

Stylistics and Linguistic Variations in Forough Farrokhzad's Poems

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Abstract—Stylistics is one of the most important issues in literary text. Its goal is to decode literary meanings and structural features of literary texts by identifying linguistic patterns and their functions in the texts. The aim of this study is to survey the theory of stylistics and its practical application at Forough Farrokhzad's poems. The presented study investigates stylistic devices at works which have been published in five volumes, entitled "The Captive" [Asir], "The Wall" [Divar], "Rebellion" [Esian], "Another Birth" [Tavallodi Digar], "Let Us Believe in the Beginning of the Cold Season" [Iman biyavarim be Aghaz-e Fasl-e Sard]. Literary work can evaluate contract stylistics from various dimensions as this paper examines several stylistic devices and linguistic variations such as "rhyme", "alliteration", "repetition", "assonance", and "onomatopoeia" at Farrokhzad's poems. Stylistics and linguistic variation at Forough Farrokhzad's poems are the fundamental issues at this article. These concepts like other feelings and affections of mankind are the main theme sections of the contemporary literature. In the next section, this paper investigates several themes found among Farrokhzad's poems. In general, the main goal of the article is that the reader by deliberation at poetical samples of Forugh and other lateral discussions – which are presented in various parts of the article- be able to figure out the approach and attention of Forugh on the used concepts in her verses about separation, lack of happiness, sin, disobedience, deliverance of self, etc.

Index Terms—stylistics, linguistic variation, Farsi verses, individual feelings, Forough Farrokhzad

I. INTRODUCTION

Forough Farrokhzad, as a modern Iranian poet, occupies an especial position among Iranian poets at twentieth century. Her poems manifest a singular voice of a lonely Iranian woman. In her poems, she was going to challenge the social and patriarchal boundaries. Clearly her poems show a conscious attempt to take limitations imposed on Iranian women. This paper investigates the considerable body of poetry about five volumes that Farrokhzad warbled in her short lifetime. In fact, Farrokhzad's poems and her life are a movement towards the liberation of self. A lot of titles among her volumes present various stages in her movement towards self empowerment. This paper surveys the stylistic and linguistic variation at Farrokhzad's poems. In her poems, she wrote more frankly about sex and more forcefully about desire than any Iranian literary figure before or since. And she paid a heavy price for it.

In 1955, Farrokhzad's first volume, entitled *Asir* (The Captive), comprises forty-four poems was published. In 1956, she left Iran to Europe. In this year, she published the second volume of her poems, comprising twenty-five poems, titled *Divar* (The Wall), dedicated to her former husband. In 1958 her third volume, titled *Esian* (Rebellion), was published which manifests her encounter of patriarchal imposition on female identity. Also, in this volume, her vision has moved from her first and second volume to a new phase that she states it according to her words, 'the desperate struggle between two stages of life, the last gasps before a kind of letting go'. 'This letting go' will finally cause to publish her best volume, entitled 'Another birth' [Tavallodi Digar]. Another two volumes mark her self – invented identity which one of them was published in 1964, called *Tævællodi digær* (another birth), comprised thirty-five poems. In this volume (1964), Farrokhzad moved beyond the area of personal experience to place individuals (or perhaps just herself) within the context of a larger social struggle.

The last volume was published after her death, titled *Iman biyavarim be Aghaz-e Fæsl-e Særd* (Let Us Believe in the Beginning of the Cold Season). In the poem 'someone like no oneelse' (1965) that there is in the volume, entitled *Iman biyavarim be Aghaz-e Fasl-e Sard* (Let Us Believe in the Beginning of the Cold Season), which was published after her death, we can see Farrokhzad as simultaneously the individual, the social creature, and the poet.

Farrokhzad's earlier poems were weak in form and without approximately imagery, but they reflected the sorrows and the pains of contemporary Iranian women, who felt drowned in their innocent youth and limited to a repressed life behind the curtains of customs and traditions. Furthermore, the speaker's almost exclusive focus on himself is suggested by the fact that the first person pronoun 'I', and the corresponding possessive determiner 'my'.

II. SIGNIFICANCE OF THE STUDY

The present study attempts to provide a comprehensive theoretical background to the study of stylistics. The aim of this paper is to provide the person interested in the theory of stylistics and its practical application in literary text analysis. By means of working with a wide variety of texts including literary works, poems, and etc., stylistics can function as a bridging discipline between literary and linguistic courses. In general, this paper focuses on linguistic aspects of stylistic survey. In addition, it recognizes several themes in this poetry. In § B below, provides a good framework for analyzing this issue.

III. THE POEM

Forough Farrokhzad, as a female divorcee writing controversial poetry with a strong feminine voice, was born in Tehran to career military officer Colonel Mohammad Bagher Farrokhzad and his wife Touran Vaziri-Tabar in 1935. The third of seven children (Amir, Massoud, Mehrdad, Fereydoun Farrokhzad., Pouran, Gloria), she attended school until the ninth grade, and then was taught painting and sewing at a girl's school for the manual arts. At the age of 16 she was married to Parviz Shapour, an acclaimed satirist. Farrokhzad continued her education with classes in painting and sewing and moved with her husband to Ahvaz. A year later, she bore her only child, a son named Kamyar (subject of *A Poem for You*).

Within two years, in 1954, Farrokhzad and her husband divorced; Parviz won custody of the child. She moved back to Tehran to write poetry and published her first volume, entitled 'The Captive' [Asir], in 1955.

She was an Iranian poet and film director. Forough is arguably one of Iran's most influential female poets of the 20th century. She was a controversial modernist poet and an iconoclast. She lived at a time where women generally performed as subordinates to the male race.

IV. THEORETICAL FRAMEWORK

According to J. Mistrik (1985) stylistics is regarded as a field of study "where the strategies of choice and implementing linguistic, paralinguistic or aesthetic expressive devices in the process of communication" are investigated (p.30). J. Mistrik (1985) defines "stylistics or text analysis as a procedure which aims at the linguistic devices and means of a given text, the message, topic and content of analyzed texts aren't the focus" (p. 31). The method of stylistic analysis can be equally applied to the study of language use in literary as well as non-literary texts. So, in general, style can be seen as a variety in language use, whether literary or non-literary.

Stylistic features are basically features of languages. So style is in one sense synonymous with language. Stylistics is the study of style. It can be viewed in several ways. This variety in it is because of the basic effects of linguistics and literary criticism. This term replaces the earlier discipline known as rhetoric in the 20th century.

In general, the aim of most stylistic studies is to illustrate their functional importance for profiling of the text, novels, poetry, and etc. Also, the study of stylistics is related to the field of study of linguistics as well as literary study.

By reference to the style of X, for instance, we talk about the characteristics of language use, and also correlating these with some extra linguistic X, that we might call the stylistic DOMAIN. (Leech & Short, 1981)

Widdowson (1975) defines stylistics as the "study of literary discourse from a linguistic orientation" which "treats literature as discourse" (pp. 3-6). Toolan (1998) supports this view by saying that stylistics is "the study of language in literature" and that it is therefore part of linguistics (p. viii)

Stylistics is defined as the linguistic analysis of literary texts and therefore as a linguistic discipline. Its goal is to decode literary meanings and structural features of literary texts by identifying linguistic patterns and their functions in the texts. Consequently, the term *style* means "lexical and grammatical patterns in a text that contribute to its meaning". (Austen, 2010, p. 2)

The following table offers a summary of the most common definitions of style and the most influential approaches in stylistic studies:

TABLE 1.
STYLE AND STYLISTICS (GABRIELA MIŠŠIKOVA, 2003, P. 20)

DEFINITIONS OF STYLE	APPROACHES IN THE STUDY OF STYLISTICS
<p>Style can be seen as:</p> <ul style="list-style-type: none"> • The manner of expression in writing and speaking, • From the point of view of 'language in use' as a variation, i.e. speakers use different styles in different situations, literary vs. non-literary (register – systemic variations in non-literary situations: advertising, legal language, sports commentary, etc.). Styles may vary also according to medium (spoken, written) and degree of formality (termed also style-shifting), • The set or sum of linguistic features, • A choice of items, • Deviation from a norm (e.g. marked poetic idiolects, common approach in the 1960s) 	<p>In the 19th century Rhetoric was replaced by:</p> <ul style="list-style-type: none"> • Linguistic/emotionally expressive stylistics in the Romance countries (Ch.Bally) • Individualistic , neo-idealistic, psychoanalytical approach in Germany (Croce,Vossler, Spitzer) • Formalism in Russia (1920-1923) • Structuralism in Czechoslovakia (The Prague Linguistic Circle, 1926), Denmark (J. Hjelmslev), USA (E. Sapir, L. Bloomfield) • The New Criticism in Great Britain (Cambridge University, Richards, Empson) and USA (Brooks, Blackmur, Warren). • Functionalists: <ul style="list-style-type: none"> Generative Grammar 1960s Discourse Analysis 1970s Pragmatics and Social Semiotics 1980s • British Stylistics and Linguistic Criticism reached its most influential point at the end of the 70s. • New directions in British Stylistics and its transition to Social Semiotics (Fowler, R.: Literature as Social Discourse: The Practice of Linguistic Criticism, 1981). • General stylistics (non-literary varieties), • Sociostylistics (close to sociolinguistics)

N. E. Enkvist (1973) states, linguistic stylistics attempts to set up descriptions of stylistic motives “with the help of linguistic concepts” (pp. 16-17). According to this definition, linguists should be interested in all types of linguistic variation and style is only one of many types. The table below presents the classification of linguistic variations according their correlation towards context, situation and others:

TABLE 2.
TYPES OF LINGUISTIC VARIATION (GABRIELA MIŠŠIKOVA, 2003, P. 23).

STYLE	<ul style="list-style-type: none"> • correlates with context and situation, • is an individual variation within each register.
TEMPORAL	• correlates with a given period.
REGIONAL	• correlates with areas on a map.
SOCIAL DIALECT	<ul style="list-style-type: none"> • correlates with the social class of its users, • also called sociolect.
IDIOLECT	• indicates the language of one individual.
REGISTER	<ul style="list-style-type: none"> • correlates with situations, • different subtypes of language that people use in different social roles (e.g. doctor's register is different from the teacher's, etc.).

V. DATA ANALYSIS

In this part, the present study will address the role and the importance of stylistic devices as the most important tools of transferring ideologies, views and judgments in literary texts. Then this study will survey the verses stanza at Farrokhzad's poems.

This paper investigates all volumes at Farrokhzad's poems and after studying them, it will show that there are some stylistics and linguistic devices at them as we can see below. In other words, The present study surveys these devices at Farough's works which have been published in five volumes, entitled 'The Captive' [Asir], 'The Wall' [Divar], 'Rebellion' [Esian], 'Another Birth' [Tavallodi Digar], 'Let Us Believe in the dawn of the Cold Season' [Iman bijavarim be Aqaz-e Fasl-e Sard].

In addition to stylistic devices, this paper recognizes several THEMES in Farrokhzad's poems; such as 'separation', 'sin', 'Free and disobedience', 'lack of happiness'.

A. The Major Stylistic Devices

Stylistics is the linguistic analysis of literary texts. There are some stylistic devices at the volumes of Farrokhzad's poems that I have studied. And some of these stylistic devices are 'rhyme', 'alliteration' 'repetition', 'assonance' and 'onomatopoeia'. (Miššikova, 2003, pp. 92-97). So this paper considers these devices at Farrokhzad's poems in order to study them.

1. Rhyme

The repetition of identical or similar sounds, usually accented vowel sounds and succeeding consonant sounds at the end of words, and often at the ends of lines of prose or poetry.

It has several functions:

- it adds a musical quality to the poem;

- it makes the poem easier to remember;
- it affects the pace and tone of the poem.

Two or more verse lines make a stanza, so a stanza is a verse segment composed of a number of lines. The ballad stanza has four lines, only the second and the fourth lines rhyme.

1.1 The Use of the Stylistic Device 'Rhyme'

The extracted poem from the *Captive's* volume has some words in lines two and four which are rhyme together at the end of them:

to ra mixahæm-o- danæm ke hægez
 be kam-e del dær aqušæt *næfiræm*,
 toʔe ʔan ʔaseman-e saf-o- rowšæn,
 mæn ʔin konḡ-e Gæfæs, morqi *æsiræm*.
 ze pošt-e mileha-je særd-o- tireh
 negah hæsrætæm hajran be *rujæt*
 dær ʔin fekræm ke dæsti piš ʔajæd
 væ mæn nagæh gošayæm pær be *sujæt*.
 dær ʔin fekræm ke dær jek læhze qeflæt,
 ʔæz ʔin zendan xamoš pær *befiræm*,
 be čæšm *mærd zendanban* bexændæm,
 kenaræt zendegi ʔæz sær *befiræm*.
 dær ʔin fekræm mæn-o- danæm ke hægez,
 mæra jara-je ræftæn zin Gæfæs *nist*,
 ʔægær hæm *mærd-e zendanban* bexahæd,
 degær ʔæz bæhr-e pærvazæm næfæs *nist*.

Translation

I want you, yet I know that never
 can I embrace you to my heart's content.
 you are that clear and bright sky.
 I, in this corner of the cage, am a captive bird.
 from behind the cold and dark bars,
 directing toward you my rueful look of astonishment,
 I am thinking that a hand might come,
 and I might suddenly spread my wings in your direction.
 I am thinking that in a moment of neglect,
 I might fly from this silent prison,
 laugh in the eyes of the man who is my jailer,
 and beside you begin life anew.
 I am thinking these things, yet I know,
 that I cannot, dare not leave this prison,
 even if the jailer would wish it,
 no breath or breeze remains for my flight.

As we consider, at the above second and forth lines, the words 'nægiræm' / 'ʔæsiræm' and 'rujæt' / 'sujæt' are rhyme.

2. Alliteration

It is the repetition of similar sounds (usually consonants) at the beginning of successive words. In other words, Alliteration is the repetition of initial consonant sounds in two or more neighboring words or syllables. We find alliteration in many familiar phrases and expressions.

2.1 The Use of the Stylistic Device 'Alliteration'

The elaborate parallelistic structure of the following verses has been displayed by placing the parallelisms, or structural equivalences. The parallelisms are reinforced by frequent alliteration, indicated by italics below:

gonæh *kærdæm* gonahi por ze lezæt
 dær ʔaquši ke gærm-o- *ʔatæšin bud*
 gonæh *kærdæm* mijan bazoW-ani
 ke daq-o- kine ḡuj-o- *ʔahænin bud*

dær ?an xælvætgeh-e tarik-o- xamoš
 negæh kærdæm be čæšm-e por ze razæš
 delæm dær sine bitabane lærzid
 ze xahešhaj-e čæšm-e por nijazæš
dær ?an xælvætgeh-e tarik-o- xamoš
 pærišan dær kenar-e ?u nešæstæm
 læbæš bær ruj-e læbhajæm hævæs rixt
 ze ?ænduh-e del divane ræstæm

Translation

I sinned a sin full of pleasure,
 in an embrace which was warm and fiery.
 I sinned surrounded by arms
 that were hot and avenging and iron.
 in that dark and silent seclusion
 I looked into his secret-full eyes.
 my heart impatiently shook in my breast
 in response to the request of his needful eyes.
 in that dark and silent seclusion,
 I sat disheveled at his side.
 his lips poured passion on my lips,
 I escaped from the sorrow of my crazed heart.

3. Repetition

Repetition is the deliberate use of a word or phrase more than once in a sentence or a text to create a sense of pattern or form or to emphasize certain elements in the mind of the reader or listener. Here are further kinds of repetition like *parallelism*, which is the repeating of a structure.

3.1 The Use of the Stylistic Device ‘Repetition’

dær ?in fekræm ke dær jek læhzæ-je qeflæt,
 ?æz ?in zendan xamoš pær be?iræm,
 be čæšm mærd zendanban bexændæm,
 kenaræt zendegi ?æz sær be?iræm.
dær ?in fekræm mæn-o- danæm ke hærgæz,
 mæra jara-je ræftæn zin Gæfæs nist,
 ?ægær hæm mærd-e zendanban bexahæd,
 degær ?æz bæhr-e pærvazæm næfæs nist.

Also the following extracted verses from the volume of ‘Another birth’ [Tavallodi Digar] show the use of this stylistic device:

hæme midanænd
hæme midanænd
 ke mæn-o- to ?æz ?an rowzæneh-je særd-e ?æbus
 baq ra didim
 væ ?æz ?an šaxe-je bazigær dur ?æz dæst
 sib ra čidim
hæme mitarsænd
hæme mitarsænd, ?æma mæn-o- to
 be čeraq-o- ?ab-o- ?ayene pejvæstim
 væ nætærsidim.

Translation:

everyone knows,
 everyone knows
 that you and I have seen the garden
 from that cold sullen window
 and that we have plucked the apple
 from that playful, hard-to-reach branch.
 everyone is afraid

everyone is afraid, but you and I
joined with the lamp and water and mirror
and we were not afraid.

4. Assonance

It is similar to alliteration in which vowels are repeated. In other words, Assonance is the repetition of vowels in non-rhyming words. It is used in modern English-language poetry, and also in Old French, Spanish and Celtic languages.

4.1 The use of the stylistic device 'assonance'

to ra mixahæm-o- dænæm ke hærgæz
be kæn del dær aqušæt næfiræm,
toʔe ʔæn ʔasemæn-e saf-o- rowšæn,
mæn ʔin konʒ-e qæfæs, morqi ʔæsiræm.
ze pošt-e milehæ-je særd-o- tireh
negah hæsrætæm hæjræn be rujæt
dær ʔin fekræm ke dæsti piš ʔqjæd
væ mæn nagæh gošqjæm pær be sujæt.

Translation

I want you, yet I know that never
can I embrace you to my heart's content.
you are that clear and bright sky.
I, in this corner of the cage, am a captive bird.
from behind the cold and dark bars
directing toward you my rueful look of astonishment,
I am thinking that a hand might come
and I might suddenly spread my wings in your direction

B. The Major Themes

There are some themes in volumes of Farrokhzad's poems that we have studied. Some of these themes are 'separation', 'sin', 'free and disobedience' 'lack of happiness', 'feministic mood', etc. The present study considers these themes at Farrokhzad's poems to analyze them. Thus these themes will be analyzed below.

1. The Separation [Jodae]

Farrokhzad's first stage of disobedience was that time she was going to separate from her husband and decided to live lonely without any male in her real life. In this volume (1958), Farrokhzad illustrates a woman found the self-confidence to stand before Iranian society as an individual.

2. The Sin [Gonah]

The most scandalous of these poems is 'sin', first published in a magazine and later included in her second collection, 'The Wall'. It is a quatrain sequence with vivid sexual imagery. Also, as we consider in this poem, Farrokhzad enjoys committing a sexual sin from an intimately feminine point of view.

She had several short lived relationships with men and the verses 'Gonah' [The sin] extracted from the second volume 'The Wall' expresses one of them. In addition, the importance of Farrokhzad is for the sake of being the first modern Iranian woman to graphically articulate private sexual landscapes from a woman's perspective, as in 'gonæh kærdæm' [I Sinned] printed below.

gonæh kærdæm gonahi por ze lezæt
dær ʔaquši ke gærm-o-ʔatæšin bud
gonæh kærdæm mijan bazo-v-ani
ke daq-o- kine ʒuj-o- ʔahænin bud
dær ʔan xælvætægæh-e tarik-o- xamoš
negæh kærdæm be čæšm-e por ze razæš
delæm dær sine bitabane lærzid
ze xæhešhaj-e čæšm-e por nijazæš
dær ʔan xælvætægæh-e tarik-o- xamoš
pærišan dær kenar-e ʔu nešæstæm
læbæš bær ruj-e læbhajæm hævæs rixt
ze ʔænduh-e del divane ræstæm

foru xandæm be gušæš qese-je ʔešq
 to ra mixahæm ʔay janænæ-ye mæn
 to ra mixahæm ʔaj ʔaquš-e dʒanbæxš
 to ra ʔæj ʔašeq-e divanæ-je mæn
 hævæs dær dideganæš šoʔle ʔæfruxt
 šærab-e sorx dær pajmane ræGsid
 tæm-e mæn dær mijan bestær-e nærm
 be ruj-e sineʔæš mæstane lærzid
 gonæh kærdæm gonahi por ze lezæt
 kenar-e pajkæri lærzan-o- mædhuš
 xodavænda če midanæm če kærdæm
 dær ʔan xælvætægæh-e tarik-o- xamoš

Translation

I sinned, a sin full of pleasure,
 In an embrace which was warm and fiery;
 I sinned surrounded by arms
 that were hot and avenging and iron.
 In that dark and silent seclusion
 I looked into his secret-full eyes.
 my heart impatiently shook in my breast
 In response to the request of his needful eyes.
 In that dark and silent seclusion,
 I sat disheveled at his side.
 his lips poured passion on my lips,
 I escaped from the sorrow of my crazed heart.
 I whispered in his ear the tale of love:
 I want you, O life of mine,
 I want you, O life-giving embrace,
 O, crazed lover of mine, you.
 desire sparked a flame in his eyes;
 the red wine danced in the cup.
 In the soft bed, my body
 drunkenly quivered on his chest.
 I sinned a sin full of pleasure,
 next to a shaking, stupefied form.
 O God, who knows what I did
 in that dark and quiet seclusion.

Also, one of the verses in the volume of ‘Asir’ [The captive], entitled ‘Dive šæb’ [The demon of the Night], reprehending Forough for the sin that she has committed, and the infernal spirit of darkness says to her:

divæm ʔæma to ʔæz mæn divtæri
 madær-o damæn-e næng ʔallude?
 Oh! bærdar særæš ʔæz damæn
 teflæk-e pak kodʒa ʔasude

Translation

I am a demon, but you are a worse demon than I
 a mother, and yet unchaste?
 oh! how dare you to let the poor pure child
 lay his head on your stained lap.

3. Free and disobedience

There are some “helping verbs” like can, will may, might, etc. (Halliday, 1982). These modal verbs act upon the time reference of the verbal groups in which they take place, taking it to the realm of the possible, probable, or necessary. So the time reference of these modal verbs isn’t the time actually happened, but to the imaginary. She knew that women like her wished to free themselves from the prison of veiled chastity and forced modesty, and to shout out, among other things, their natural desires.

Farrokhzad's first volume of verse, *The Captive*, was composed before her divorce and her separation from her boy. The verses in this volume show her feeling of putting in the constraints of a traditional married life in Iran. In addition, the majority of her poems in this volume, 'The Wall' [Divar], are about the concept of slavery imposed by society and love. Furthermore, these verses indicate Farrokhzad's inner contradictions regarding making a selection between her maternal duties and the following of her artistic aspiration. The decision wasn't so easy for her since she suffered from disobedience against her patriarchal definitions as an Iranian woman. Forough states her feeling about traditional and conventional marriage in this volume and she voices as a wife no longer able to live in a limited life as 'the Captive', 'The wedding Band', 'Call to Arms', and 'To my Sister'.

to ra mixahæm-o- danæm ke hægez
 be kam-e del dær ?aqušæt næJiræm
 to?e ?an ?aseman-e saf-o- rowšæn
 mæn ?in konč-e Gæfæs, morqi ?æsiræm
 ze pošt-e mileha-ye- særd-o-tire
 negah-e hæsrætæm hæjran be rujæt
 dær ?in fekræm ke dæsti piš ?ajæd
 væ mæn nagæh gošajæm pær be sujæt
 dær ?in fekræm ke dær jek læhze qeflæt
 ?æz ?in zendan xamoš pær beJiræm
 be čæšm-e mærd-e zendanban bexændæm
 kenaræt zendeJi ?æz sær beJiræm
 dær ?in fekræm mæn-o danæm ke hægez
 mæra jara-je ræftæn zin Gæfæs nist
 ?ægær hæm mærd-e zendanban bexahæd
 degær ?æz bæhr-e pærvazæm næfæs nist
 ze pošt- e mileha hæz sobh-e rowšæn
 negah-e kudæki xændæd be rujæm
 čo mæn sær mikonæm ?avaz-e šadi
 læbæš ba buse miqjæd be sujæm
 ?ægær ?æj ?aseman, xahæm ke jek ruz
 ?æz ?in zendan-e xamoš pær beJiræm
 be čæšm-e kudæk-e gerjan če gujæm
 ze mæn bogzær ke mæn morqi ?æsiræm
 mæn ?an šæm?æm ke ba suz-e del-e xiš
 foruzan mikonæm virane?æm ra
 ?ægær xahæm ke xamuši gozinæm
 pærišan mikonæm kašane?æm ra

Translation

I want you, yet I know that never
 can I embrace you to my heart's content.
 you are that clear and bright sky.
 I, in this corner of the cage, am a captive bird.
 from behind the cold and dark bars
 directing toward you my rueful look of astonishment,
 I am thinking that a hand might come
 and I might suddenly spread my wings in your direction.
 I am thinking that in a moment of neglect
 I might fly from this silent prison,
 laugh in the eyes of the man who is my jailer
 and beside you begin life anew.

I am thinking these things, yet I know
 that I cannot, dare not leave this prison.
 even if the jailer would wish it,
 no breath or breeze remains for my flight.
 from behind the bars, every bright morning
 the look of a child smile in my face;
 when I begin a song of joy,
 his lips come toward me with a kiss.
 O, sky if I want one day
 to fly from this silent prison,
 what shall I say to the weeping child's eyes:
 forget about me, for I am captive bird?
 I am that candle which illumines ruins
 with the burning of her heart.
 If I want to choose silent darkness,
 I will bring a nest to ruin.
 [Extracted from 'The captive' [Asir]]

4. *Lack of happiness*

In one of her another verses in this volume, titled 'Xānæ- ye Mætruke' [The Deserted Home], she confesses that their home has been deprived of the happiness after the separation from her husband and her boy and she says:

I know that now a child is crying,
 full of sorrow of separation from his mother;
 but, wounded at heart and distressed,
 I am on the path of my desire.
 my friend and my beloved is poetry
 and I go to find it.

5. *Feministic mood*

No one can deny the *feministic* mood of her poetry. This feministic mood is one of the many reactions women of Iran adopted as a result of the patriarchal society they lived in. Nevertheless, we must keep in mind that the research of women in Iran has advanced and developed during the last thirty years, producing a great deal of expressive and analytical reviews (AFKHAMI, 1994, pp. 5-18). The Following verses are from Farrokhzad, 1982, p. 34.

I saw the marrow of my being
 melting
 in the movement of his hands
 I saw his heart
 held holly by the vagrant charmed
 echoing of my heart

VI. CONCLUSION

This paper focuses on the use of linguistic variation in Farrokhzad's poems, and demonstrates the usefulness of stylistic analysis in investigating the nature and potential effects of such variation in this particular poem. The analysis of her poems has focused in detail on the way in which the language of the poem conveys the impression of (i) a particular speaking voice in a specific setting, (ii) a particular non-literary written register, and, potentially, (iii) an ironic voice. Furthermore, what the present study concludes is to illustrate Farrokhzad's feelings and attitudes in the poems of her volumes and also expresses various stages of her life, which this paper surveys those stages as themes in Forough's poems. In her volumes, we can see that the happiness has left their home after her separation of her husband and her boy. Also, we can understand from her volumes that she have had various carnal relationships with men. As well as, some of her volumes show that she rebels from the social conventions and permanently defends from women rights as a feminist. So, she is the first to claim victory over the male dominated society in Iran's modern poetry. She pioneered as the feminine voice of Iranian poetry, and in her short-lived life, she accomplished more than ever expected.

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