ABSTRACT

Topic: A critical study of Forugh Farrokhzad as poetess

The present study has been divided into introduction, three chapters and conclusion. In introduction salient features of modernism have been analyzed. Representative trends in modern Persian poetry and points of differences with classical values and styles have also been brought under discussion. While analyzing salient features of modernism, Iran’s social, economic and political contacts with Europe have also been discussed to understand Iran’s modernism in correct perspective. Influence of Europe on Iranian society has been a major factor behind Iran’s awakening and the awakening of Iran has been one of the chief reasons behind the changes in literature and literary expressions. The first sign of this change appeared in the poetry produced during constitutional movement. The second phase of change took place with the publication of the poem “Afsana” by Nima Yushij. The second phase of change was also due to the increasing European literary influences on Persian literature. The second phase of change brought into Persian poetry by Nima Yushij is known as Sher-e-Nau. Sher-e-Nau is marked with changes in rhyme pattern, irregular rhymes, changes in form, content and in language construction and diction. Sher-e-Nau is not a general expression of general social problems. It is an expression of poet’s individual worldview and personalized attitude towards social and individual problems.
Chapter I deals with a note on the biography of Forugh Farrokhzad with special attention on the milieu in which she had lived and which had influenced her personality as creative writer. It also points out as to how she was different from her contemporary women coming from upper middle class. It also points towards her individuality in her rebellious attitude towards social fetters. Her interest in film production has also been discussed at length.

In chapter II a comparative study of her collections has been presented in order to understand a gradual evolution and perfection of her style. Forugh published four collections in her lifetime. These four collections are "Asir", "Diwar", and "Tavallodi Digar". Iman Biyavarim be Aghaz-e-Fasl-e-Sard was posthumously published in 1974. These five collections fall into two categories. The first three collections (Asir, Diwar and Isiyan) and last two collections (Tavallodi Digar and Iman Biyavarim be Aghaz-e-Fasl-e-Sard). The poems in Iman Biyavarim be Aghaz-e-Fasl-e-Sard are in fact an extension of Tavallodi Digar. For this reason Iman Biyavarim be Aghaz-e-Fasl-e-Sard has been discussed along with the discussion on Tavallodi Digar. In the early three collections love, romantic love, sexual subject matters have been the main themes in lyrical style. Rebel against religion also gets way in her third collection (Isiyan). In Tavallodi Digar and Iman Biyavarim be Aghaz-e-Fasl-e-Sard she has broadened her vision and has come out from her inner self to broader world but with individualistic tone. Feministic outlook and feminism, which has throughout been her poetic characteristic, becomes more significant in these last two collections. Her last two collections
are also marked with perfection in diction and here she becomes impressive and
talented.

Chapter III is an analytical study of her representative poems from Asir, Diwar,
Isiyan and Tavallodi Digar. The poem Kasi-ke-Misle-Hichkas-Neest from her
posthumous collection has been discussed along with the poems of Tavallodi
Digar, simply because the posthumous collection is an extension of Tavallodi
Digar.

This analytical study has been aimed at highlighting the qualities of her style and
her individuality among her contemporary poets.

The conclusion covers a summary of the various aspects of the discussions
presented in the Thesis. In addition to the various aspects of the discussions a
note on her views about creative art and poetry, views of her contemporaries
about her and her attitude towards feminism has also been provided.