

Representation of Sexism, Non-sexism, and Trans-sexism in the Poetry of Forough Farrokhzad

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Language is considered one of the fundamental elements of writing. Many believe that there are differences between masculine and feminine language in writing. Therefore, in the radical and postmodern branch of the feminist movement, language and feminine writing have received significant attention. However, the existence of such a language is not compatible with the logic of language formation, and gender cannot be an effective factor in creating an independent language. Therefore, feminist linguistics, as a branch of structuralism, with its distinction between feminine writing, Fara-gender writing, and non-gender writing, attempts to examine examples and clarify the mentioned perspectives. This article, while examining various types of writing, including gender, Fara-gender, and non-gender, seeks to provide a different perspective on the relationship between language and gender and any pre-existing patterns that divide written language into feminine and masculine. By analyzing works by Forough Farrokhzad, it presents examples of various relationships between language and writing to demonstrate that the categorization of writing into feminine and masculine is entirely gender-biased. This research has collected the concept of feminine and masculine writing and sought answers beyond what previous researchers have presented using a descriptive-analytical method, with qualitative data collection through library sources and data analysis.

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Introduction

Language is a fundamental element of writing, yet the discourse surrounding “feminine” versus “masculine” language remains contentious. While many feminist and postmodern theorists argue for a distinct feminine writing style, this study posits that such binary categorization often stems from rigid, patriarchal linguistic systems rather than inherent biological or psychological truths. Drawing on “Frappfeminism”—a framework within post-structuralist linguistics—this article examines the intersection of language, gender, and existence. It distinguishes between gendered (sexist), non-gendered, and trans-gendered (post-sexist) writing to determine whether the poetry of Forough Farrokhzad, a seminal figure in Persian literature, succeeds in transcending the limitations of gender-bound expression. This research seeks to provide a nuanced perspective on the relationship between language and gender, moving beyond traditional essentialist frameworks.

Method

This research employs a descriptive-analytical methodology, utilizing library research and qualitative data analysis. By examining the theoretical foundations of “Frappfeminism,” the study defines three distinct linguistic approaches: *sexism* (gender-centric), *trans-sexism* (an expansive, existential approach to gender capacity), and *non-sexism* (detachment from gender concerns). These theoretical frameworks are then applied to the poetry of Forough Farrokhzad to categorize her thematic and linguistic evolution, analyzing her works chronologically to trace the transition from gender-bound subjectivity to existential universalism.

Results

The analysis reveals that Forough Farrokhzad’s poetic trajectory is marked by a profound evolution in her engagement with gender. The study categorizes her works into four distinct stages based on their approach to gender:

۱. **Bodily/Erotic (Tananeh-negaraneh):** Early works where gender is defined by organicity and bodily experiences, often limited to erotic or physical descriptors.
۲. **Gender-centric (Jensiyat-mehvaraneh):** Works focusing on the poet's struggle to assert vital, social, and existential rights as a woman against the "other" (the opposite gender).
۳. **Self-Centered Feminine (Zananeh-negari-e Khod-markaz-bin):** A stage where the poet centers her existence entirely on her feminine nature, not necessarily demeaning men, but creating an isolated, female-centric ontological space.
۴. **Existential Feminine (Zananeh-negari-e Vojud-mehvaraneh):** A "gender-synergistic" approach found in her later works, where the poet's gender is merely one of several human capacities, allowing her to reach for universal existential truths.

The research finds that Farrokhzad's early collections—*The Captive*, *The Wall*, and *Rebellion*—are heavily marked by "gendered language" and "sexism," characterized by feminine-centric frustration and a focus on waiting, physical desire, and domestic oppression. However, as she matures, she shifts toward *Trans-sexism*. In her later works, she moves beyond the "I" (the female subject) to observe the world (nature, industry, death, cosmic decay). She critiques the artificiality of domestic life and seeks a "shared mind" of love, characterized by existential angst rather than mere gender conflict.

Conclusion

Forough Farrokhzad's poetry demonstrates a significant transcendence from a gender-bound subject to a universal existential observer. While her early poetry is deeply entrenched in the linguistic traps of the gender binary—frequently employing "gendered language" as a defensive mechanism against patriarchal constraints—her later works exemplify *trans-sexism*. By adopting an existential perspective, she successfully integrates her femininity into a broader "human existence" that is not limited by or defined exclusively against the opposite gender. Thus, Farrokhzad's work evolves from a struggle within the confines of gendered writing to a higher, existential mode of expression where the binary of "masculine" and "feminine" language dissolves into a holistic, existential voice.



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