

The Explication of Loyalty and Disloyalty in Farrokhzad's "Captive"

Mariwan N. Hasan(*)
Assistant Lecturer
University of Sulaimani/ Goizha University College

Saman A. Muhammed
Assistant Lecturer
University of Human Development Kurdistan

Abstract

Love relation, betrayal, and disloyalty are determined parts of the motifs of human's life and are regarded as social issues in human relations. In confrontation of the genders among the majority of people, the most evident affirmation is active yearning for friendship. Love is the sole standing where individuals may find an authentic understanding of themselves and join different individuals. Love is both disappointing and relieving. It is a powerful force that conforms to its novel standards and reveals its messages in people's wishes and behavioural illustrations. Unfaithfulness is portrayed as the establishment of sexual relations between two individuals from backwards sex outside the family relations that starts with bad form, and its critical motivation is enjoyment. Developing these relations is improbable without doubt to telling deception. Thus, the present paper looks at the poet's perspective about these two sections: loyalty and disloyalty - through separating some of her pieces in this social occasion and seeks to substitute some parts of these subjects.

Keywords: Modern Poetry, Persian Poetry, Iranian modern Poetry, Forough, Love, Disloyalty, Male & Female.

1. Introduction

Love may be considered as a medium as Bassak believes, by falling back on which man releases himself from isolation and anxiety. It goes about as a successful drive that defends human from being isolated more towards faultlessness ran with his beloved. However, all over, subsequent to joining of the treasured, one of the get-togethers in a friendship association expels his/her association with his/her lover t as a result of two reasons and endeavors to continue with his/her connection with another person, which is called selling out in social point of reference.

Poetry reveals the inner side of people, and in debut condition, is explanatory history from the previous time to the modern time and occasionally is considered as upcoming expectations: "bridge between past and future. Enduring works of great individuals show well poets of this territory, at any time and place, have raised their mission flag. Forough was a poetess that manifested female and mentalities of a woman as she looked at the world and followed as she wanted" (Reza-Bakhtiary 2015).

Furthermore, Reza-Bakhtiary states, if in the past "Ferdowsi, Saadi, Hafiz and Moulana and after that Shahriar, Parvin, Sohrab and Forough" were observant accusers of their time, nonetheless currently experts and gifted youth mirror, without overseeing, human misery and culture troubles and "fate of son of Adam in the context of their poems"(2015). Among them, Forough starts a journey which begins "from and in herself, throughout two indiscrete periods, and resulted in her own inside. Since each building has foundation and the root cause of this mast flag is a period of feminine and maternal sentiments it does not take so long to reach a man with human characteristics" (Reza-Bakhtiary 2015).

(*)mariwan152@live.com

It is realized that Forough Farrokhzad is a disobedient and radical writer against ordinary people's feelings and traditions. Your mind will be stacked with the request consequent to scrutinizing her collective poetry. In "The The Captive," for instance, does Forough abhor from being spellbound by reverence? Does her slant towards injustice to being committed to love or unfaithfulness have significance for her? And what is the reason that she considers herself unfaithful and reprobate?

The vital assumption raised by the conventional individuals in the wake of hearing Forough's detachment is that she confined from her life accomplice since she saw herself as traitorous and rascalion in her poems due to having sexual relations with another man. The second doubt that conveys and all the more academic attitude is that since her time of life was overwhelmed by patriarchy, Forough considered free sexual relations by females as a proof of resistance to people. The third supposition which may be considered as another look on her verses is that the importance of traitorous in Forough's poem has another sense for understanding of which we ought to concentrate strongly on her life and her viewpoint of love relations as (Bassak 2016) points out.

Literature Review

Many academic papers have been written on the poetry of Forough. The majority of the researchers have mostly focused on the form of her poetry: deconstruction and modernity. For example, Moshref Azad Tehrani wrote the book, *The Princess of Poetry* in this regard. On the other hand, others have investigated her life. Some significant examples are as follows:

Koopa, Fatemeh, Kahandani, Mohammad Reza, and Gorji, Mostafa, 2010, have written on the concept of pain and Suffering in Contemporary Female Poets" Outlook, Scientific Research Quarterly of Literary Criticism, 3rd year, issue No.9, 141-162 and Hosseinpour, Ali, Mousavi, Soghra Sadat, 2005, Comparative Analysis of Forough's and Sepehri's Poetry from Intellectual and Conceptual Viewpoint, Literary Researches Quarterly, Issues Nos 9 and 10, 75-92. In those articles, we find that Forough complains from lack of sympathy and concern and not finding her true lover. In the recent years, many studies have been conducted by Iranian scholars living in Iran, on Forough's poems. It should not be forgotten that she has not been portrayed in a positive way. Many times they found her works despicable and even been discussed very superficially. On the other hand, the recent critics and writers are to some degree eager to do research into her life and her poetic style due to her unique way of writing poetry and exploring very delicate subjects. Those subjects were hardly been written about, not because they were not important, but rather due to the problems they caused for the writers who dared to touch such key issues of the Eastern culture in general and Iran in particular. Those subjects were about women, culture, and psychology of Iranian women and how they were considered by the dominant patriarchal society as slaves to quench the sexual needs of men, while love, respect and the metaphysical aspects were almost absent.

3. The Significance of the Study

This study attempts to demonstrate the real and inner side of Forough Farrokhzad's poem about love and infidelity through accepting or refusing the supposition to which we have referred to before and removing the uncertainties, in this regard. It is done through focusing on textual, psychological and reader response analyses. This will enable the study to be done thoroughly and successfully. Studying the psychological aspects of the poem or

the characters she concentrated on in the poem will facilitate the process of comprehending the gist of the poem and the inner side of the poet or the protagonist of the poem. So, it might be said that without studying the psychological aspects of the poem the study might not be complete. Moreover, only the superficial meaning of the poem may be grasped, which does not demonstrate the deeper sense of the poem.

4. Introduction

People without thinking about their age, culture, are dependably in mission of discovering real love; the adoration that fills their reality with excitement of life; these individuals endure from being suspicious that their beloved ones might be unfaithful to them. They have a particular meaning of adoration and torment of betrayal yet how does Forough characterize them? Do these words have an indistinguishable significance in her poem like given by the ordinary people? To bypass all the boundaries which are like chains in the neck of slaves, we need to explore the true meaning of love and infidelity in general. Later on, we need to analyse the theme of love and disloyalty that is particularly presented by Forough which was so unique to her living environment. When talking about love something else will need to be discussed which are loyalty and disloyalty. The two words are interrelated strongly. Those who stay loyal will maintain a happy life and vice versa. There is more than one type of love, but the love that we focus on is the man to woman love relationship. Women may seek peace of mind along with a partner, i.e., they seek to have the soul of the male partner in order to have a happy life. Although the love we intend to address in this study is a man to woman love, the loyalty descended to humans from the Holy Scriptures. In this regard, Heward- Mills believes that loyalty is relevance to the word of God that is why it is necessary to people to stick to it. "The Holly books are full of stories of loyal and disloyal people." There is a lot to learn from these accounts in the Bible[†].

5. Forough Farrokhzad

Forough Farrokhzad was born in Tehran in 1934. She loved Parviz Shapoor when she was 16 years old and she married him. However, their marital life did not keep going long, and they separated from other. The result of this marriage was their child named "Kamyar." Her collection of poetry entitled "The The Captive" was distributed when she was eighteen. Forough shows her goal of forming these poems as follows: 'My wish is freedom of the Iranian ladies and their value of rights with men' (qtd in Bassak 2016).

In a patriarchal society in which ladies are 'suffocated in innocent youth' and are made to fulfill men's cravings (The The Captive), Farrokhzad set out to express her questionable and "heretical" perspectives about the restrictions on and yearnings of Iranian ladies. She depicted herself as the 'flying creature who for long/has been wanting to fly' (Let Us Believe). She assaulted the overbearing states of mind of men toward ladies and scrutinized the issue of ordinary marriage, criticizing it as a 'chronic tranquiliser' that drags our immaculate impulses into the chasm of "degeneration" and joins two names and combines them 'in the rotten pages of some enroll' (The The Captive). She trusted that the union of inverse genders is the 'mystery devotion of our bodies/and the glimmering of our exposure/like the sizes of fish in water' (Conquest of the Garden).

Farrokhzad embraced was against the normal way of life and she tested the conventional thoughts held about women. Her affection for flexibility and the achievement of mindfulness and her longing for a satisfying life made her, to utilize Virginia

[†] For more information visit: www.poetrymagazines.org/magazine/recordasp?id=16789

Woolf's words, execute 'the blessed messenger in the house' and surrender the quest for the perfect, beguiling, unselfish and finished Lady. She surrendered her significant other and child and took off from the 'dim jail' of family life (The The Captive). She understood that without first discovering duty toward her own independence, she couldn't be in charge of others. She detested social and good traditions and viewed them as destroyers of individual abilities.

6. LOVE

I find it suitable to refer to Allgaier's essay on *King Lear* who writes:

In love man becomes unselfish, sometimes to the extent of laying down his life for his friends. One may look at love therefore as an abandonment of self to the object of one's love, as a suspension of self-interest, as it were. But from this it follows that some sense of selfhood, some consciousness of one's own worth and integrity, some pride perhaps, is a necessary requirement for love, for how can one abandon or suspend something of which one is not in possession or over which one has no control? Our reflection has yielded a paradox, namely, that one must love oneself if one wishes to love one's neighbour. But surely logical pedants need not shrink from accepting such a paradox as a reflection of reality when modern psychology, and physics, for that matter, can do no better (qtd. in Anderson p.116).

Love might be one of most troublesome words to be interpreted in the light of the fact that everybody defines it upon his/her own particular experience. Different definitions of love are available as it has a quite old history. I may only refer to a general definition of love for clarification purpose, only. In general, it might be said that Love is the interest for bordering amid a connection procedure in heading of individual's flawlessness, which is not constrained to particular conditions. The lover and the beloved, both reach one another in one point and join each other and unite to be one (Modarres Motlagh 1996). So, it does not mean that if one loves another one, he should love everything she loves even though they are not of his interest. It might occur that a lover at the beginning of his love of a lady might sacrifice many things just for her sake, which will show one's loyalty and even this, will decrease from time to time and finally might lead to a disloyalty. Love and loyalty are two intertwined parts of the lovers' lives. So, if this relation does not break, their lives will be a happy one and on the contrary. This link is supposed to be a strong and unbreakable one to have a quite amusing and meaningful life. loyalty can be regarded as the food of the soul and its absence will lead to disloyalty.

7. Disloyalty

One word that may hurt lovers more than anything else in the world, might be disloyalty. This hurts them because they ignored many important things of their own for the sake of the beloved for which in this love one expects loyalty. Once loyalty vanishes disloyalty appears. It will make the partner feel melancholic and sad and negatively affects her mind. Psychological suffering might be much more painful than the bodily pains as the latter might heal soon. Infidelity is a process for cutting off a love relation established between two people which develops, gradually. It contains the emotions, and when the emotional excitements subside, the physical desires are arisen.

8. Forough and Love

Antony Gidens and Karen Berdsal (2001) in their book perceive "Love relations" as an immaculate relationship; an unadulterated connection in view of shared certainty and autonomy and the capacity to build up relations with each different autonomous grown-up that should make love and viable relations and get adequate fulfillment, keeping in mind the end goal to ensure their relations.

From their perspectives, immaculate relation is the one free of being interceded by culture, custom, religion, and family (Gidens pp.132-40). In the period when Forough lived, the structure of life in Iran at that time was like that women and men did not like to break even with social influence and individuals. The ladies were characterized by marriage in that society, and their word-related standing was not viewed as free, although they have built up their experience. Where culture, custom, religion, and family status assumed the basic part, her verse was the noisy cry of words, which raised new ladylike convictions and wishes; love was not just yearning, mental desolation and a few expressions about the union with the beloved. Forough portrays love in a straightforward and profound structure which has a splendid and unadulterated peak. In her verse, the beloved does not seek a physical pleasure which was searched for by his/her lover. However, he/she is looking for a mental sedative which might be accomplished even by memory of the beloved. Her love is an opening towards new mental horizons. The lover's eye and eyebrow in her verse are not simply in its human's edge, but rather it is the shade of a profound love that makes it excellent. John Bradshaw (2002) says: The primary level of affection is of a lascivious nature and its last stage that is the absolute best one, which is supposed a non-romantic love, is a virtuous love that has no relation with body and physical wishes and is idealistic to the point that it alters to a myth. (Bradshaw 2002) and Forough reaches to such a love.

9. Forough & Disloyalty

Forough, in her verse, outlines the noteworthiness of the immaculate and free love connection changed into a worry these days. The time of Forough's life is the one in which few ladies expressed their love, and dependably the men started the initial step. Forough tries to change this part and urge ladies to express their love, firstly. In her verse, she infrequently represents a brief time sexual connection that is extinguishing the periodical need. This is expected to the communicating love with a lady on the grounds that if she needs to be a beloved, not a dearest, she ought to recuperate for this.

The hopeful states of mind about love, optimistic creative ability about the beloved, and confronting a sharp reality about the adored set up a rising and plummeting process in relations and change the emotional atmosphere in love connection the result of which is a frosty relation that causes the pattern to end it for looking for another perfect lover. This is the reason she communicates her emotion and feelings honestly and fantastically calls herself an unbeliever since she offers her spirit with her body to him. It bothers her since she has not surrendered her body to love, however, she has offered her body to man's desire, which is a transgression. From Forough's perspective, this is prostitution, the definition and reality of the word "Treachery". From this perspective, we enter her reality to experience offensiveness. It is quite uneasy for a poet to reveal her life story about disloyalty of the lover who does not return her love when she needs. Or more clearly, if she does not think that she has become embarrassed, she may not have shown her feelings in such an obvious way. She ventured her life by revealing her love poems and all her love stories, in her life.

10. Forough's Poems & Love and Disloyalty in "The The Captive"

Examining her collection of poetry "The Captive", one can realise the warmth of love and bitterness of disloyalty by her particular viewpoint. She puts it as:

He is the scared away flame of sun
 It is useless to run for reaching him
 He is the blossomed bud of moonlight
 On the meadow of the night-stricken of an eye
 That summons him to sinful bed
 The fragrance of the silent kisses,
 Should be blended with enthusiastic moans
 In the long hairs of that enchantress
 He should pour love and lust insanely.
 He should drink the wine cups of kisses
 From those chanting lips
 He should lay his head and rest drunkenly
 On the breast of a beauty (Farrokhzad 1970)

Forough describes her lover as the rays of the sun that ought to leave; and in inconclusive level of desolation, he does not have a place; but he has a body however to everyone from the ones that invite him to his houses. He goes there and drinks the wine of kiss wherever it is and he rests on the breast of a lady. Notwithstanding this clear unfaithfulness, Forough calls her heart heathen and unbeliever since it has erroneously heard the summons of adoration once. Although, Forough does not permit herself to accuse the beloved; in this manner, she communicates her sentiments in the shroud of the most excellent words. She calls him a moonlight that sparkles on everybody and touches warmly their bodies at evenings. She calls her beloved as the daylight and herself as the mud-arrive on which nothing can be developed and prepared with the goal that she will have no requirement for the radiation of the daylight. She calls her heart as an evil rough territory since it has remained a lover for quite a while. Her heart is the lover of the person who showers rain of sympathy to everybody with the exception of her, which is what, hurts. The poet clearly portrays the image of the lover and the beloved by using a metaphorical language. She draws a modern building like an architect by picking stones from the Eastern yards. Her building is so strong that would enable the modern writers to collect from the traces of her castle with the hope of imitating her. It seems that she was so sad at the time of composing her poem, which is about disloyalty?. Her words were made of her sighs and her falling tears. This thought is unmistakably highlighted in her poem:

Your love is as the moonlight
 Shone unconsciously on a mud-land
 It is as a compassion rain

showered on the rocked terrain of a sinner heart

I am eternal darkness and corruption
 You are the brilliant sunshine of hope
 On my heart, you the blissful light
 Have not shone for a long time (Farrokhzad 1970).

The lover does not appreciate the value of his beloved except for her physical attraction and this makes him like a drunkard whose only ambition is her body. She may not have complained about such a relation if it was a mixture of a physical and metaphysical love, which hurts the beloved very deeply:

'I stared at his both eyes and he said

We should harvest from love.

A shadow bent over a shadow' (Farrokhzad 1970).

She has not been convinced with the amount of love given her by the lover. He very soon lays down with her and quenches his hunger for her body while he requests her physical body to be playful so his body be dispatched with desire keeping in mind the end goal to satisfy his desire. It should be clear that this is not the affection quested by the lady. She needs love, the unadulterated love from which both soul and body are tipsy; the body ought to be considered as an extremely valuable reason, however unquestionably, her dearest is new to the excellent universe of affection. He is as a bystander who crosses this space with his body. The writer delineates this picture along these lines:

He demands the wine of kiss from me

What should I reply to my hopeful heart?

He thinks of pleasure and is ignorant that
 I am seeking for eternal pleasure
 I want pure love from him
 So that I sacrifice for it my existence
 She demands a fiery body

To burn his anxiety

He says to me, O, embrace me warmly
 and drunken me with your coquetry because I am insane

I say to him, O, the stranger, pass me,

I am stranger to you (Farrokhzad 1970).

She only looks for pure love not a type of love that is based on the physical attraction. While some people who have not understood the meaning of Forough's zealous love,

remember it more bizarre as any man who passes a course and she surrenders herself to him. We may consider that she is in the journey of freedom, expressing passion, and betrayal, while, she esteems love as described previously. When we focus on this matter, we will see that she grumbles from the man who is enamoured by the prurient longings of his body; when the dearest has left brimming with this joy, Forough calls him to return. She discusses the subjects which are conceivable for him and needs someone to know the meaning of the unseen, unheard words about love and passion. It is not easy to find such a caring person about the inner aspect of the beloved. He simply searches for body; along these lines, she requests that he recalls her hot lips and her beautiful body.

Remember that woman

That insane women who slept
 One night on your chest, drunken with love and coquetry
 Shivered on her thirty lips, passion
 Laughed at her escaping glance, demand
 Her thirsty lips kissed your hot lips
 She retold the tales of your

eagerness through her look (Farrokhzad 1970).

When the beloved realizes that whatever she has done was for the sake of her lover and he does not regard it as important or valuable, she secretly starts publicizing it. This might be said only via certain expressions or gestures. The word "insane" demonstrates how sad she is about her relationship with someone who does not have the same feeling like hers. In her poem; "Farewell" she makes a confession that is difficult for ladies. She admits that she has begun to look all starry eyed at once and has not remembered that the men in her room cannot be a lover and comprehend the adoration streaming in a lover of ladies' heart. They have discovered that simply they are deserved to begin to look all starry eyed at. She ought to say goodbye to her partner who is her beloved while her heart is full of grievance, possibly, the stain of the transgression to be a lover that ought to be forgotten. She admits the truth to be told that one can understand her bitterness in the poem:

'I take my frenzied and mad heart
 To wash it out of sin in that far place
 To wash it out of the stain of love' (Farrokhzad 1970).

She intends to remove the stain of love from her heart. He demonstrates a physical love for his beloved yet this lady does not accept such an adoration any longer; the love that is not to burst, to be quiet, and does not create any lyric; she does not need such an affection regardless of the possibility that it is the guaranteed from the heaven. While that noteworthy the mystery of heart is despicable, she doesn't feel embarrassed about outrage; she acknowledges this wrongdoing and needs to dwell in the most profound purpose of hellfire. It is seen in the poem:

Do not say that your poem is shameful, too shameful

Do you know that this cage is very tight, too tight for those frenzied lovers

Do not say that your poem is full of sin

Give me a cup of this shame and sin

Paradise, nymph, and water from the fountain in paradise all be of yours

Reside me in the deepest point of hell (Farrokhzad 1970).

Moreover, in her poem; “the Bored”, it is clear that the man of her land is harsh to the female who loves him and regards her as a simpleton and sometimes considers her a prostitute since if the Persian female shows the secret of her affection, she is considered to be called as simpleminded. This made her alter her imagination which is a reality in her case to save herself from her culture:

I no longer sacrifice my pride to his love foolishly

Maybe, if I ignore him

I will find my lost happiness and mirth

The one who made me happy and drunkard One who gave me hope
and enjoyment Wherever he spoke in a gathering,
He said unhesitatingly “She was a

vulgar simpleton (Farrokhzad 1970).

How does this lady express her pain? She has become infidel herself. From the time that she surrenders herself to this lover, she became disloyal and stiffened the chain of imprisonment to her feet. As one can see:

Undoubtedly, no one did not annoy herself as did I
I myself caused to suffer this agony.
No way is for the one who commits this sin

My foot is in chain and I moan that
I have no familiarity with the chain loop (Farrokhzad 1970).

Forough loses her tolerance from so much anguish and asks for help. She says in regards to the main wrong doing made by her heart that she surrendered herself to a man whom she thought to be her true lover. She, who discovers her body recolored with her lover's desire, loathes him and asks God to give her another body and the affection in which she comprehends the unadulterated way of the truth and rises her to the rank of the holy messengers. If God does not help her, she will confer sin once more, the transgression to be faithful to the man who knows just physical attractions; eventually, this is the peak of sacrificing one's self.

Only you are aware and know
The secrets of the Original Sin
Only you are able to give
To my soul, the original pureness

O, My God, how can I tell you

That I am tired and hatred of my body?
 Every night I beg you to give me another body
 Take out of my brilliant eyes
 The enthusiasm to run towards others
 O, my God, do me a favour
 Learn my new body to escape away from the sparks of others' eyes.
 Gift me a love that changes me
 And makes me as the angles of your paradise (Farrokhzad 1970).

It is quite obvious that the way she is demanding God is like the way the religious and pious people do as she regrets her past life and knows that there is no true helper or cherisher to her except her Creator. She knows that she is sinful and confesses it and she also asks God to offer her a new body in order to be far away from sin. This is a kind of repentance. She thinks that the worldly love's outcome is regret but the result of the spiritual love is always eternal happiness. She confesses that she has committed sins and can be forgiven, if God wills.

In the following lines Farrokhzad clearly demonstrates the love of the lady towards the boy, but unfortunately she cannot get such a love the way she wants. It is like a one-sided love that the lover either does not know about her love or neglects to return it. This makes her think that she is just like a prisoner that cannot get things out of the jail. Impossibility to get to the lover makes her say that only after death she might be able to get his love. The place she lived in was just like a prison for her and she is like a caged bird. If the keeper wants to release her, she will not be able to enjoy the wanted love as she becomes old in prison. Moreover, she has spent all her time in sadness and aspiration. Finally, the lover might be able to come to her but not the same person:

I want you and I know I'll never hold you
 To satisfy my heart in an embrace.
 You are the clear bright heavens, I a The Captive
 Bird in a cage that keeps me in my place.
 My face behind these cold dark bars looks out
 At yours, eyes full of wonderment and rue.
 I think about a hand outstretched towards me,
 That I might rise on instant wings towards you.
 I think about one moment of neglect
 When from this stifling sullen jail I'd glide,
 Laugh in the face of him who jailed me, leaving

This life to seek a new one at your side.
I think such thoughts, but know I'll never be

Able to flee this cage before I die.

For even if my keeper wished me gone,
I've not enough strength left in me to fly.
Across the bars I see each sunlit morning
My child's eyes smile at mine in gentle glee,
And when I lift my voice in joyous song
His lips come offering up a kiss to me. (The The Captive) (1970)

The poet focuses on the psychological aspect of humans, "I think such thoughts, but know I'll never be/ Able to flee this cage before I die." When people do not have psychological problems, they will be well physically. Whereas a major amount of the problems are related to the inner side of human being. Thinking a lot about the inner aspect of humans makes one tired and fatigue, as seen in "I've not enough strength left in me to fly". She has lost all her power and strength. When the poet realises that nothing in her society can help her and change her unhappy life to a better one, she tries to write the end of some of her poems upside down, for example, from "sacred" to "sin" and from "kiss" to "escape". Which can demonstrate the outcome of the disloyalty.

11. Conclusion

The poems of Forough Farrokhzad's "The The Captive", might show that affection in her verse is an immaculate spiritual yearning in which the individual is impacted simply by his/her own affections and resolve and does not withhold from yielding his/her life for the beloved. The words "insane", "mad", "stain", "shame" "sinner", "sacrifice" "stranger" "annoy", "moan", "cage" "jail" and "sin" reveal that the beloved is frankly showing her regret and remorse about the sacred love she offered to a wrong person. This is strongly linked to her inner side rather than to her physical attraction. Women may wait to receive more from the soul and the inner side of the lovers but this may not be the thing the lover seeks. Forough sometimes considers infidelity as sex with a person from the opposite sex beyond the family structure and with the inspiration of indulgence and here and there in a more profound standpoint, she sees herself as disloyal.

This is a definition not quite the same as the regular ones. She considers love as a hallowed light that if transmits on the non- real beloved, there is no profound fascination in it. He ruins whatever of the eagerness of adoration is implanted in his inverse sex in lovemaking and makes from her a futile natural body; in this way, she ought not go with such a darling since it is unfaithfulness and whoever does such an activity is without doubt a miscreant. In "The The Captive", Forough particularly asks her kindred ladies not to surrender the soul of affection in the edge of body to the strangers and when they discover the pearl of true love, and adoration went with body and soul, they enthrall themselves of such love; there is no adoration loftier and more sacrosanct than this one. She calls them strangers because they are strange to the inside of the ladies but kins to the physical attraction which may be misleading. If one knows the inner side of the lover/ or beloved, he will no doubt become successful in her marital life and vice versa.

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