



Language Psychology and Female Gender Roles Concerning Expressive Verses of Female Poets

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Abstract

The purpose of this research was to analyze and interpret the gender roles reflected in expressive verses of female poets. The statistical universe of the research included the expressive verses of female poets. The sample embraced expressive verses of Simin Behbahani, Forough Farrokhzad, Sepideh Kashani and Tahereh Safarzadeh. The combined research method was descriptive-comparative-analytical-statistical.) The data collection promoted through the library method. The results indicated that the analysis and interpretation of the gender roles reflected in the expressive verses text of female poets were based on the theory of Sandra Bem's gender glasses. By describing 20 strong attributes for women in gender roles, she provided a model for determining the extent of women's belief in the identity and gender labels that culture and power have favored and designed for them. Significant signs of the narrator's mental image of her "I" were manifested in the expressive verses language context, which could draw and complete the author's identity-gender scheme for psychological research. The results also showed that the words according to women's moods in expressive verses manifested women's deep sensory-emotional signs and their commitment to the world (others, nature, society). Women were warm and sensitive to the needs of "others". Sadness, acceptance of fate, inferiority, resorting to religious beliefs and sometimes superstitions to save from personal and collective troubles, commitment to perform socio-cultural rituals and being submissive were the main identity-gender characteristics of women. Simple and brief sentences in women's poetry expressed characteristics such as lack of openness, being brief, accepting and not criticizing or demanding rights from women.



Extended abstract

Introduction: Sandra Bem created a great revolution in the psychology of gender with her theory of The Lenses of Gender. Sandra Bem's Sex Role Inventory showed her in-depth study of gender roles, gender labels, and their impact and interactions with culture and society. The list designed by Bam includes 20 strong feminine adjectives, 20 strong masculine adjectives and 20 neutral adjectives. The strength of masculine or feminine traits is determined by society and authoritative discourses. In this way, Bam and her supporters determined gender identity based on social definitions and considered it changeable. The identity of each person is manifested in the form of gender identity under the influence of factors such as cultural and social constructions (Bem, 1981). Therefore, due to the dependence of gender roles on society and culture, the values of gender identity are not constant and change from one age to another and from one society and culture to another society and culture. Masculinity and femininity are not fixed and will be affected. In the way of gender identity formation, which starts from childhood and is completed in youth (Sapiro, 1986) by cultural components, a person faces two major processes. One of these two processes, in the form of pre-determined gender stereotypes, in the path of the contracted person, these labels include features such as: empathy, loyalty, sadness, etc. are classified as feminine traits; And roles such as: forcefulness, analysis, self-reliance, etc. are usually considered male traits, and traits such as: honesty, intimacy, friendship, etc. are assumed to be neutral (Bem, 1981). In the second process, which is the product of examining the cultural glasses of the society, a person is faced with a culture that transmits meta-messages according to the type of cultural glasses of a male-centered society, a society that has a bipolar view of gender, and a culture that believes in biological authenticity in the face of social realities. Therefore the purpose of this research was to analyze and interpret the gender roles reflected in expressive verses of female poets.

Method: The statistical universe of the research included the expressive verses of female poets. The sample embraced expressive verses of Simin Behbahani, Forough Farrokhzad, Sepideh Kashani and Tahereh Safarzadeh. The combined research method was descriptive-comparative-analytical-statistical.) The data collection promoted through the library method.

Results: The results indicated that the analysis and interpretation of the gender roles reflected in the expressive verses text of female poets were based on the theory of Sandra Bem's gender glasses. By describing 20 strong attributes for women in gender roles, she provided a model for determining the extent of women's belief in the identity and gender labels that culture and power have favored and designed for them. Significant signs of the narrator's mental image of her "I" were manifested in the expressive verses language context, which could draw and complete the author's identity-gender scheme for psychological research. The results also showed that the words according to women's moods in expressive verses manifested women's deep sensory-emotional signs and their commitment to the world (others, nature, society). Women were warm and sensitive to the needs of "others". Sadness, acceptance of fate, inferiority, resorting to religious beliefs and sometimes superstitions to save from personal and collective troubles, commitment to perform socio-cultural rituals and being submissive were the main identity-gender characteristics of women. Simple and brief sentences in women's poetry expressed



characteristics such as lack of openness, being brief, accepting and not criticizing or demanding rights from women.

Conclusion: Based on the Bem Sex Role the following results were obtained from the examination and comparison of language and gender roles in terms of female poets: in the field of vocabulary, the acceptance of feminine attributes and roles in the linguistic context was dominant and indicative; while in the section describing time and describing place, along with the acceptance and certainty of the traits reflected in the present according to the Bem theory, there was also an objection and criticism to the current socio-cultural situation; and in the use of flowers/colors, it was obvious that women used a wider range of flowers/colors and objects related to the kitchen, clothes, and toys. which indicated the acceptance of female gender roles and the internalization of these roles; whereas in the area of syntactic construction: the form of women's sentences often tended to imperative and wishful sentences, which were signs of strong female roles, and non-expressive traits, politeness and reliance on "others" are established in the female personality scheme. Also, women have reflected adherence to standard language (cultural and social commitment) with short, simple and discrete sentences. Another characteristic of syntax in women's poetry was the abundance of interrogative sentences, which indicated an emotional, compassionate, questioning, committed and interested in participation in women; when finally in the investigation of women's speech actions, the frequency of persuasive and emotional actions, once again represents the acceptance of gender roles favored by culture and authoritative discourse on the part of women.

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