

Reading Forough Farrokhzad's Poetry From The Perspective Of Systemic Functional Linguistics

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Abstract

Forough Farrokhzad was one of the most important poets in twentieth century (1935-1976) in Iran. A poet, who for the first time in the history of Persian literature broke boundaries, wrote from a feminine point of view and accentuated the experiences of being a woman. In this paper, we aim to explore her depiction of women in "Green Delusion" through a stylistic and lexico-grammatical method known as "transitivity" which is one of the most prominent part of Halliday's Systemic Functional Linguistic approach. We have shown in the present study how socially constructed meaning and linguistic structure in the poetic discourse is related. By focusing on the microelements of words, we reveal the poet's stance toward the situation of women in her society. The findings reveal that many of Farrokhzad's poems represent feminine sensibility, voicing the inner self of a woman who speaks about love, hate, death and life, simultaneously. Her poetic gesture in most of her poetry was totally feminine.

Keywords: Farrokhzad; woman; systematic functional linguistic; Green Delusion; Iranian poet

Introduction

Farrokhzad broke new grounds in Persian literature and became known as a rebellious woman poet and wrote Persian poetry about social taboos previously kept hidden such as love, lust and sexuality (Karim & Rahimieh, 2008). She was known as "the most important woman in Iranian history, the greatest poetess in Iran, and one of the great poets of twentieth century Iran" (Brahni, 2002, p.59). Her life and art is considered as one of the woman's poetic struggle within a pervasively patriarchal society..." (Hillmann, 1987, p.3). Her articulation about the issues about women and the way in which they are oppressed by the society has surprised many who were not used to such transparency. She is known as a woman who lived the same way she felt and therefore has become an influential and a controversial female poet even in current times in Iran. In her poems, she illustrates two different faces of a woman. One of them is the mirror

reflecting her own face in “The wall” (-Divar), “Rebellion” (-Usyan) and “The prisoner” (-Asir) which draws the face of a woman in a closed lodge, representing a lonely and rebellious woman which shows a turbulent feminine feeling due to conventional familial and social codes. The other one depicts the face of a woman still lonely in an unconstrained world thinking and imagining the world wildly. Tallatof, in his article, “Iranian Women Writer: From Pre-Revolutionary Social Discourse to Post-Revolutionary Feminism” (1997, p. 537) maintains that, “Farrokhzad’s poems are mostly concerned with social condition of the time, addressing human suffering and inequality”. As Dilamghani asserts (2006), her poetry is fairly unknown to English poetry readers due to lack of proper translation. This paper benefits from two different translated anthologies (Kesler & Banati, 2004; Salami; 2002).

Scholarly attention on Farrokhzad can be categorised into two thematic patterns - Farrokhzad and Rebellion, and Farrokhzad and self-identity. These two views of women are somehow related with each other. The two viewpoints of Farrokhzad about women will be illustrated through the examples using the linguistic method. Farrokhzad’s attitude about the identities of women can be explored in the poems such as “Green Delusion”, “The Wind-up Doll”, “Let us Believe in the Beginning of the Cold Season”, “Another Birth” and the women’s interaction with men can be seen in almost all her poems. It shows that Farrokhzad, being aware of her talent and capacity as a woman poet, rebelled against all the restrictions. According to Ohler-Stricklen (2005) who studied self-identification in Farrokhzad, spokespersons in her poems posit the essential measure of her internal and external world. She also asserts that Farrokhzad’s attitude in poems such as “It Is Only the Sound Remains” is about a woman who has abandoned social conventions to align herself with nature such as creativity and freedom from traditionalism. As Bayrami argued (2005), Farrokhzad’s obsession with a just society has pushed her to revolt against the existing standards of living. For example, according to (Rostae, 2010), in her love poems, Farrokhzad struggled with cultural definitions in a patriarchal society. Moreover as Baran (2004) asserts in Farrokhzad and Erotism, if Farrokhzad was a man, her poems would not be considered as much as it is due to the fact that dealing with eroticism is not taboo among masculine society, and of course in literature.

Kianoosh (1996) in his book delineates that Farrokhzad’s poetry is informed by the notions of life, death, happiness, sorrow, and reality that are associated with the most powerful virtue of her poetic vision, the sacredness of womanhood and the mystical beauty of sex. As Milani (1992, p. 69) connotes “‘Green Delusion’ is a window thrown open to spring but also to the miseries of a woman poet”. According to Hassanpour, (2006, p. 153) “Green Delusion” is one of Farrokhzad’s poems which magnifies the most stormy and feminine feeling of a poet who is looking for her undefined identity. Shamisa (1995, p.205) held that “Green Delusion” is a memory of a miscarried life of a woman poet and her unwillingness to lead a domestic life. A brief look at this woman’s life reveals that women are central in her creative imagination. Her works have been considered to be a true voice of Iranian women against male-dominated society and oppression of women’s rights. Farrokhzad indicated this concept and idea throughout her works. She attempted to demonstrate the lack of respect to women by showing her paltry situations in her society. Kassam (1985, p.38) asserts that “‘the lost generation’, namely,

the intellectuals of the 50s and 60s, thus suffered from what may be called double alienation. For Farrokhzad it was more than that, because she was a poet, an intellectual, she had to set her independent standards; also she was a Muslim female who was subordinated to the male". According to Baraheni (1996), Farrokhzad was the first woman in Iranian literature who revolted against the patriarchy through a woman's poetic art. This rebelliousness has been mirrored in both her personal life and her career. In his book *A look at Forough*, Shamisa (1995) asserts that Farrokhzad's poems always give voice to her situation in community which is undesirable for her. For instance, one of Farrokhzad's poems indicates a woman's incapacity in her choices due to male domination and patriarchy. "You can be like mechanical dolls/ gazing at your world with glassy eyes/ your stuffed form / can sleep through the years in its velvet case/ dressed up with sequined voile/ to the pressure of any passing hand/ you can squeak inanely/" Oh, how happy I am" ("Wind-up Doll", Farrokhzad).

Farrokhzad's works show a different world of Iranian women poets. While in recent times, diasporic Iranian writers have created waves with their stories of womanhood in Iran (Alexian, 2008; Ruzy Suliza Hashim & Nor Faridah Abdul Manaf, 2009), alternative images of women as being voiceless have dominated our perceptions of their daily realities (Milani, 2008). However, Farrokhzad demonstrates a different picture; the female persona is not muted; she rebels against the structures that constrain to silence and moulds her according to patriarchal norms. She presents, using Abdol Karim Soloush's (2002) argument, a non-monolithic way of seeing Iranian women's existence. Unlike the muted voices of many veiled women, Farrokhzad breaks out of the mould of a subaltern woman. In Spivak's parlance, "who has the power to speak and for whom?" (Asgharzadeh 2008, p. 341) is asymptomatic of Farrokhzad's condition. She dares to articulate her painful existence even though she is reprimanded by her society.

Theoretical Framework and Methodology

In this paper, we intend to examine the linguistic features of Farrokhzad's "Green Delusion" to explore the way in which she depicts woman, linguistically or in other words lexico-grammatically, through the approach of Systemic Functional Linguistics (SFL). This paper demonstrates the manifestations of a woman as an individual or as a member of community. The kind of language used in terms of the grammar and lexicon (words), functions, processes (verbs) and transitivity to describe women in specific social and cultural contexts divulge the specific ways Farrokhzad makes overt the manner in which women's oppression is maintained. According to Lakoff (1975), girls are shown to speak in a passive voice. In this regard, women frequently use women's language such as empty adjectives, intensifiers and qualifiers, tag questions, hedges and polite forms.

As Milani (1979, p. 85) points out, "Farrokhzad views her role as a speaker for and to a particular community, a community of 'unarticulated' members". In "Green Delusion", the woman is cast as the object, goal, and phenomenon with agency and actor hood being excluded from the female identity which is exhibited through the language use. The woman in this poem is shown as a behavior who reacts to the action she is faced with. These "behavioral processes" are mostly passive actions that show the limits of a woman's subversive deeds.

We use the SFL theory because the focus is on the linguistic features of the poems. This approach has been applied to explore the images of men in Sylvia Plath's poetry (Hassanpour & Ruzy Suliza Hashim, 2012). The linguistic approach can go beyond the sentence level where many choices at the clause rank are manifested. There is no linguistic approach like the SFL that can investigate the social function of words and word structure. It is not solely based on grammar because meaning is central in SFL. The perspective can also depict the writer's character and speaker which include ideologies and perceptions of the world. The SFL can display the relationship of the participant, character or persona in the poem and the textual level of metafunction; the themes as the given information can show unfalteringly the writer's world view. Through the lexicogrammatical lens, discourse analysts can examine the language to find lexicogrammatical choices where a special linguistic feature is foregrounded or diverted. It is akin to breaking the convention (linguistic system of wording) or structure where the words with semantic loads are highlighted or emphasised.

The employed theoretical framework was pioneered by Halliday and Matthiessen (2004). In the SFL, there are three metafunctions that represent the function of language in the system of language. They are: 1) the Interpersonal Metafunction for enacting personal and social relationship, 2) the Textual Metafunctions for the construction of text and 3) Ideational Metafunction for construing experience. Ideational metafunction comprises two components which are the experiential and the logical components (Halliday & Matthiessen, 2004).

For the purpose of this paper, the experiential metafunction of the ideational metafunction, realised through the system of transitivity will be employed as it construes experience known as the on-going (events) which include these modes: happening, doing, sensing, meaning and being and becoming. Halliday's transitivity can expose the basic linguistic characteristics of texts, especially literary materials because of their rich linguistic features. We will apply the transitivity system to explore how the woman is manifested in Farrokhzad's "Green Delusion".

Ideational Function of Language: Transitivity

Transitivity refers to a system that "construes the world of experience into a manageable set of processes types (verbs)" (Halliday, 1994, p.106). This system is used to realise the experiential metafunction that is one of the sub-function of the ideational metafunction in which language is used to express content. The transitivity analysis can uncover the relationship between the action of an Actor and its impact on the Goal. The transitivity in Halliday's view is more semantic than purely a syntactic concept. As Iwamoto (2007, p. 69) has argued, in semantic descriptions of transitivity, rather than syntactic one, the basic point is whether there is an implication of an animate individual (Actor, Agent) intentionally doing the action to another entity (Goal).

A semantic process comprises three components which function as the framework to interpret our experience about the goings-on (events). These components are the "process itself (verb), the participants in the process known as actor and goal which in different kinds of verbs or process types give different names such as the sensor in mental process

(mental verb) or behavior in behavioural process (behavioural verb) and circumstances associated with the process (adverbs)” (Halliday & Matthiessen, 2004, pp.170-176). These three components are realised by different groups, as explained below:

- (1) The process itself, which is expressed by the verb phrase in a clause (verbal group).
- (2) The participants in the clause, which refers to the roles of entities that are directly involved in the process: the one that behaves or says, together with the passive one that is done to, or said to. The participant is not necessarily human or even animate. They are usually known by noun phrases (nominal group or noun phrases).
- (3) The circumstances associated with the processes (verbs) which are normally realised by adverbial and prepositional phrases (Halliday, 1985, pp. 101-102).

Poetry, as a literary genre, encompasses various language rules. As a result, the linguistic approach, particularly the SFL, is applicable to poetry. In this case, processes and participants “constitute the experiential centre of the clause” (Halliday and Matthiessen, 2004, p.176) that play the same role in poetry as they do in prose. The processes are realised by the verbal group (verbs) while the participants are realised by the nominal group (doer, actor, goal, and target). In poetry, the participant can be a speaker if the speaker does an act, or an act is done on him or her. The participants can be involved in many processes and they are named according to the Process type (kind of verb) with which they occur. This signifies that the same participant can occur as an Actor in a material process or as a Senser in a Mental Process. The Actor is a compulsory factor and indicates the doer of the process (verbs).

Discussion

“Green Delusion” deals with the predicaments of a woman who is torn between writing as a profession and taking pleasure in her identity as a domestic being. She finds herself trapped in her ability to create words and she wonders if she would find more fulfilment as a woman who solely sacrifices being a wife and a mother. It is a poem which speaks of the persona being alone and lonely, trapped in two worlds which she finds suffocating and nightmarish. This exposure of raw emotions was rare in Persian literature, and to show a woman berating domesticity is unnatural in those days. As Milani points out, “Farrokhzad views her role as a speaker for and to a particular community, a community of ‘unarticulated members’” (Milani, 1979, p. 85).

In this analysis, the italic format has been utilised for the stanza itself, bold format for the clause, functions of participant appear within the square brackets to show the function of participants, and factors which may help the reader to understand better the situation involved are shown using the round brackets. The following stanza provides an analysis of the first part of the poem:

*I wept all the day to my mirror
Spring had given
My mirror away*

*To the green delusion of the trees.
How cramped I was in my cocoon alone.
And the smell of my paper crown
Had polluted the air
Of that sunless land.*

I [behave] **wept** [behavioral process] all the **day** [circumstance: temporal: duration] **to my mirror** [circumstance: spatial: place].

Spring [actor] **had given** [material process] **my window** [goal; refer to the female persona's memories] **away**.

To the green delusion of trees [goal]

How [circumstance: manner] **cramped** [negative load in semantic; attribute; adjective] **I** [carrier] **was** [relational process, intensive process] **in my cocoon** [circumstance; spatial] **alone** [attribute].

The smell of my paper crown [actor; (paper is a proper adjective for crown refers to a fake domain of a speaker)], **had polluted** [material process] **that sunless land air** [goal].

In this example, the speaker describes her agonizing situation in her society which has been indicated through a behavioral process “wept” in a perpetual circumstance “all the day” that is repeated in almost every stanza showing that the speaker is unable to release herself from this circumstance. According to Zaini et al. (2012, p.106), “society has constructed the belief that men and women act and behave differently to images of masculinity and femininity”, the feminine answer to the inability to find identity in the speaker’s reaction is manifested through the use of adjectives with negative connotations. It also shows the female persona’s continued disparity in “all her youth”. The attributes such as “cramped”, “alone”, “sunless” with their negative connotations foreshadow the speaker’s loneliness and vulnerability. Her focus on the “window” and “mirror” which are symbols of reflection magnify her sense of desolation. She looks out the window but she finds little comfort in the “green delusion of the trees” and the mirror opens up old wounds.

“Green,” a common adjective for the noun “trees,” is collocated with “delusion” which means that nature provides no release from her pain and here appears to play with her state of mind. “Paper crown” is also a compound adjective. It refers to an unreal reign and connotes the crown, made of paper, which is worn by a bride on her wedding day indicates the so-called throne dominated by others. The “sunless land air” connotes the dark angel of the female persona’s life due to the subjugated environment which governs women’s lives.

*I couldn't anymore, I couldn't anymore
The sounds in the alley, song of birds
The song of felt balls fading away...
The fugitive hubbub, of children
And the dancing balloons*

*Soaring up like a soap bubbles in the air
At the end of their string stems
And the wind, the wind which seemed to be panting
In the deepest moments of lovemaking
Weighed heavily
Upon the bastion of the mute fortress of my faith
Calling my heart by name through old cervices.*

I [actor] **could not** [negative material process] **any more** [circumstance; duration],

I [actor] **could not** [negative process] **any more** [circumstance: duration] (there is a repetition which shows the importance of the new which speaker tries to say).

The sound [actor] **in the alley** [adjective phrase; circumstance]. **Song of birds** [actor], **the sound of felt balls fading away** [actor], **the fugitive hubbub of children** [actor],

and the dancing balloon [behave] **soaring up** [behavioral process] **like** [circumstance; comparison] **soap bubbles** [behave] **in the air at the end of their string stems** [circumstance; space].

And the wind, the wind [repetition, emphasis on its act] **which seemed to be panting** [behavioral process]

in the dark deepest of love making, weighed [behavioral process] **heavily** [circumstance; manner] **calling** [verbal process] **my heart** [goal] **by name** [circumstance; manner] **through old cervices** [circumstance].

The repetition “I could not anymore, I could not” shows the inability of the speaker because she cannot survive the reality of her life. The actor here tries to confront the reality of domesticity. While other women may welcome these sounds as legitimating their domestic subjectivity, the speaker sees them as objects which further incarcerate her pain. To the speaker, every sign of life brings fresh memory of grief as shown by the “negative material process”. She also finds the private moments of her marriage dark and mysterious. The use of words such as “bubble”, “hubbub”, and “wind” shows the female persona’s short explosive moments of happiness, all of which are temporary and provide little respite from her dilemma. As Bezal, (2005, p.4) explores, the second stanza of “Green Delusion” announces the spring season but the isolated individual is captive inside – she can merely watch but she cannot participate in the burst of life. The paper crown symbolizes her poetry; she is isolated and she is by herself in her prison because she had kept writing even though society did not approve of her life and her poems. In the second stanza, we see contradictions between the isolated individual and the birds, the nature and children.

According to Lee (2003, p. 1), the relationship between the language, culture, and identity is an intriguing one”; it can be seen that the female speaker is included by a number of behavioral process showing the society’s constraint on her desires and aims due to the fact that the female persona as an individual identity excluded from the

optional acts, conversely she has to behave against the actions she faces in her community.

What peak, what height?

What did you give me Oh simple words of deception!

Oh renunciation of bodies and desires!

If I stuck a flower in my tresses

Would it not be more delightful than this fraud?

Than this paper crown mouldering on my head.

What peak [interrogative adjective] **what height** [integrative adjective]?

What [goal] **did you give me** [indirect object; recipient] **oh** [exclamatory word, repetition] **simple words of deception** [actor; simple is an adjective for words of deception].

Oh [exclamatory word], **renunciation of body and desires** [actor].

If [condition symbol] **I** [actor] **stuck** [material process] **a flower** [carrier, goal] **in my hair** [circumstance],

(If I stuck a flower in my hair: carrier) **would it not be** [question; refers to speaker doubtful attitudes about her marriage life] **more delightful** [attribute; comparative adjective], **mouldering** [material process] **on my head** [circumstance].

In these lines, the series of question and exclamation marks show the alternate probing of her two identities as a writer and a wife and a mother. The ability to create beautiful poetry through her gift of arranging words has brought about recognition in the form of the crown is compared with putting a flower in her hair which would be a simpler existence as a woman. The linguistic features show more clearly the forced circumstance of the person and the supplementary use of exclamatory words such as “O” more vividly exhibits her conflicting emotions. The female persona’s situation here shows her as a “recipient” who is a “Participant in the role in the transitivity structure of material clause which benefit from the performance of the process Recipient benefits from the gift of goods” ((Matthiessen, Teraya & Lam, 2010). This situation connotes that the female persona is placed in the position of inability.

What peak, what heights?

Give me sanctuary, o anxious lamps

And o you bright, doubting houses,

Where laundry sways in the arms of your fragrant smoke on sunlit roofs.

Give me sanctuary, o you simple perfect woman;

Whose finger delicately trace

the foetus turning

and in whose opened blouses, the air

forever mingles with the scent of fresh milk.

What [interrogative adjective] **peak, what** [interrogative adjective, repetition] **heights?**

Give [material process] **me** [indirect object; recipient] **sanctuary** [goal], **O** [exclamatory word; interjection] **anxious** [addressee; adjective], **lamps** [noun]

And O [exclamatory word] **you** [addressee] **bright** [attribute], **doubting houses** [adjective and noun; addressee],

Where [circumstance; spatial] **laundry** [behavior] **sways** [behavioral process] **in the arms of your fragrant smoke** [circumstance; place] **on sunlit roofs** [circumstance: place].

Give [material process] **me** [recipient] **sanctuary** [goal], **O** [exclamatory word] **you** [addressee] **simple perfect women** [addressee]

Whose [antecedent] **fingers** [adjective clause; relative adjective] **delicately** [circumstance; manner] **trace** [material process] **the foetus** [goal] **turning** [material process] **deliciously** [circumstance; manner; adverb]

And in whose [antecedent] **opened blouses** [adjective clause; relative adjective; refers to simple perfect women], **the air** [medium; goal centred sentence] **forever** [circumstance; temporal; duration] **mingles** [material process] **with the scent of fresh milk** [accompaniment; a semantic role].

In the above example, the speaker continues to question her double dilemma. Her use of the word such as “what” and its repetition indicates her doubt about her marriage as she does not find it fulfilling like other ordinary people. The use of “doubt” as an adjective for “houses” magnify that although the speaker envies the happiness of the houses, somehow she mistrusts their felicity. Azad (1968) believes that Farrokhzad doubted all common social beliefs and presented her misgivings explicitly since her poetry signifies her silence after passing a period of pain. While other women get immense pleasure from the simple task of doing the laundry or revelling in the blossoming of new lives within their wombs, or the tingling of breastfeeding a child, these very responsibilities which mark her feminine identity and legitimise her womanhood become the source of her anguish and mental torture because she has abandoned them to find her own identity. She is desperate and doubtful of her dilemma of choosing between a writing career and domesticity. The speaker’s emphasis on the words which reflect a woman’s work or domain such as “laundry”, “kitchen” and the pleasant ambience such “the sunlit roof” or “fragrant smoke” are seen as constricting spaces. She repeats herself as “me” who is a recipient through the material process “give” due to her lack of her maternal nature. Superfluous use of exclamatory words such as “oh” which is repeated in almost every stanza makes the words more emotive. The whole effect accentuates her alienation from the domestic realm which she feels should be natural for her, but she feels otherwise.

What peak, what a height?

Give me sanctuary, o glowing hearths, O good luck horseshoes,

And O, chanting copper pots in the blackened kitchen,

O doleful buzzing of sewing machine

O day and night fight between carpets and brooms

*Give me sanctuary, o rapacious loves
Whose agonizing urge for survival
Grasses your bed of feats with magical water
And drop of fresh blood*

Give [material process] **me** [indirect object; recipient] **sanctuary** [goal].

O [interjection; exclamatory word], **glowing hearts** [glowing (predicate adjective) attribute and carrier; addressee] **O** [exclamatory words], **good-luck horseshoes** [compound adjective and noun; addressee],

Chanting copper pots in the blackened kitchen [addressee], **O** [exclamatory word], **doleful buzzing** [attribute] **of sewing machine** [carrier, and attribute; addressee], **o**[exclamatory word], **day and night between carpets and brooms**[addressee], **give me** [repetition, material process] **me** [recipient] **sanctuary** [goal], **O** [exclamatory word], **rapacious love** [addressee; attribute and carrier], **whose** [relative adjective] **agonizing** [behavior] **urge** [behavioral process], **for survival** [prepositional phrase], **gases** [material process] your bed of **feat** [goal] **with magical water** [accompaniment].

As Shamloo (1992, p. 97) argues in *The Poetic Manifestation*, “Farrokhzad’s writings some times are too feminine that I could not read them with a loud voice. When I do it, it seems as if I have worn a dress. When I hum her poetry, I hear them in the voice of a woman”; “Green Delusion” illuminates a strong feminine exhibition of a woman who feels desperation to reach her deserved wishes. The above lines illustrate the female speaker’s desperation striving to find a shelter in which she can find solace. The repetition of the “Give me a sanctuary” through these three stanzas shows the woman’s obsession to find a way to obtain the things she has been excluded from. She feels like a weak creature who is destined to be a “recipient” as “me” through a material process “give”. As indicated previously, Lakoff (1975) theorises that women speak in a passive voice. In this regard, they frequently use women’s language such as empty adjectives, intensifiers and qualifiers, tag questions, hedges and polite forms to show deference to their male addressees. Without anyone to talk to, she speaks to the objects in her house; the fireplace, sewing machine, broom and copper pots. They are equally unhappy; the copper pots live in blackened kitchen, the sewing machine is dolefully buzzing and the carpets and broom are constantly bickering. Hence she is unable to seek comfort because the objects are similarly trapped in their own domestic troubles.

*All the day, all day long
Forsaken as a drowned corps forsaken
I marched towards that grates rocks
Towards the caverns below the deepest sea
And the most carnivorous fishes
And my backbone’s frail disks groaned
Sensing death.
I couldn’t any longer, I just couldn’t.
My steps echo on the denying way..*

*Desperation had outgrown my spirit's capacity
And the spring and that green delusion
Passing by the window, whispered softly into my heart
"Behold
You never went on
You drawn down".*

All day, all day long [repetition, emphasising the importance of the message the speaker wants to announce; circumstance; duration], **forsaken** [attribute], **as a drowned corpse** [participle as adjective, attribute]

I [actor], **marched** [material process], **towards caverns below the deepest sea** [circumstance; spatial],

And the most carnivorous fish [circumstance; spatial; refers to the place where the most carnivores fishes live], **and my back bone's frail disks** [behavior] **groaned** [behavioral process], **sensing** [mental process] **death** [phenomenon].

I [actor; female persona] **could not** [negative; refers to inability] **any more** [circumstance; duration],

I [actor, female persona], **my step** [actor], **echo** [mental process], **on the denying way** [circumstance, denying; attribute, adjective, negative] **Desperation** [actor], **had outgrown** [material process], **my spirit's capacity** [goal].

And the spring and the green delusion [behavior],

Passing [behavioral process], **by the window** [circumstance; spatial; place], **whispered** [behavioral process], **softly** [circumstance; manner], **into my heart** [circumstance; place],

Behold [interrogative verb],

You [addressee; refer to herself] **never** [circumstance; duration], **went on** [Material process], **you** [repetition; addressee], **draw down** [material process].

Farrokhzad's poetry permeates with a dreamy susceptibility which sometimes was illuminated by sparks of philosophical visions. These philosophical revelations seem to abate in some poems in order to reappear in other poems. The above lines depict a frustrated woman who cannot be patient anymore as shown in the adjectives and attributes delineating desperation such as "forsaken", "drowned", "desperation". The persona has clearly reached the end of her endurance. According to Dastgheib (1968), Farrokhzad's fear of erosion always pursued her. She saw herself as a thirty-year-old unhappy woman who was frustrated in an age which she believed should be an age of perfection. In this way, the modality verb "could not" which is repeated shows the woman's hopelessness to find way out from her predicament and she imagines and "senses" a lethal phenomenon which is death through the "mental process".

Conclusion

Many of Farrokhzad's poems were representations of feminine sensibility, voicing the inner self of a woman who speaks about love, hate, death and life, simultaneously. Her poetic gesture in most of her poetry was totally feminine. Being happy to be wife and mother is considered natural for a woman. But "Green Delusion" shows a different kind of reality where a woman feels that she is not prepared to be identified primarily by that nurturing role. Therefore, the persona exhibits emotions of guilt and unhappiness because she is fighting against the very nature of a woman's disposition.

In this study, we have shown how socially constructed meaning and linguistic structure in the poetic discourse are related. In tandem with Hurford's (2007, p.261) contention, human languages are semantically compositional, generating new meaningful combinations which show the functions of the meanings of their elementary words. Systemic functional linguistics can display the relationship between the social ambience and the functional organization of language. It can easily construe the social environment which leads to lexico-grammatical choice used by this woman poet in her poems. As we have elucidated in this discussion, the female persona in this poem is associated by the attributes of negative semantic load such as "cramped", "alone", "forsaken", "drowned corps" connoting her discontentment with her situation. The circumstances in which the processes have occurred lie within a feminine environment, delineating the contradictions of the woman who is looking for her identity outside the domestic space.

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