Representation of Verbal Violence in
Afsoone Sabz: A Critical Discourse Analysis

Samira Habibi Mazaheri [1]

PhD Candidate of Linguistics, Department of linguistics,

South Tehran Branch, Islamic Azad University, Tehran, Iran.

Ferdows Aghagolzadeh (corresponding author) [2]

Professor, Department of linguistics, South Tehran

Branch, Islamic Azad University, Tehran, Iran.

Department of Linguistics, Tarbiat Modares University, Tehran, Iran

Abstract

The main objective of this study is to examine different layers of power relations between characters of Persian novels as represented by *Afsoone Sabz* utilizing Norman Fairclough's critical discourse analysis framework (1996) which paves the way for decoding social structures that cause verbal abuse in Iran. To this end, *Afsoone Sabz* novel, written by Takin Hamzeloo, is chosen as the case study. It can be maintained that social structures like gender inequality, socioeconomic status differences, and class struggle determine verbal abuses in Persian. It is reasonable to argue that Hamzeloo uses her text to influence the audience (Iranians in general and Iranian women in particular) to be aware of social practices (gender inequality, socioeconomic status differences, class struggle and power relations) in an attempt to change, if not subvert, power relations (obtain gender equality and remove socio-economic inequality in Iran). The paper suggests that Hamzeloo uses othering strategy, as a powerful rhetorical tool, to portray the pessimistic outlook Iranian men hold about women through verbal abuse.

Keywords

Persian novel; Critical Discourse Analysis (CDA); verbal abuse; Fairclough; *Afsoone Sabz.*

1. Introduction

This study aims to decode verbal abuse in Parisian in an attempt to examine the interactions of language, and power using Fairclough's critical perspective. After publishing the widely read book *Language and power* (Fairclough, 1989, 2003, 2014), power relations in society and linguistics are among the most commonly discussed issues in critical discourse studies. Critical discourse scholars study language in society to find clues on people's linguistic productions that are tied to their social relations and experiences of social structures around them. According to Fairclough (2003), social life is made up of various kinds of social events.

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[1] samira.habibi.mazaheri1@gmail.com

[2] ferdowsg@yahoo.com

In some social events (e.g., a lecture, a novel), texts play a more active and important role than the other ones (e.g., soccer game). Social events (and the texts that are part of them) have causes; social structures and social agents (people). Social structures are abstract entities like economic structures (e.g., capitalism), social class systems (e.g., feudalism), and languages (e.g., English, Persian). They set limits to what is possible, what kind of events 'can' happen and what 'cannot' (Fairclough, 2003). That's why verbal abuse, for example, may be possible in one linguistic context while it is not possible in another one since meaning is made when a word is located in linguistic context and discourse (Shahiditabar, 2021). According to Fairclough (2003), social practices act as filters. They are ways of filtering out (form all possibilities allowed by the social structure) which events actually happen and which do not. For instance, the manner a man talks to his wife on special occasions is a social practice that is the result of social structure; he can use different linguistic forms (e.g., an ironic expression, a conceptual metaphor, or a taboo word) allowed by the social structure. Social practices are chained together like a network which are subject to modification over the time (Fairclough, 2003). For example, in a novel, the practices of social interaction may change during the plotline. Overall, social practices determine events and/or discourses. Consequently, with studying social structures and social practices we can determine possible social events and discourses. As mentioned earlier, this study aims to decode verbal abuse in Parisian. To this end, the current study seeks to answer the following research question: What social structures cause verbal abuse in *Afsoone Sabz*?

2. Verbal abuse in novels

According to Bharat et al. (2016) verbal abuse is a form of abusive behavior involving the use of language. While oral communication is the most common form of verbal abuse, it also includes abusive words in written form. It includes criticism, cursing, and name calling. Verbal abuse may happen in schools, in romantic and family relationships, and in cyberspace. Power relation plays a key role in verbal abuse. Given abuser's need for dominance and unwillingness to accept his/her partner as an equal (power relation), the verbal abuser is compelled to negate the perceptions of the partner. (Evans, 2010). Novels, long fictional narratives, depict human experiences including social structures and power relations. Being a linguistic and social phenomenon verbal abuse is one of the common tools used in some Persian novels to transfer the authors' ideas. This study aims to consider verbal abuse in Persian novels to find out social structures and social practices. In other words, with scrutinizing social structures and social practices fashionable in Persian, this paper seeks to determine possible social events and discourses that lead to verbal abuse. To this end, Takin Hamzeloo's *Afsoone Sabz* is selected as a case study. The current paper attempts to find the author's worldview and vision by providing a clear and proper structure, and interpreting the historical, political or/and social structures that are encoded in the text by utilizing the branch of critical discourse analysis developed by Fairclough. This method investigates the structure of language in producing texts and different layers of meaning, and ultimately, analyzes all the levels of validity approach (description, interpretation and explanation).

3. Literature Review

A countless number of studies have been conducted to identify the power relation in different linguistic contexts (See for example Desmond, 2014, Nicolet-Anderson, 2012), Malkin, 2004), Lilie & Fairclough, 1999), Megargee & Hokanson, 1970). Agha Golzadeh (2007) considered Critical Discourse Analysis and literature. According to him, interactional processes, apart from making use of media, political, social, and philosophical studies, take advantage of the literary texts. He believes that literature is a domain where ideology is produced and communicated. Moreover, critical discourse analysts believe that producing, reading and analyzing a text depends on macro and micro contexts of socio- cultural situations. As a result, the literary texts and literary analyses are rooted in these particular contexts.

Ayuwat (2017), in a study on verbal abuse among students in Ubon Ratchathani Province, Thailand, points out that students' abuse results in aggressive reactions. This study also confirms that 'using verbal abuse in families' and 'exposure to social media' are two important factors in increasing verbal abuse occurrence among the students. Bharat et al. (2016) studied verbal abuse in both sexes. They reported that males are the sufferers of all types of abuse like females. Moreover, males are affected more than females. This study found that occurrence and types of abuse are not statistically significant with genre, age, socio-economic statues, and religion. Sackett and Saunders (1999) in a study on the impact of different forms of psychological abuse on battered women identify reticulating traits, criticizing behavior, ignoring, and jealous control as the four types of abuse on battered women. They found that sheltered women experience ridiculous and jealous control more than non-sheltered women. As far as this study is concerned, ridiculing of traits is rated as the most severe form of abuse.

Aside from the studies on verbal abuse, there are numerous works on Fairclough's model of critical analysis of discourse. Azizi Amoli (2016) tackled this problem; by asking whether all three levels of Fairclough are applicable to Akhavan's poem? The results of this study represented that all sections are in line with Guba and Lincoln's (1982) emphasis on presenting maximum and rich description in order to increase transferability. According to Azizi Amoli (2016), based on the trihedral model of Fairclough, at the level of representation, discourse is considered as a part of a social process. Moreover, what matters is the context knowledge. Considering all these, the author concluded that the points emphasized by Guba and Lincoln on presenting the maximum information and descriptions in order to increase the level of transferability are in line with the explanation level of Fairclough model.

Dabir-Moghadam and Raeesi (2019) sought to critically analyze Iranian sport media texts by focusing on a particular subject. To do so, a corpus of sampled texts, which reflected official and semi-official stances on the two Iranian footballers' act of playing

against an Israeli team, was analyzed using Fairclough's three-dimensional model. This study found that how speakers use linguistic elements to highlight the preferable points of view, establishes power relations, and controls readers' mind and thinking. The findings also revealed that sport media can be used to strengthen dominant ideologies legitimized and approved by sportspeople. Pirhayati and Haratyan (2018) studied Iranian translators' ideological concerns using CDA. They indicated that although the Iranian translators tried to convey the writer's western and feminist ideological orientations embedded within the proto-text, some manipulations and changes are possible to occur, since political conditions, religious beliefs, and cultural attitudes affect the Persian translation. Generally, the manipulative strategies, which are intentionally or unintentionally used by some Iranian translators, do not significantly affect the ideological loads of the proto-text in this study. Gowhary et al. (2015) studied the presidential election of Iran in August 2013. The election was in fact a competition between two main parties: Conservative and Reformist. This paper studied the speeches of the nominees of these two parties: Mohammad Bagher Ghalibaf and Hassan Ruhani. The paper considered speeches on election campaigns and incorporated statements and stances in the framework of CDA introduced by Fairclough with emphasis on othering strategy. The results showed that the two nominees took two opposite strands on the same events. They used language as a means of articulating and promoting their own social, political, personal interests and as an effective means for power struggle. Bavafa and Azari (2017) in a study entitled 'Critical Discourse Analysis of Iranian political cinema with Fairclough approach' concluded that Iranian cinema films are not political in the true sense, of course, movies that have claims in this direction but none of them can define the configuration of political theater. In other words, if we look at political cinema as a genre like many other genres by ideas and Alqa'hay Hollywood and West and Western theories (as other items to be imposed Cinema), this genre has been imposed on our minds.

As far as we know, there are no studies on verbal abuse in Persian language in general and Persian novels in particular. We believe that this is the first time that Fairclough's three-dimensional model of discourse has been applied to a Persian novel written by a female author to determine possible social events and discourses that lead to verbal abuse in the language.

4. Method

4.1. Fairclough approach: Discourse as a social practice

Analyzing critical discourse is a method to investigate the relationship between language and society (Fairclough, 1992). Texts are described, interpreted, and explained in three levels by Fairclough. This method aims to discover and explain the ideological ideas of the authors. The reason for such a choice is that, according to many scholars, Fairclough is the most well-

known theorist in this field, and his theories have been discussed thoroughly and extensively (Grant & Hardy, 2004). Discourse analysis stems from the relationship between power and language in Fairclough's viewpoint. According to Fairclough, discourse is a social practice (Fairclough, 1996). He considers discourse to include the text and the social knowledge required to produce and interpret the text. Fairclough's point of view includes some implicit concepts. According to him, language and society are interconnected. That is, language is a part of the society. Moreover, language seems to be a social process; a socially conditioned process. Also, linguistic meaning depends on the other non-linguistic parts of the society (Fairclough, 1996). According to the sociality of linguistic phenomena, people are affected by the society and the social conditions wherever people use language (speaking, writing, and reading). Another implicit concept is the difference between discourse and text. In Fairclough's view, each text is a product of a process which leads to the production of the text. He uses the term discourse to point out to the whole social interaction process (Fairclough, 1996). To sum up, Fairclough considers discourse to be made of three aspects of text, discursive practice and social practice which is shown in figure 1:

Figure 1

Figure Three-Dimensional Model of Discourse and Its Shaping Elements and the Relationship between these Elements (Fairclough, 1996).
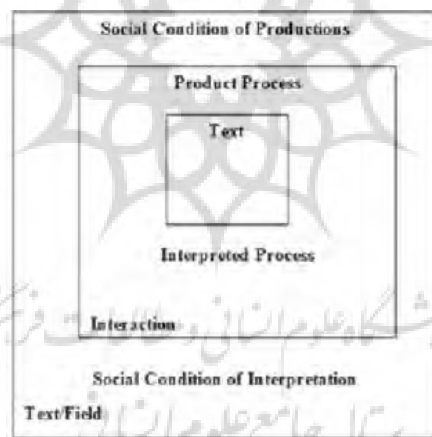
To put it simply, the above-given three-dimensional model, is an analytical structure for analyzing the relationship between language and society. That is, any kind of communicative discourse analysis must cover the three mentioned dimensions. It can be argued that a text cannot be understood and analyzed in a vacuum; any text must be understood in relationship to other texts and its social context (Azizi Amoli, 2016). Considering 'discourse' as 'social practice'- both terms play key roles in Fairclough's view- enables us to combine the perspectives of structure and action, because practice is at the same time determined by its position in the structured network of practices and a lived performance, a domain of social action and interaction that both reproduce structures and have the potential to transform them. (Dremel & Matić, 2014)

4.2 Materials and methods of research

The data used in this study is Takin Hamzeloo *Afsoone Sabz* (1381) which contains 168580 words. The overall method of the study is descriptive-analytic, in which Fairclough's approach to critical discourse analysis will be utilized. This is carried out using library study tools. The structure of the study is as follows. In order to measure the validity of Fairclough's approach in examining Takin Hamzeloo's novel, all words, phrases, and/or grammatical clues containing verbal abuse are extracted as an initial step. Subsequently, the extracted linguistic data is analyzed using the three-dimensional (description, interpretation and explanation) model of Fairclough to uncover the social structures determining verbal abuse to show the reproductive effects that discourses have on social structures in Iran.

5. Findings

5.1 Description and interpretation in *Afsoone Sabz*

At this stage, the situational and intertextual texture will be utilized in order to interpret the text. The following questions are proposed in the situational texture: What is going on? Who are involved? How are they related? And what is the role of language in progressing the story? In this novel, *Saba*, a young girl, and *Farid* are involved. They are classmates; they marry in the middle of the novel and get divorced at the end of the story. Language plays a key role in the advancement of plotline. Findings of the study show that at the levels of description and interpretation in Takin Hamzeloo's *Afsoone Sabz,* verbal abuse is used in the novel through curse, sarcasm, proverb, presupposition, conceptual metaphor, simile, and otherness. Some examples are provided from the corpus in the following:

5.1.1 Curse

Table 1 highlights curse samples from the corpus, their transliterations, and English translations:

Table 1

Curse as verbal abuse in Takin Hamzeloo's Afsoone Sabz

Persian senctence containing verbal abuse	Transliteration	English translation	Verbal abuse type
!خدا منو لعنت کنه	Xodā mano lanat kone!	God damn me!	Curse
آه فرید! لعنت بر تو	Āh Farid! Lanat bar to!	Oh Farid! God damn you!	Curse
!به درک	Be darak!	What the hell!	Curse
این کارها از تو و سن و سال و عقل و شعورتو !بعیده	In kārhā az to va sen va sāl va aql va šoure to baide!	These deeds are not accepted from a boy in your age!	Curse
!خفه شو صبا، خفه شو	Xafe šo Sabā, xafe šo!	Shut up Saba, shut up!	Curse

A curse is an expressed <u>wish</u> that some form of <u>adversity</u> or misfortune will befall or attach to one or more persons, a place, or an object. In the above-given examples, the protagonist puts some curses on her husband (e.g., Oh Farid! God damn you!, These deeds are not accepted from a boy in your age! Shut up Saba, shut up!). *Farid*, the antagonist often seems as if he has been cursed during the story (e.g., in both sentences: 'Oh Farid! God damn you!' and 'What the hell!'). A linguistic tool, curse is used by *Saba* to show the unkind relation between the couples that is the result of social structure in the novel.

5.1.2 Sarcasm

Table 2 highlights sarcasm samples from the corpus, their transliterations, and English translations:

Table 2

Curse as verbal abuse in Takin Hamzeloo's Afsoone Sabz

Persian senctence containing verbal abuse	Transliteration	English translation	Verbal abuse type
حالم خیلی گَند است.هیچ مرگت نیسرا .تستی از شوهر گل اخلاقت چه خبر؟	Hālam xeili gand ast. Hič margat nist. Rāsti az šowhare gol-axlāqet če xabar?	I feel awful! You are feeling well. By the way, how is your '*flower-tempered*' husband?	Sarcasm

Saba's friend refers to *Farid* sarcastically as 'How is your '*flower-tempered*' husband?'. Sarcasm is the use of words usually used to either mock or annoy someone, or for humorous purposes. Here, '*flower-tempered*' means 'bad-tempered' which has been used by the author to show how *Saba*'s friend mocks *Farid*. This sarcasm is the result of social structure in the novel like the ones mentioned regarding curse in tale 1.

5.1.3 Proverb

A proverb is a simple, concrete, traditional <u>saying</u> that expresses a perceived truth based on common sense or experience. Table 3 highlights Persian proverbs, their transliterations, English translations, and the associated verbal abuse types.

Table 3

Proverb as verbal abuse in Takin Hamzeloo's Afsoone Sabz

Persian senctence containing verbal abuse	Transliteration	English translation	Verbal abuse type
خلایق هر چه لایق	Xalāyeq har če lāyeq!	People get what they deserve!	Proverb/ Presupposition
آخرین روزهای نامزدی ماهم در جهل و کوری من سپری شد... من اما کر و کور جلو رفتم. ....م شود هر «آنکه نتواند دید.	Āxarin ruzhāye nāmzadi mā ham dar jahl va kuri separi šod. … man ammā kar va kur jolo raftam. … 'Kur šavad har ānke natvānad did.'	The last days of our engagement spent with my unawareness. … I went ahead without noticing… 'If you do not see, you will be blind!'	Proverb

Saba struggles with *Farid* and says: Xalāyeq har če lāyeq! 'People get what they deserve!'. This proverb conveys, at least, two meanings in Persian; It shows that the addresser uses verbal abuses to address the addressee. It also contains a presupposition 'the addressee deserves nothing from the viewpoint of the addresser!'. In the second example of the above table, *Saba* is criticizing her engagement with *Farid*: The last days of our engagement spent with unawareness. … I went ahead without noticing… 'If you do not see, you will be blind!' This proverb refers to a condition that one does not pay attention to something important at the moment which may lead to a great failure in the future. *Saba* regrets her mistake she has made in her pre-marriage days with this proverb. Her viewpoint is depicted through the proverbs which show verbal abuse in Persian. The abuse which is the result of social structure.

5.1.4 Presupposition

Table 4 highlights presupposition samples from the corpus, their transliterations, and English translations:

Table 4

Presupposition as verbal abuse in Takin Hamzeloo's Afsoone Sabz

Persian senctence containing verbal abuse	Transliteration	English translation	Verbal abuse type
شعور و غیرت ربطی به تحصیلات ندارا ...هین حرفها همه اش چرت و پرته...شعور و تحصیلات هیچ ربطی به هم ندارن... از مردی فقط قلدری و وحشی گری بلدی؟	Šour va qeyrat rabti be tahsilāt nadāre. In harfā hamash čertoberte. Šour ve tahsilat hič rabti be ham nadāran. Az mardi faqat qoldori va vahšigari baladi?	Wisdom and common sense are not related to education. They are a bunch of bullshit. Wisdom and education are not related. As a man, he just acquired savagery and being a bully.?	Presupposition
خلایق هر هچ لایق	Xalāyeq har če lāyeq!	People get what they deserve!	Presupposition

A presupposition, in pragmatics, is an implicit assumption about the world relating to an utterance whose truth is taken for granted in discourse. *Saba* gets angry with her husband and says: 'Wisdom and common sense are not related to education. They are a bunch of bullshit. Wisdom and education are not related. As a man, he just acquired savagery and being a bully.?. The presupposition of the last sentence is that 'Men are savage and bully.'; A verbal abuse which is the result of social structure.

5.1.5 Conceptual metaphor

Table 5 highlights conceptual metaphor samples from the corpus, their transliterations, and English translations:

Table 4

Conceptual metaphor as verbal abuse in Takin Hamzeloo's Afsoone Sabz

Persian senctence containing verbal abuse	Transliteration	English translation	Verbal abuse type
تو هم اشتباه زندگی من هستی، میخواهم از زندگی ام پاکت کنم	To ham eštebāhe zendegiye man hasti. Mixāham az zendegiyam bākat konam!	You are a mistake I made in my life. I wanna erase you!	Conceptual Metaphor
تو دیگه از چشم من افتادی!	To digar az češme man oftade'i!	You have fallen from my eyes = I do not like you anymore!	Conceptual Metaphor

Conceptual metaphor refers to the understanding of one idea, or conceptual domain, in terms of another. *Saba* believes that her husband, *Farid*, is her lifelong mistake. So, she wants to erase him! (You are a mistake I made in my life. I wanna erase you!). In the first sentence, HUMAN IS WRITING. The protagonist, *Saba*, wants to erase the antagonist, *Farid*, through a conceptual metaphor. In the second sentence, the ADDRESSEE IS THING. He has fallen from her eyes. In these examples, verbal abuse is applied by means of conceptual metaphors. *Saba* conceptualizes her husband not as HUMAN but as THING. In one case, she erases him like a piece of writing while in the other one she throws him from her eyes. Decreasing the value of *Farid* from HUMAN to THING parallels her verbal violence regarding him.

5.1.6 Simile

Table 6 highlights simile samples from the corpus, their transliterations, and English translations:

Table 6

Simile as verbal abuse in Takin Hamzeloo's Afsoone Sabz

Persian senctence containing verbal abuse	Transliteration	English translation	Verbal abuse type
ح ،ههالم از این بحث ها بهم میخهرو، مثل حیوانها	Āh hālam az in bahsā be ham mixore. Mesle heyvunhā …	I can't stand their argument. Like animals …	Simile
وقتی فرید خداحافظی کرد، ساکت پشت سرش بیرون آمدم ،مثل بره ای که همراه قصاب راه میرود تا دم ماشین دنبالش آمدم و ساکت و مطیع سوار شدم.	Vaqti Farid xodāhafezi kard, saket pošte sareš birun āmadam, mesle barre'i ke hamrāhe qassāb miravad!	When Fardi said goodbye, I followed him silently, like a lamb following the butcher to the slaughterhouse!	Simile
نسیم سر نماز مثل کلاغ است که تندتند به زمین نوک می کوبد.	Nasim sare namāz mesle kalāq ast ke tond tond be zamin mikubad.	Nasim pecks at the ground like a crow while praying.	Simile

A simile directly compares two things using words such as 'like' or 'as'. The corpus of the study is replete with this figure of speech. In one example from table 6, the author depicts how disgusting is tolerating a husband's bad-temper through simile (e.g., I can't stand their argument. Like animals). Moreover, we conceive the abstract ideas of life (e.g., verbal abuse) through our schematized encultured experiences (e.g., When Fardi said goodbye, I followed him silently, like a lamb following the butcher to the slaughterhouse!).

5.1.7 Threat

Table 7 highlights threat samples from the corpus, their transliterations, and English translations:

Table 7

Threat as verbal abuse in Takin Hamzeloo's Afsoone Sabz

Persian senctence containing verbal abuse	Transliteration	English translation	Verbal abuse type
.دهنتو ببند فرید	Dahaneto beband Farid!	Watch your mouth Fardi!	Threat
اون وقت من می دونم و تو و پلیڅ !سیهمیدی؟	Un vaqt man midunam to va polis! Fahmadi?	Then, I will call the police! Got it!	Threat
طبق معمول شروع به هارت و پورت و داد زدن کرد... ،فحفریا ،هدب شد بکش فقط حرفی رو که بهت زدم یادت نره! (تهدید)	Tebqe mamul šoru be hārt va purt va dād zadan kard. ... Fohš bede! Faryād bekeš! Faqat harfi ro ke behet zadam yādet nare!	As usual, he started. He shouted at me. ... Curse me! Shout at me! But do not forget what I said to you!	Threat
با دست محکم تو صورتش ز) مدزن برلِ اولین بار مرد را (می زند این آخرین باری باشه که دستتو رو بچه ها .بلند کردی	Ba dast mohkam tu surateš zadam. (She does this for the first time) In āxarin bari baše ke dasteto ru bačeha bolānd kardi!	He hit him: A slap in the child's face for the first time! This is the last time you hit my child!	Threat

Saba and *Farid* have numerous quarrels during the novel. *Fardid* says: 'how dare you threaten me?' and *Saba* answers: 'Watch your mouth Fardi!', 'Then, I will call the police! Got it!', or 'As usual, he started. He shouted at me. … Curse me! Shout at me! But do not forget what I said to you!'. Sometimes, the argument is related to children (e.g., He hit him: A slap in the child's face for the first time! This is the last time you hit my child!). All these examples of threat are caused by the social structure of the story, specially gender inequality that will be discussed in the 'discussion' section of the paper.

5.1.8 Othering strategies
Table 8 highlights othering strategies samples from the corpus, their transliterations, and English translations:

Table 8

Othering strategies as verbal abuse in Takin Hamzeloo's Afsoone Sabz

Persian senctence containing verbal abuse	Transliteration	English translation	Verbal abuse type
تا وقتی زنهای ما آنقدر مظلوم هستند، مردها حقّشونو پایمال میکنند.	Tā vaqti zanhāye mā ānqadr mazlum hastand, mārdhā haqqešunu pāymāl mikonand.	Men will violate women's right if we women are oppressed!	Othering strategies
من همیشه فکر می کردم این حرفها مال آدمهای بیسواد و جاهل است.	Man hamiše fekr mikerdam in harfhā māle adamhāye bisavād va jahel āst.	I always believe that these words belong to illiterate and ignorant people.	Othering strategies
ما اشلاصاتباه کردیم نظر بیشعوری مثل شما را پرسیدیم.	Aslan mā eštebāh kardim nazare bišouri mesle šoma ra porsidim.	We made a mistake to ask a question from a stupid guy like you!	Othering strategies
من مسئول فکر مریض تو نیستم.	Man masule fekre mariz to nistam.	I'm not responsible for your ill thinking!	Othering strategies

Presence of *Farid* as an 'Other' or 'Hostile' in *Saba*'s point of view and presence of *Saba* as an 'Other' or 'Hostile' in *Farid*'s point of view can be imagined as a permanent factor that overshadows almost all dialogues between them. *Saba* addresses *Farid* as an 'Other' during the story. When she says 'Men will violate women's rights if we women are oppressed!', her 'Self' is ascribed an identity through the negative attribution of features to the 'Other'. That is, development of a hostile image of *Farid* by *Saba* plays a key role in othering strategy in this novel. The same process is seen in these examples too: 'I believe that these words belong to illiterate and ignorant people', 'We made a mistake to ask a question from a stupid guy like you!', 'I'm not responsible for your ill thinking!'. In these examples, the protagonist (*Saba*)'s othering practices are not unique to *Farid*. She addresses all men instead.

By way of summary, at the levels of description and interpretation in *Afsoone Sabz, Saba*, protagonist, and *Farid*, antagonist, are set against each other. They are couples and their language and linguistic utterances play a significant role in advancing the story, specifically verbal abuse. That is, verbal abuse is used through curse, sarcasm, proverb, presupposition, conceptual metaphor, simile, and othering strategies to progress the story.

5.2 Explanation

The purpose of this stage is to describe discourse as a part of a social process: A) How do social structures determine a discourse? B) What reproductive effects does discourse have on social structures? What is considerably important at the 'explanation' level is the underlying knowledge, since this is what mediates these changes. How to determine the discourse of Takin Hamzeloo's novels is an act that requires further research. But what can be said about her *Afsoone Sabz* is that with the publication of *Afsoone Sabz* in 1381, she achieved success as a young writer. Of course, she has worked in several jobs and at times different occupations. Takin Hamzeloo's plots often explore the dependence of young women on marriage and job seeking in the pursuit of favorable social standing and socio-economic security. Her use of romantic expressions, along with her realism have earned her acclaim among critics, and popular audiences alike. Now, regarding the concept of discourse, we will analyze these social structures. The most important of social structures in determining the discourse of *Afsoone Sabz* are: A) Depicting gender inequality in Iran and focusing on power relations, and the promotion of women's rights and interests in an attempt to criticize patriarchy and/or masculism. B) Illustrating socioeconomic status differences in Iran. C) Showing social class struggle. Based on the trihedral model of Fairclough, at the level of explanation, discourse is considered as a part of a social process. Social processes like gender inequality, patriarchy, masculism, socioeconomic status differences, and social struggles are integral parts of discourse in Takin Hamzeloo's *Afsoone Sabz*.

6. Discussion and conclusion

One of the main goals of this paper was to decode social structures causing verbal abuse in one of the Persian novels of Takin Hamzeloo. Our data suggests that Takin Hamzeloo is among the postrevolutionary Persian female writers in Iran whose works are replete with romantic images and plots often explore the dependence of young women in the pursuit of social dependence. By way of conclusion, at the levels of description and interpretation in the story, the protagonist and the antagonist are set against each other. They are couples and their language and linguistic utterances play a significant role in advancing the story, specifically verbal abuse. According to Fairclough (1995, 188) form is a part of content. That is, contents are always necessarily realized in forms, and different contents entail different forms and vice versa. We see how verbal abuse, as content in Takin Hamzeloo's text, is realized in forms in the corpus of the current study. In other words, curse, sarcasm, proverb, presupposition, conceptual metaphor, and simile as various linguistic forms entail verbal abuse in *Afsoone Sabz*. At the level of explanation, texts are social spaces in which two fundamental social processes simultaneously occur: cognition and representation of the world, and social interaction (Fairclough 1995, 6). That's why all linguistic forms in the story uttered not in isolation but as the result of social interaction between the interlocutors (mostly between the

protagonist and the antagonist) as well as the cognition and representation of the world form the text. Analysis of this text should not be artificially isolated from analysis of institutional and discoursal practices within which texts are embedded. (Fairclough 1995, 9). In other words, any text must be understood in relationship to other texts and its social context. Moreover, Our data suggests that patriarchy and masculism (extracted from the dialogues between the protagonist and the antagonist) as social practices have been turned into ideologies in *Afsoone Sabz*. This finding is in line with Fairclough's cliam that discourses originating from social practices often turn into ideologies (Fairclough, 1992). In addition to patriarchy and masculism, social structures like gender inequality play a key role in the application of verbal abuse in Persian. It can be argued that social structures like gender inequality, socioeconomic status differences, and social class struggle determine verbal abuse in Persian. Moreover, the purpose of the author of the text, Takin Hamzeloo, is to use text (her novel) to influence the audience (Iranians in general and Iranian women in particular) to be aware of social practices (gender inequality, socioeconomic status differences, social class struggle and power relations) in an attempt to change power relations (obtain gender equality and remove socio-economic inequality). Takin Hamzeloo uses othering strategies, as a powerful rhetorical tool, to reflect pessimistic viewpoints of Iranian men regarding women by means of verbal abuse in Persian. These observations provide compelling evidence that texts that are part of social events have causes. In other words, Takin Hamzeloo as a 'social agent' produces a text that is rooted in social structures.

However, it remains to be further clarified whether our findings could be applied to Persian language since authors differ from one another not only in terms of gender but also in terms of their social, political, cultural, and linguistic orientations. Future work will involve the application of Fairclough's critical perspective to data from other Persian writers to see social structures that cause verbal abuse.

8. Applications and implications of the study

Our research could be a useful aid for social and cultural decision makers. This paper suggests that the decision makers should encourage females and, of course, males to be aware of the so-called social structures in an attempt to change, if not subvert, power relations in the Iranian society.Findings of the current study are helpful for social and cultural scholars, linguage experts (both linguists and applied linguists), policay makers, language planners, media experts, literary scholars, as well as teachers of both sexes.

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