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***The internal transformation of two romantic concepts  
(naturalism and personal feelings) within the scope of politics  
in the works of Forough Farokhzad and Simin Behbahani***

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**Abstract**

The present study attempts to study the transformation of some of the components of romanticism within the political thresholds. The aim of the present study is achieving a suitable answer to how some more political doctrines of romanticism such as freedom of admiring the women's rights, outburst of feelings, and full-scale defense of personal experiences becomes so vast that change the non-romanticism components into political issues. In the present study, the poems of the aforementioned poets, that is, Farokhzad and Behbahani, which are different in terms of the content in addition to form, have been investigated and analyzed. Despite all the differences, they are considered to be similar in terms of political thresholds with respect to the transformation of themes, particularly naturalism and personal feelings, in their works.

**.Keywords:** *romanticism, politics, women's right, naturalism, personal feelings, freedom*

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**Extended Abstract****1. Introduction**

The scope of the usage of the term *romantic* has transcended the borders of this artistic and literary school, but probably one of the few issues that cannot be understood within this school is the growing sensitivity to politics. However, romantic artists, critics, and even philosophers have had no unanimous and coherent idea about politics that can be regarded as a main principle of romanticism like some common components, e.g., interest in nature or praise of love and personal experiences.

Also, the main trend of politics, which can be considered the commonality of these poets' opinions regarding political and social sensitivities, is that this school was a kind of system of liberty and liberal thinking that allowed poets and writers to easily write poetry, novels, narrations, and plays and, in a word, strengthen the freedom of thought and reflection in order to expand the realm of imagination. The present article is an attempt to explore the transformation of some components of romanticism in the thresholds of politics. Simply put, this research aims to answer the question as to how some of the more political teachings of romanticism, such as the cult of freedom or the praise of women's rights, the outpouring of emotions, and the full-fledged defense of individual experiences, have such a wide scope that turns the non-political components of romanticism into political affairs. So, we investigate this issue in the poetry of Simin Behbahani and Forough Farrokhzad.

**2. Literature Review**

In the review of *Literary History of Iran and the Realm of the Persian Language*, a book by Mehdi Zarqani, Nikoei (2013) attempts to explore certain conceptual capacities that have laid the ground for the evolution of genres in Persian literature. In a comparative study of the values in the poetry of Parvin E'tesami, Forough Farrokhzad, and Simin Behbahani, Jafari and Nosrati (2015) explored the social, moral, and political components in the poetry of the most important contemporary poets in Iran, which is close to our topic of the present study. In his article on romantic realism in Shahriar's poems, Sodagar (2015) also focused his research on the most important components of romantic poetry, which the present article reflected on. Khajat (2017) also in an article titled *Post-Romanticism in the Poetry of Forough Farrokhzad* examined the course of romanticism and its transition in Farrokhzad's

poems. Zozani and Firouzi Moghaddam (2019) studied the elements of nature in contemporary romantic poetry in which they drew their attention to Fereydoun Moshiri's poems. They argue that attention to naturalism, excitement and emotions, intuition, escape, and travel are some aspects of the poet. However, the present research basically tries to explore the internal developments of the components of romanticism and their transformation into politics in the poetry of this poet along with the poems of Simin Behbahani.

### 3. Methodology

This research focused on analyzing the poems of Simin Behbahani and Forough Farrokhzad whose poems differ in content in addition to the form. Despite all differences, the two poets are, however, similar in political lines by the mediating role of the transformation of romantic themes in their poetry, especially the two elements of naturalism and personal feelings. This research was conducted by the descriptive-analytical methods in which data were collected by the library method.

### 4. Results

This article tried to monitor and analyze the transformation of the contents and components of romantic poetry in the conditions resulting in politics or political arenas through the example approach to the poets of Forough Farrokhzad and Simin Behbahani. The conversion of conceptual fields into one another is not simple at all, and its theoretical formulation may not be very easy to grasp. But, political and social situations in some cultures show how political poems are created by building sensitivity in literary connotations and creating symbolic metaphors and similes. The important issue to note in the conclusion is that the focus of this research was on the politicized forms of romantic components. In other words, since romantic art *per se* had the potential of political presence and the poets' approach to their favorite elements and components had a rebellious and revolutionary character, it seems that the literary climate could be politically fostered much better under romantic thoughts. According to many historians and literary sociologists, the romantic climate of Persian poetry in the 1950s and 1960s was also a political climate influenced by post-coup impulses. The present analysis shows that the long life of Simin Behbahani and the short life of Forough Farrokhzad have come together in these two periods and its continuation in Behbahani's work of the 1970s, and political sensitivities have been manifested through the dominant romantic attitudes in their poems. These sensitivities can, however, be

regarded as a genre transformation from romanticism to the political. To theoretically formulate and provide solid reasoning bases for this claim, it is necessary to refer to the opinions of scholars who have considered these internal developments. By resorting to the opinions of such scholars as György Lukács and Carl Schmitt, the hypothesis of the transformation of lyrical-romantic content into political-social content in the works of Farrokhzad and Behbahani can be strengthened. The results of theoretical studies reveal that romantic poetry in recent centuries and in different cultures has common components and characteristics that have constructed the identity of this school, but the political component has no place among these common characteristics. This, nonetheless, does not mean that this issue is unimportant for many romantic poets. Some have been particularly sensitive to political issues from the early days of romanticism in England, Germany, and France to the new century and in Iranian culture, especially Farrokhzad and Behbahani. But, the romantic lines of these poets' poetry, when faced with the political matter, undergo a kind of stroke, changes, or in some cases content transformation, which can be fully felt. In this respect, the results also show that the poetry of Farrokhzad and Behbahani is disposed to transition from purely romantic components to a kind of political loading. Nature, personal emotions and feelings, individual experiences, and some other common components among all romantics sometimes become a mature and ripe arena in the poetry of Behbahani and Farrokhzad for the manifestation of politics. However, these changes carry a kind of internal transformation that turns these components into metaphorical or virtual elements of politics. In such a poem, the individuality and reliance on personal experiences favored by romanticism are transformed into a kind of social *self* and the poem no longer revolves around the poet's private affairs and inner feelings. In proportion, what remains are the collective forms of expressing failures, aspirations, and justice-seeking. However, research shows that the most important factors that link these two poets along the transformation of romantic components such as naturalism and praise of personal emotions are manifested in the two factors of sociopolitical libertarianism and more importantly, the efforts to realize the unaccomplished rights of women.

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