changes her sound to the soul sound, thinking and cry of Arab woman.

* O! Beirut! I am eternity rebel / I am disobedient /...../ against the cage bars, golden or plastic / is decorated with blossoms / or covered with ice or with a saw-tooth / I am disobedient (Alsaman, 1990: 131)

At the book of ((virtual lover)), poems of GhadaAlsaman is carrier of accurate and depth gains. Ghada consider everything has lost their true color; everything is colored by guile and hypocrisy and competes together for gaining virtual elements. Sadness of homelessness and loneliness resulting of the war is obvious in the book. So she attacks to causes of homelessness and she points out that the only thing is her love to country.

*I open my eyes / on Israel who bangs the drum of war / I close my eyes / on America that bangs the drum of war / Life is fly of sparrow between two explosion / If your love was not / I do not believe that I've lived / doubtless I swore that / I was born in the grave. (Alsaman, 2005: 43)

Then Ghada follow up the patriarchy traditions that is predominant her country, that today the Arab woman is not yesterday woman, and today she is that savored butterfly the taste of freely flying and no one can return her to dark cocoon of blind patriarchy back. No one can put her in the mummy liquid and close locks of the container. But that does not mean Ghada hates men or elusive but she will not to be an ignorant woman beside the ignorant man, she wants to be wise woman beside the wise man.

* Sir, what you want to know about me? / How many times have I died? / Numbers are all virtual / about an old woman / who for centuries had been buried alive / Once lived in the whip / And when sold like the slave girl / she burnt / she whipped / stoned to death / I love you with all my death / And with all of my life, sadness and secret /... / I say simple / I want to love you on the plate virtual freedom chess / Do you satisfied? (Alsaman, 2005: 11)

At the book of ((Dancing with the owl)) Ghada loves the owl that is recluse animals as the only friend and by its help she makes what human have ruined. (Alsaman 1389, 11) in this book she is speech of yelling women that their fate was to be buried alive. Or when they become means for men to access their goals and this makes her a rebel owl in her poems to tell

the story of historical love that there is nothing but arrogance of men and deceit of women.

* The Taliban are all brothers, with different names and new metempsychosis / they want me to go to the street, wear tent / While they walk by honor on my body / these revolution brothers, want to me shout their slogans / and I go to their communities / so that I make coffee in their revolution modern kitchen / the party men want / that I sign their statement for defend of their freedom / While by persistence, my freedom / as a woman and a fellow broken. (Alsaman, 2003: 25)

Insight horizons of Ghada poems are not limited to Arab women; in depth of her poem all women are trying to have a rebirth. Her sharp mind and speech in telling the tragedy of Lebanon and Palestine are representing deep thought and poetry disturbance and Love, women, anti-fanaticism, prejudice and blindly democratic are the main theme of her poetry. She is an Arab woman without fear that represents all her sexual feelings and elegance depicting explicitly and she invites women to the dynamism and acquiring knowledge to show themselves and be free.

Forough and Ghada Creativity (conclusion)

Feminine creativity and thought elegances of Forough and Ghada beneath the feminine crust with common symbols such as Love, defiance and rebellion, poetry, community, and country, women, sin, salvation, human, loneliness, expressing personal life, death, animals and nature becomes apparent and they message through their feminine feelings by these symbols. But although Forough and Ghada share in some ways, this can be things like family life, hope to the future, marriage, nostalgia, maternal love, appearance of savior, God, War, and ... Differences and distances between these poets can be found.

Forough was the first woman in Persian poetry represents the feminine honesty sincerely that leads to new insights and innovation in imagery processing and honesty of speech. (Madani, 185, 1385)

All elements of her poetry such as words, expressions and tone are reflecting a new kind of woman life and these elements makes the phenomenon of Forough in poetry and it relates to her femininity and play doubled role for her and her poem and become a bright star. As mentioned these symbols are common in poem of both poets, we can say Ghada is affected by Forough in some elements. Although Ghada is not the first woman that composes in new style, but in the Arab world she is the only feminine poet and writer. She is knowledgeable and enlightened and knows Arab world problems and issues well and hence is common with Forough in some aspects.

However, a clear and simple style of expression and away from complexity of Forough and Ghada and pristine images and surprising poetry of these feminine poets and revealing the feminine thoughts make them valuable in Persian and Arabic poetry and they are speaker of the Orient women.

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