The Effect of Gender on the Verbal *Proceses of Ideational Metafunction in Missing Soluch and Suvashun*

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ABSTRACT

Gender linguistics focuses on the diversity of male and female's speech. In functional grammar, it is assumed that language expresses individuals' worldview and ideology through the ideational metafunction. Considering gender and worldview, each individual uses a particular manner of expression which shows his/her thoughts, feelings, and experiences. The present study, focusing on the ideational metafunction, compares and explains the frequency and manner of using verbal processes such as "command and order", "expressing emotions and feelings", "swearing and insulting", "damn and curse", through considering the gender of the authors and the characters of their novels: *Missing Soluch* and *Suvashun*. The results indicated that the speaker and addressee's gender are the most influential factors in verbal differences, which, by its own account, is affected by the atmosphere of the story. In fact, the power and the superior social status of men allow them to use more imperious, hostile, and impolite verbal processes. In addition, the feminine emotions and fragility, the fear raised from an inferior position in the community, and the cultural stereotypes dominating the setting of the story demanded the female characters to be obedient and silent, and sometimes use damn and curse.

Key words: Ideational Metafunction, Gender, Verbal Process, Suvashun, Missing Soluch.

INTRODUCTION

Modern linguistics considers language as an independent module in the mind or brain of the speakers and believes that linguistics is an independent field of science. The scientific studies on language were conducted under the historical context of the scientific inquiry; an example of the historical issues is the priority of word over sentence. In other words, the language system was considered to be word-based. After the word-based stage, researchers gradually considered sentence as the main unit of the language system. Chomsky, who has mostly focused on the sentence-based studies, asserts that language is not the cause of communication, but a means for expressing thought and understanding some features of the mind (Mohajer, 1997). In the following years, pragmatics come to the forth, studying the speaker's attitude, his/her understanding of the sentence, and how to use language for information exchange. What is important in pragmatics is the meaning of the sentence in the context of the speech. This was the pretext for the framework of the systemic functional linguistics (Soren, 2010). In functional linguistics, the transfer of meaning is the main goal of language. In fact, language is a medium that represents the internal and external world of the individuals, and thus, appears in various forms. Halliday labels the three different ways of meaning as the ideational, interpersonal, and textual metafunctions. The textual metafunction shows how language works in context; the interpersonal metafunction refers to the establishment and conduction of social relationships (Mohajer, 1997); and the ideational metafunction refers to the interpretive aspects of language in human experience and deals with the function of representing experience (Sasani, 2010). Therefore, accessing the formal method of linguistic analysis helps us to identify the relationship between the author's style of writing and the representation of his/her experiences. (Fowler, 1997).

On the one hand, language is considered as a cultural construction which relies on the economic, political, and the social grounds of gender, the meaning of which is determined by the interaction of the agents and ultimately is transmitted in the form of a text (Mohammai-Asl, 2011). In fact, research suggests that there is a correlation between gender and language, in that the diversity of a community's language can be explained based on the gender of its speakers (Modarresi, 2007). Therefore, the representation of gender, its historical changes, and social effects are some of the key topics in studies on feminism. Novel is one of the areas that seems to be appropriate for such important studies.

This study has three assumptions: 1) That thought and experience could be represented through the ideational metafunction; 2) That gender, social, and cultural status of the

individuals can affect how they use language; and 3) that novel is an adequate means to examine gender in language. Based on these assumptions, therefore, the present study attempts to investigate the effect of gender on the use of verbs in two novels of *Suvashun* (written by Simin Daneshvar) and *Missing Soluch* (written by Mahmoud Dowlatabadi). In fact, analyzing the use of verbal processes in the authors' works and their characters, so far as their gender and social status is concerned, is to explain the writers' styles, their ideology, and personal subjects of concern. The analysis will be based on the ideational metafunction and the evidence obtained from the novels. Among the criteria for selecting the novels, the writers' gender, their fame, and popularity were considered. The verbal processes are used in various manners to carry out various tasks, such as "command and order", "expressing feelings and emotions", "swearing and insulting", and "damn and cursing." It is hypothesized that the gender of the writers and the characters of their stories are influenced by the frequency of using the aforementioned verbal processes. Moreover, the differences in the manner of using the verbal processes to express a single subject were influenced by the gender of the characters and the time the stories. Therefore, in the present study, the frequency and manner of using the verbal processes were examined, compared, and analyzed according to the aforementioned concepts.

RESEARCH QUESTIONS

This study seeks to answer four questions: 1) Is there a significant difference between the frequency and manner of using the intended verbal processes according to the gender of the authors and the characters of their stories? 2) What is the effect of gender and social status of the speaker and the addressee on the manner of using verbal processes? 3) What are the reasons and aims that make these processes different? 4) Did the writers pay attention to the setting and the atmosphere of the stories in using verbs in terms of the gender of the characters?

REVIEW OF LITERATURE

There are several studies related to gender the purpose of which were generally to examine the effect of gender on linguistic use. Some of them are: Ebrahimi Jahromi (2010), Fayyaz (2006), Hasanzadeh Dastjerdi (2014), Rezvianian (2013), and Razavi (2015). Several studies have also been carried out based on Halliday's functional grammar, two of which are: *The Stylistics of Story based on Verb: A Functional Approach* (Agha-Gholzadeh, 2011), and *The Analysis and Critique of Four Persian Odes Based on Systemic – Functional Linguistics* (Ghobadi, 2011). These two latter studies are more relevant to the subject matter of this study. According to these studies, the attitudes and the worldview of individuals affect the use of verbs. Thus, through studying the verbs in a story, one can realize the viewpoint of the author of the story. The difference between the present study and the above-mentioned studies is that its theoretical basis is based on the ideational metafunction. This study is also different from that of the others because the examination,

comparison, and data analysis have been conducted by taking into account the variable of gender, the social status of the speaker and the addressee, and their purpose for such verbal usage. This can help us to realize the authors' writing style, the type of worldview and the concerns of the characters, and the reasons for such verbal usage. There is no study as such conducted in Farsi language studies thus far.

METHODOLOGY

This study uses descriptive-analytical methods. To this aim, first the processes used in the speech of each author and character were outlined and their types were determined. Then, the frequency of the verbal processes, the speaker and the addressee's aim and the manner of using such verbal processes were extracted for the analysis to be included as the indicator of style according to their gender and social status. It should be noted that the main analysis was conducted on the original Farsi texts of the novels. However, their English translations are represented in the body of the article. The Farsi texts are given as endnotes.

THE SYSTEMIC-FUNCTIONAL GRAMMAR

Linguists try to make the literary studies scientific and principled by providing scientific criteria in their studies. Halliday was one of the first linguists who moved beyond the sentence level and syntactic studies, and addressed text, the formation of the textual context, and the influential factors involved in the text (Sojudi, 2008). Halliday's functional grammar is one of the most useful and effective semantic-oriented grammars. According to Halliday, the system is considered as one of the fundamental concepts of functional grammar which in fact represents the substitution relationship. This means that a language or any part of a language is a means for the use of different meanings that are chosen to be represented (Halliday, 1994: xxvii). Then, through the related choices, a network of an interconnected meanings is created. The functionality of Halliday's grammar also means that it is designed to explain how language is used in context. From this point of view, the system of language is not natural, but that it is contractual and rooted in the society in accordance with the needs of the society and human beings. This means that each element in the language can be explained by reference to its position and use (Mohajer, 1997).

In order to represent meaning in speech, it should be broken into units so that the relationship among them becomes clear. The unit of meaning, here, is text, but the main processing unit in the syntax and lexicon which Halliday brings together and labels lexico-grammar, is clause. A clause has three distinct and yet related semantic patterns, which are functional and pragmatic models and are known as "metafunction" (Mohajer, 1997). In fact, Halliday uses the term "clause" instead of "sentence" and believes that a clause is the first unit of analysis in functional grammar in which various ways of meaning, such as ideational, interpersonal, and textual metafunctions, are correlated in an integrated grammatical structure (Sasani, 2010). The metafunctions of a language are based on the assumption that "particular language

structures assumed the forms they do in response to the communicative uses to which they are put, within a speech community" (Fowler, 1991: 85). Therefore, "all other aspects of the linguistic structure are to be explained by reference to their communication purposes" (Fowler,1990: 176).

Ideational Metafunction

So far as the ideational metafunction is concerned, language has resources which refer to the existing elements and evidence in the world, the links and effects of those elements on each other, or at least the relationship among them. Therefore, in the simplest and most superficial layer, language reflects our worldview, which can include verbs, adjectives, and adverbs (Agha-Gholzadeh, 2005). This metafunction transmits the worldview of the speaker systematically; in other words, the entire process of representing processes and participants is what Halliday labels the ideational metafunction in which the clause is the main constituent for representing the pattern of experience (Toolan, 2007). In such a metafunction with which we express our beliefs, feelings, and impressions, the continuum of the world is divided into three parts:

A. Process: From a functional linguistic perspective, each verb is a process that has its own transitivity (Halliday, 1994). The process, here, plays a focal role, and thus, determines the number and the type of the contributors. Halliday introduces six processes, namely: material, mental, relational, behavioral, verbal, and existential (Halliday, 1994).

B. Participants of the process: The involved elements in the process that act in the context of the process, whether these elements can be the agent of the process, or the process can be applied to them, or even they can benefit from the process.

C. Circumstances associated with the process: Words and terms that refer to the time, the place, the manner of action, and the conditions of the process are called peripheral elements. For example, in the phrase "Mergan sat among his sons", "Mergan" refers to participation, "among his sons" refers to the peripheral element (adverb of place), and "sat " refers to the process.

The Relationship Between Gender and Novel

Gender, in language studies, refers to the analysis of the differences in the linguistic behavior of male and female speakers (Fotouhi-Roudmagani, 2011). Accordingly, there is no such thing as a feminine or masculine language in the nature of language, but that the feminine or masculine writing and speech is related to the issue of gender in language (Tang, 2008).

Studies indicated that due to the contribution of the large number of female novel, gender differences always have a special relationship with such issues (Miles, 2001). Since novel is so interwoven with the social and cultural views, it can be regarded as an outstanding field of study. Novel embraces the writer's attitudes due to the focus it has on the representation of ideas. Therefore, novel is one of the forms that is appropriate for examining the relationship between gender and language. When societies undergo social, cultur-

al, and political changes, the significance of novel becomes more apparent, since novel can describe these developments more than any other linguistic forms. As a result, many critics consider fiction and novel to be the recreation of the reality (Mirsadaghi, 1997). It might be said that verisimilitude is more critical than any other literary elements. Therefore, the relationship between language and gender can be more evident in fiction, and specifically in novel.

DATA ANALYSIS

The analysis indicated that verb is the linguistic state of the six processes in Halliday's functional grammar. Each authors and character chooses a verb from the existing verbs of a language according to their intended meaning. So, it can be inferred that the choice of the verb and the usage of the appropriate process for that particular verb is not coincidental, but that it is formed on the basis of the subjective meaning of the author. Consequently, if we consider the frequency and the manner of applying different types of processes as a stylistic indicator, the analysis and comparison of the processes used according to the gender of the contributors can provide a stylistics analysis of the extent to which writers succeed in creating gender-specific characters. In this study, the frequency and the manner of using verbal processes are considered. These processes include verbs concerning saying or speaking which appear more frequently in compound sentences. The contributors are the "speaker", the "addressee", and the "spoken". Verbs such as saying, proclaiming, shouting, reminding, among others, represent these process (Mohajer, 1997). For example:

Zari	Said	To gholam	Go and bring sahar from the stables
↓	↓	↓	↓
Speaker	Verbal process	Addressee	Spoken

The verbal processes are used under different titles to express different concepts. The above sentence "Zari said to Gholam go and bring Sahar from the stables" addresses four of these concepts such as "order and command", "expressing feelings and emotions", "swearing and insulting" and "damn and curse". The reason for the use of these concepts are related to the variables of gender and social status.

Female Characters: Their High Frequency of Verbal Processes

Of the total six processes used by each author, the verbal processes in *Suvashun* were 22.61%, and in *Missing Soluch* 15.65%. As the results indicate, the verbal processes were used more significantly in *Suvashun,* written by a female writer. This becomes more significant when it is revealed that in both novels, the female characters use more verbal processes than the male characters. In order to obtain more accurate statistics to show how many times each character used the verbal processes according to their gender, the verbal processes in the speech of each group of the characters

are divided to their total number. Table 1 indicates how many verbs each character has dedicated to verbal processes according to his/her gender.

According to Table 1, female characters have used more verbal processes in their speech than the male characters. As Mohammadi-Asl (2010) suggests, this can be related to the stereotypical thought on gender discrimination. While sentimentality, yacking, seduction and obedience are attributed to the feminine language, precision, rationality, and authority are attributed to the masculine language. It could be said that the prevalence of verbal processes in the speech of the female characters suggests that both authors have used the proper language in accordance with the gender of their characters.

Besides the difference in the frequency of the verbal processes, there is a significant difference in the manner in which these processes are used. This may be due to several factors such as the gender of the speaker and the addressee, the social status, the amount of strength and weakness of each, and the reason behind using such processes.

Female's Weak Expression through the Verbal Processes

Studies suggest that men and women encounter emotions and emotional problems differently. One of the most common stereotypes on gender is that women are more emotional and they express their happiness, sadness, and fear more than men (Golombok, 2005). In addition to expressing more of these emotions in the verbal processes by female characters, the two novels also differ in how these emotions are expressed:

> Under the weight of the night, Mergan was trembling. Her feet, her hands, and her heart, all trembling. She could not calm herself. She ran her fingers through the smooth hair of her daughter and cooed, "Did he hit you hard? (Dowlatabadi, 2007, p. 71).[1]
> Then each of us went our separate ways…but your happiness didn't last. And I couldn't bring myself to confide my troubles to anyone, not even to you, my sworn sister (Daneshvar, 2002, p. 289).[2]
> Zari was quite certain these lines were not composed by the 'Fotouhi maiden' because Ameh Khanom had hummed them herself from time to time" (Daneshvar, 2002, p. 345).[3]

As is illustrated in the above examples, verbs such as "cooed", "confide", "hummed", among others, are often used for the verbal processes related to the feminine mood and feelings. Of course, using such verbs are related to when the gender of the speaker and/or the addressee is female, and it is often in such a situation that processes related to the feminine emotions are used:

"Yosef said: "Well, that's why I came back so early. I just dropped everything I had to do and rushed back so I could

confide in you, but you weren't here" (Daneshvar, 2007, p. 360).[4]

There is no such significance in the verbal processes used by the male characters in this regard. For example, when "Ali Genav"'s mother is under ruins and is so sad when she talks to Abrau, the process "said" (Dowlatabadi, 2007, p. 138) is used instead of the verbal process of "confide".

The expression of emotions and feelings with proper verbal processes is also well-illustrated in the conversation between the young twins of Zari:

> The twins, Mina and Marjan, were chattering like two little sparrows as they hung around the breakfast table" (Daneshvar, 2002, p. 61).[5]
> Mina and Marjan followed their mother around from one rose-bush to another, chattering and giggling, while Gholam watered the brick paving in front of the house to cool off the garden" (Daneshvar, 2002, p. 181).[6]

Although the use of particular types of verbal processes sometimes express the fragility of the female characters, they are realized in their weakness and the inferior position which, according to the ideational metafunction, is reveals in their manner of speech. As an example, one can identify Hajer's oppression and inability form her verbal process:

> These tears only made Abbas angrier, these tears and her locked lips." (Dowlatabadi, 2007, p. 64).[7]
> Mother and daughter, they're working together… Just themselves! The little one is working with Mama. She won't open her lips for a second. (ibid, p. 65).[8]

The description of Hajer's condition due to the unfortunate events that occurred on the first day Soluch disappeared, clearly reflects her inferiority and inability:

> Hajer was left there standing. She was still considered too insignificant to be able to have a role in such matters, much more than to become saddened by her brother's plight. Hajer stood, waiting for an order or instruction, for someone to want something, to demand something. She'd not yet found enough of her own place to be able to go, of her own volition, to take a jug to get water. She was able to carry the jug on her shoulders. (Dowlatabadi, 2007, p. 54).[9]

Authority in the Male's Imperative Verbs

Verbs that request the addressee to do something are examined under the heading of "command and order". Beeman (2003) believes that in the superior-to-addressee requests, the verb is used in the direct imperative form and the superior person can even not use any qualifiers like "*bi Zæhmæt"* (without trouble) (p. 162). On the other hand, social groups like men and women do not have equal power and social base (Paknahad-Jabarooti, 2002). So far as the relationship between language and gender is concerned, studies show the social superiority of men and the social inferiority of women in the area of verbal processes (Mohammadi-Ali,2011). Accordingly, the verbal processes denoting command and order are used in different forms, which, in the light of the ideational metafunction, reflects the superiority of male and the inferiority of female characters.

The imperative verbal processes in the speech of the male characters from the superior class, used to refer to the female

Table 1. The percentage of verbal processes according to the of number of the characters

Books	Missing soluch		Suvashun	
Gender	Male	Female	Male	Female
Verbal process	4/87	6/71	2/18	4/12

characters of the inferior class, are signs of the masculine authority and violence. For example, in order to illustrate the context, and describe characters such as Salar Abdullah and Kadkhoda, who have come to receive their money, the writer often uses verbs like "brated", "shouted", "bellowed", among others, addressed to Mergan and Hajer:

> Salar Abdullah berated Hajer, "Why are you just sitting there and pouting, girl? (Dowlatabadi, 2007, p. 27).[10]
> Salar Abdullah suddenly leapt forward and furiously shouted, "So all you know is how to talk high and mighty? (Dowlatabadi, 2007, p. 30).[11]
> The Kadkhoda turned his head again and shouted at Mergan, "Have you gone deaf? (Dowlatabadi, 2007, p. 58).[12]

It seems that in using such verbal processes, the speaker and the addressee's gender play a more significant role than their social status, since in a conversation between a male speaker and a female addressee, there are similar verbal processes too. As an example, the writer, on behalf of Khan Kaka, who protested against Zari, says:

> "What nonsense is this again?" Abol- Ghassem Khan turned on him angrily." (Daneshvar, 2002, p. 109)[13]

In a similar line, when Abbas threatens Hajer to tell him the place of the copper, the effect of the speaker and the addressee's gender becomes apparent from their behavior:

> Hajer shut her eyes and lifted her small hands to protect her face, still crying. Abbas bellowed, "I swear to Imam Abbas I'll make you sorry! Have some mercy on your own skin and bones and start speaking! (Dowlatabadi, 2007, p. 64).[14]

Also, imperious verbal processes are used when children interact with the female addressees. For example:

> [Khosrow]…walked up to his mother and flung the bundle he had in his hand at her feet. It was the sack, the rope and the blanket. "Mother, why did you tell me so many lies?" he shouted. "Why?".But Khosrow stubbornly raised his voice louder than before. "Either the children are sleeping, or the ladies are afraid!" he shouted. (Daneshvar, 2002, p. 396).[15]

Inferiority in the Female's Imperative Verbs

Regarding the aforementioned points on the male's verbal processes, it can be said that the imperative verbal processes of male characters addressing female is imperious. However, it is debatable, whether the use of such processes by females from a superior social status would be in the same manner as that of the males. It is said that when males stand in an inferior social status, they use the language of obedience and silence indicating their submission, and when females stand in a superior social status, they enjoy a dominating language and an authoritative manner of speech. (Mohammadi-Asl, 2010). But this is not evident in these two novels. The way in which the imperative verbal processes are used in the speech of females from the superior class of the society, addressing males from an inferior class, does not have a masculine domination and violence. The social base of the speaker and the addressee is not also very effective in applying such processes, as it is clearly evident in most of the Zari's talks to

Gholam and other male characters who have a lower social status despite their male gender:

> Khanom, I swear what they're doing is wrong," Gholam protested. "Mating season is over now. Besides Sahar is too young …
> They don't want him for mating," Zari explained wearily, "the Governor's daughter has taken a fancy to Sahar …
> Gholam took off his felt hat. His bald head was flushed and sweaty. He said, "Khosrow Khan has left Sahar in my care. Now you ask me to give him away to someone else? Never!
> Gholam, can't you see they've sent a gendarme?" Ameh said.
> Gholam put on his hat and said: "Whoever wants to take Sahar has to go and bring him out of the stables himself —if he dares.
> I give the orders here," Zari intervened authoritatively. "I'm the mistress of this house. Go and bring Sahar from the stables. (Daneshvar, 2002, p. 268-269).[16]

In these examples, the author has used the verb "to say" for commanding when she wants to say something on the behalf of Zari, without indicating any sign of violence and command. Therefore, it may be said that such verbs are used to describe and characterize the feminine features of Zari as a character. According to the ideational metafunction, this can be due to the gender of a group of women and their inferior position in the society, and the writers' attempt to characterize them in a way appropriate for their gender, since it has been argued that the males' speech is generally more violent than that of the females', and this is acceptable and pleasant for the male speaker (Gulumbuk, 2005). As it is evident in the conversation between Mergan and his son, Abbas, male characters use more rigorous verbal processes when they are angry. However, the female characters use even more modest verbal processes when they are far more superior and powerful than the male addressees and there is little command and authority in their speech. For example:

> Abbas bellowed, "How much was there anyway? Not even enough to feed a baby goat!
> Mergan replied, "So what do you want me to do? Turn myself into bread? There's none left! Can't you see?
> Abbas shouted after her, "So I'll sell my corkwood myself. I'll take it to the market and sell it!
> Mergan, as she left, shouted, "Wake up your brother, Abrau. Take him with you.
> Abbas shouted after his mother, "I won't give a single penny of what I get from selling the wood to anyone else. (Dowlatabadi, 2007, p. 21-22).[17]

Cameron (2016) considers behaviors like silence, submission, and the lack of decisiveness as the norms of femininity in language, which is not only related to the past, but also to the modern times. Therefore, although the speaker and addressee's gender have the greatest influence on the manner in which the processes are used, it is also influenced by the cultural stereotypes and the social context in which the story is written. In such a situation, the stereotypes and the cultural beliefs oblige women to keep silent, and also they give men the right for violence and command. As re-

searchers consider the modes of perception, interpretation, and expression of emotions to be influenced by the culture of a society (Gulumbuck, 2005), it could be argued that the authors of the novels also considered what is acceptable in the culture of the society. As an example, Mergan's behavior toward the male characters and the manner she greets others, to some extent, depicted the stereotyped and the acceptable culture of the time when the novel was written:

> Karbalai-Safi was one of the whitebeards of Zaminej. Seeing him, Mergan had to stop and wait. She stood by the wall and said hello. (Dowlatabadi, 2007, p. 13).[18]
> On the way, she saw Hajj Salem and his son, Moslem, as they walked toward her. Hajj Salem had still preserved his mind and sanity enough to expect a greeting from anyone of a lesser standing than him. Mergan, her head bowed, offered a salutation, and Hajj Salem responded with a grunt from the depths of his throat. (Dowlatabadi, 2007, p. 18).[19]

Cursing and Insulting: The Masculine Verbal Process

Insults are defined as linguistic forms that are culturally, religiously, and socially inappropriate (Arbab, 2012). So far as the ideational metafunction is concerned, individuals' thought and emotions are depicted in their speech, so it seems that males have more tendency to use insults, and in fact the social conditions allow them to do so. This is because in *Missing Soluch,* the writer has used more insulting and swearing verbal processes on behalf of the male characters, as in the following example:

> "Salar Abdullah was entangled with three people at once, swearing and swinging. Abbas and Abrau didn't back down either, insulting his wife, children, father, and mother in return." (Dowlatabadi, 2007, p. 32).[20]

These processes are often used in anger and conflict, and the addressee's gender does not have much effect on the use of such verbal processes. The only slight difference is in the type of the processes, the negative connotation of which seems to be foregrounded in addressing male characters. For example:

> Abbas was light on his feet, while Salar Abdullah lumbered. Abbas outran him for a distance. Salar Abdullah stopped and let out a stream of insults… Abbas let his own tongue loose, eventually adding invectives involving the man's wife and children as well (Dowlatabadi, 2007, p. 40).[21]

However, in addressing the female characters, the verb "unleashed" has been used more, which seems to have a less negative connotation:

> "Salar Abdullah had lost any sense of restraint and unleashed a stream of whatever insults came to his lips" (Dowlatabadi, 2007, p. 31).[22]

Female's Cultural Understanding: A Reason for their Cursing

It is suggested that women's inferior status in the society is the primary reason for their politeness (Mahmoudi Bakhtiari, 2013). On the other hand, because of having more power, men attribute bad traits to others and as a result insult them (Fotohi, 2012). Accordingly, "Mergan" in *Missing Soluch*, being a female character and having a lower social status, uses several processes with the concept of swearing and cursing in her speech. It might be argued that using such processes are not consistent with the aforementioned views, but it could be due to the authors' gender, which affects the speech of the characters of the story. Another reason could be that Mergan's insults were often directed to her children who have less power and lower status. For example, when Hajer is beaten by Abbas, Mergan becomes upset and her anger is described as:

> This only stoked Mergan's anger, and even before reaching the house, she was swearing a storm over Abbas and addressing him with whatever insult came to mind as she walked. "So where is he, the son of a bastard? In what hell is he hiding? So he thinks he's a young lion, eh? I'll show him! As soon as the arena's empty, he attacks, does he …? So where is that brother of yours?
> Abrau emerged from under the blanket. "I don't know. He's the one who attacked me and chewed my ear this morning.
> This lit a fire beneath Mergan's feet. It compelled her to increase the volume of her swearing" (Dowlatabadi, 2007, p. 70).[23]

It can be said that Mergan behaves as such to crack the whipping and prove to Abbas that she is stronger than him. She admits that in the following extract:

> Abbas was becoming a challenge in Mergan's closed life. She couldn't let him go any further in his impudence—she'd have to take care of him very soon. In this house, there was only room for one lord, either Mergan or Abbas. She had to make clear who held the reins in the household (Dowlatabadi, 2007, p. 70).[24]

This is also in line with the studies of other scholars who believe that using swears and insults are due to the superior social base and indeed greater power. In a similar way, Mergan wants to prove to Abbas that she is stronger than him via swearing and insulting.

The other reasons which can explain the use of swears and insults in the speech of the female characters in *Missing Soluch* is the author's attention to the cultural context and the intelligibility of the characters of the story. As in *Suvashun*, the verbal processes of "swearing and insulting" are not used even in the case of anger and verbal conflicts. Moreover, the traits that are attributed to the characters are more polite than the traits used in *Missing Soluch*. It could be suggested that the culture of the characters and the context of the story in *Suvashun* are at a more realistic level than that of the *Missing Soluch*. Therefore, it can be concluded that the authors have also had consideration for recreating the characters into the cultural sphere of the story and bearing their intelligibility. The following description of Mergan's personality illustrates the point:

> Kadkhoda Norouz knew Mergan well. Not just Mergan, but also, he knew most of the people in Zaminej better than anyone else did. And that was why he was the Kadkhoda, and not Salar Abdullah. So he knew that if the matter should be drawn out any further, Mergan would not hesitate to even lift Hajer up and smash her into

Salar's head…To step on Mergan's tail more than this would be unwise. Mergan was that kind of person that the Kadkhoda and Salar Abdullah termed "headless and footless"—out of control. From one standpoint, they were right, since Mergan had never had an opportunity to distinguish her head from her feet (Dowlatabadi, 2007, p. 60-61).[25]

Inability and Fear: As Reason for the Female's Cursing

There are more verbal processes connoting "damn and curse" in the speech of the female characters, while the male characters rarely use these processes under certain conditions. It is suggested that women curse more because they have less power (Fotuhi, 2012). According to the ideational metafunction, using damn and curse in the female's speech seems to a certain extent reasonable, since most verbal processes connoting damn and curse in the speech of the female characters are the result of their inability and fear they have from other interlocutor. For example, when Zari is unable to confront the demand of the governor's daughter, who has come to get the earrings, she says:

"She cursed herself inwardly for her own ineptitude and cowardice. "Spineless women like me deserve no better!" she thought to herself." (Daneshvar, 2002, p. 120).[26]

This is also evident when she was not able to withstand the governor's demand for the horse:

"As soon as Khosrow had gone, Zari cursed the whole universe—she cursed herself and her ancestors and her fears; she cursed her English schooling and her cowardice and Ezzat-ud-Dowleh." (Daneshvar, 2002, p. 304).[27]

The other example is the curse of one of the madhouse's staffs because she was afraid of their superior class and that she might lose her job:

"But instead of cursing the Devil, she cursed the Cardboard Man. I believe the Cardboard Man was that same minister of education who fired her from her job." (Daneshvar, 2002, p. 338).[28]

The verbal process of cursing is used in the speech of male characters when they are from a disadvantaged class of the society and are ignored by others. For example, in a character such as" Hajj Salem, [who] was himself considered to be nearly so [mad] by the villagers" (Dowlatabadi, 2007, p. 14)[29], it is shown that sometimes he becomes tired of his mad son's behavior, "Moslem", and starts cursing:

"Hajj Salem took the string from Moslem's hands, and while he tied the pants, began to curse. God give me compensation for how you torment me! May his hands be crippled, my little animal" (Dowlatabadi, 2007, p. 76).[30]

In other cases, the verbal processes of cursing are used in the speech of the characters who are oppressed. For example, Salar Abdullah, who was not able to get all his debt, responds to Abbas:

"You have some nerve to even speak to me, you! God damn the devil's black heart and curse you!" (Dowlatabadi, 2007, p. 86).[31]

Therefore, it can be said that cursing, due to weakness, inability, and the fear of the addressee, is used more in the

speeches of the female characters. However, when the necessary conditions are met, the male characters also use these processes. Not only does this confirm the reasons for the use of the curse, but also shows that gender is not the only contributing factor in these processes, and that these processes are used under certain social conditions.

CONCLUSION

Although there is a dearth of study on the novels investigated here, through systemic-functional grammar, the current study tries to fill this gap through employing the ideational metafunction. The study focused on the gender and the social status of the speakers and addressees as well as their respective aims. In other words, the study tried to compare and analyze the frequency and the means of using the verbal processes in the authors and their characters' words considering their gender and social status in order to explain the authors' style, ideology, and personal subjects of concern.

The results of this study suggests that there is a significant difference in the frequency and the manner of using verbal processes used to express concepts such as "command and order", "expressing emotions", "swearing and insulting", and "damn and curse". According to the previous studies, some crucial factors for these differences are the gender and social status of the speaker and the addressee, the purpose and reason for the use of such processes, and the setting and atmosphere governing the writing time of the novels.

The gender of the speaker and addressee is the most influential factor in the frequency and the manner of using verbal processes. This means that the power and the superior social status of males allow them to use more authoritative, aggressive, and impolite verbal processes. However, the power resulting from a superior social status does not have a significant impact on the use of these processes so far as the female's speech is concerned. Also, factors such as the feminine gender, the fear of the lower social status, and the cultural stereotypes governing the writing time of the stories require female characters to treat softly. They also need to be obedient and silent, using appropriate behavior in line with their feminine fragility, but sometimes they may curse.

Although gender is the main factor contributing to these differences, it should be noted that gender, by its own account, is also influenced by the cultural stereotypes and the social context in which the story is written. In using the verbal processes, the authors of these two novels have also considered what is perceived to be acceptable in the culture of the society.

ENDNOTES

زیر تنگنایی شب، تن مرگان هنوز می‌لرزید. پاهایش، دست‌هایش و قلبش میلرزیدند. آرام نداشت. پنجه میان موهای نرم دخترش فرو برد و نجوا کرد: - خیلی قایم زد؟») (دولت آبادی، 1377: 76)[1]

بعد هر کداممان رفتیم دنبال سرنوشتمان... اما خوشبختی تو که دوامی نکرد. و من حتی عارم می‌شد با تو که خواهرم بودی درد دل کنم.») (دانشور، 1395: 89)[2]

زری می‌دانست که ابیات از دخت فتوحی نیست چرا که عمه‌خانم هم غالباً همین شعرها را زمزمه می‌کرد.») (دانشور، 1395: 107)[3]

یوسف [به زری] گفت: همة کارهایم را زمین گذاشتم آمدم که برایت درد دل

سالار] در دم سالار با سه نفر گلاویز بود، می‌زد و می‌خورد و فحش)
می‌داد. عباس و آبرو هم دریغ نمی‌کردند. زن و فرزند و پدر و مادر سالار
را می‌جنباندند.«»[20] (دولت‌آبادی، 1377: 33

عباس تیز می‌دوید و سالار سنگین بود. به رد عباس نمی‌رسید. ایستاد و)
بنای دشنام را گذاشت ... عباس هم دست از دهش برداشت و زن و بچۀ
سالار را به باد دشنام گرفت.«»[21] (دولت‌آبادی، 1377: 42

سالار حالا دست از دهانش برداشته بود و هر چه دشنام به زبانش می‌رسید،
[خطاب به مرگان] نثار می‌کرد.» (دولت‌آبادی، 1377: 32[22]«»

خشم مرگان را همین دو چندان می‌کرد. این بود که نرسیده به خانه فحش و»
دشنام را به جان عباس کشیده بود و هر چه بر زبانش می‌آمد، بار او
می‌کرد: «حالا کجاست این تخم شمر؟ ها؟ کدام گوری رفته پس؟ برای
خودش تکۀ گله شده ها! نشانش می‌دهم. میدان را خالی دیده و می‌تازاند، ها؟
کجاست آن برادر دندان‌گراز تو؟ ...!«»[23]

آبرو سر از زیر لحاف بیرون آورد و گفت: «نمی‌دانم گوش من را هم»
صبح همو جوید
این به آتش مرگان بیشتر دامن زد. زن در برانگیخت تا بی‌پرواتر به پسرش)
دشنام بدهد.«» (دولت‌آبادی، 1377: 74

عباس داشت مخلّی در زندگانی بستۀ مرگان می‌شد. نباید بگذارد بیش از).
این دم در بیاورد. تا زود است باید تکلیف او را روشن کند. در این خانه
بزرگ‌تر یا مرگان باید می‌بود یا عباس. گربه را دم حجله می‌باید کشت
کشت)«» (دولت‌آبادی، 1377: 74[24]

«کدخدا نوروز مرگان را می‌شناخت. نه فقط مرگان، که
بیشتر مردم زمینج را برتر از آدم‌های آدمیایی مثل سالار عبدالله
می‌شناخت. نه کدخدا بود، کدخدا هم و نه نیمه برای می‌شناخت.
نمی‌دانست که اگر کار بیش از این بیخ پیدا کند، مرگان ابا
ندارد از این که هر اجر سر دست بلند کند و به بلکه که سالار
بکوبد... بیش از این نمی‌رود مد مرگان هم مرگان هم پا گنده گذاشت.
مردم بودی که امثال سالار و کدخدا هم انه ...قماش آن بار. چون
مرگان آن را می‌گفتند «بیس و پا» از چنبه‌های درست هم بود. مرگان
در قم مه شرع فرصت این را نداشته که سر از پا
بشناسد. هم شرش شانه نندیده بود و به پاپیش پاپوش.»
(دولت‌آبادی، 1377: 64)[25]

در دل به بی‌عرضگی خودش نفرین کرد و اندیشید: زن‌های پخمه مثل من)
همچنین بایند.«» (دانشور، 1395: 36[26]

خسرو که رفت زری به خودش و اجدادش و ترسش و مدرسه‌اش و)
بی‌عرضگی‌ش و عزت‌الدوله لعنت فرستاد.«» (دانشور، 1395: 95[27]

و به جای لعنت بر شیطان، آدم مقوایی را نفرین می‌کرد. به نظرم آدم)
مقوایی رئیس معارف پارسال پیرار سال‌ها بوده که می‌خواسته او را از کار
بیکار کند.«» (دانشور، 1395: 105[28]

حاج سالم را که مردم دیوانه می‌پنداشتند.« (دولت‌آبادی، 1377: 14[29]

حاج سالم... بند تنبان را از دست‌های مسلم گرفت و در حالی که آن را گره)
می‌زد، نفرین کرد: «خداوند تقاص عذاب‌هایی را که به من می‌دهی، از تو
بگیرد! دست چلاق شود، حیوانکم.» (دولت‌آبادی، 1377: 80[30]

چه عجب رویت می‌شود با من حرف بزنی تو؟! لعنت بر دل سیاه شیطان؛)
لعنت! می‌بینی؟!«» (دولت‌آبادی، 1377: 92[31]

کنم، اما تو نبودی.» (دانشور، 1395: 112[4]

دوقلوها، مینا و مرجان، مثل دو تا گنجشک جیرجیر می‌کردند و دور میز)
صبحانه می‌پلکیدند.«» (دانشور، 1395: 20[5]

مینا و مرجان پی مادر از بوته‌ای به بوتۀ دیگر و از حاشیه‌ای به حاشیۀ)
دیگر می‌رفتند و جیک و پیک می‌کردند.«» (دانشور، 1395: 56[6]

عباس را هم، همین گریه بیشتر خشمگین می‌کرد. گریۀ هاجر و این که قفل)
بر زبان زده بود.«» (دولت آبادی، 1377: 68[7]

مادر و دختر دست به یکی کرده‌اند. ... خودشان با خودشان! این کولی هم)
که سرسپردۀ اوست، هر کاریش می‌کنم لب از لب ور نمی‌دارد.» (دولت
آبادی، 1377: 69)«»[8]

هاجر وامانده ایستاده بود. او هنوز ناچیزتر از آن شمار می‌آمد که بتواند)
چیزی از خود بروز بدهد؛ اگر شده غم خود را در ناخوشی برادر. هاجر باید
می‌ماند تا فرمانی برسد. تا کسی چیزی بخواهد. بطلبد. حتی هنوز چندان
برای خود جا باز نکرده بود که بتواند به میل خود کوزه‌ای به آب ببرد و
برگردد. ...«» (دولت‌آبادی، 1377: 57[9]

سالار به هاجر نهیب زد: - چرا همین‌جور بغ کرده‌ای و نشسته‌ای دختر؟!»)
(دولت آبادی، 1377: 27)«»[10]

سالار بی‌باقی از جا در رفت و زن سلوچ را به باد تشر گرفت: داری یکبند)
جواب سربالا می‌دهی؟!...«» (دولت آبادی، 1377: 31[11]

کدخدا سر برگرداند و به مرگان نهیب زد: - گوش‌هات کر شده‌اند؟!»)
(دولت آبادی، 1377: 61)«»[12]

صدای خشمگین خان‌کاکا آمد که تشر زد: - باز حرف مفت زدی؟»)
(دانشور، 1395: 33)«»[13]

هاجر چشم‌ها را بست و دست‌های کوچکش را جلوی رویش گرفت و فقط گریه)
کرد. عباس نعره کشید: به حضرت عباس ناکارت می‌کنم! به این چار پاره
استخوان خودت رحم بیار و زبانت را وا کن!«» (دولت‌آبادی، 1377: 68[14]

خسرو] ... به سمت مادر آمد و بسته‌ای را که در دست داشت رو به مادر)
پرت کرد. کیسه و طناب و پتو و داد زد: «مادر چرا این همه دروغ گفتی؟
چرا؟... خسرو لج کرد. صدایش را بلندتر از پیش کرد و فریاد زد: «یا بچه
خوابیده است، یا خانم‌ها می‌ترسند... » (دانشور، 1395: 122[15]

غلام گفت: «خانم به خدا کار اینها وارونه است. فصل جفتگیری گذشته....»
بعد هم سحر هنوز«»[16]

زری آهی کشید و گفت: «برای جفتگیری نمی‌خواهند. دختر حاکم بهانه...»
سحر را گرفته
غلام کلاه نمدینش را از سر برداشت. سر کچلش قرمز و از عرق خیس شده
بود. گفت: «خسرو خان سحر را دست من سپرده. بیایم و اسبش را بدهم به
غیره.» حاشا و کلا
خانم فاطمه گفت: «غلام، می‌بینی که ژاندارم فرستاده‌اند
غلام کلاهش را سر گذاشت و گفت: «هر کس می‌خواهد سحر را ببرد
خودش برود از طویله درش بیاورد...
زری آمرانه گفت: «اینجا من دستور می‌دهم. خانم خانه من هستم. برو سحر)
را از طویله در آر.» (دانشور، 1395: 84[17]

عباس نعره کشید: «همه‌اش مگر چقدر بود؟ از خوراک یک بزغاله هم)
کمتر بود![17]

مرگان به نعره پسرش پاسخ داد: «می‌گویی چکار کنم؟ خودم را نان کنم؟
نیست! نمی‌بینی؟»
عباس دنبال سر مرگان داد کرد: «پس امروز پشتۀ پنبه‌چوبم را می‌فروشم.
می‌برم میان قلعه و می‌فروشم!»
مرگان پا در گریز گفت: «آن یکی، آبرو را هم بیدارش کن. همراه خودت
ببرش...»
عباس فریاد زد: «یک شاهی هم از پول پنبه‌چوب‌هایم را به کسی نمی‌دهم.»
(دولت‌آبادی، 1377: 22)

کربلایی صفی، خود یکی از ریش‌سفیدهای زمینج بود. دیدن کربلایی صفی)
مرگان را واداشت که بماند. بیخ دیوار ایستاد و سلام گفت.» (دولت‌آبادی،
1377: 13)«»[18]

در راه حاج سالم و پسرش مسلم را دید که می‌آیند. حاج سالم هنوز هوش و).
حواس خود را چندان حفظ کرده بود که توقع سلام از ضعیفه‌ای داشته باشد.
مرگان با سر فرو افتاده سلام گفت و حاج سالم جواب سلام او را از ته حلق
ادا کرد«» (دولت‌آبادی، 1377: 18[19]

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