

## The analysis of “A Bird Dies” by Forough Farrokhzad.

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### Abstract

In this paper, I will apply Ruqiyah Hasan's (1989) theoretical framework on a piece of international famous adults' Persian poetry; "A Bird Dies", composed by Forough Farrokhzad. The American composer Marti Epstein has been inspired by Forough. Epstein composed a piece of music based on this poem. Forough in this poem shows that the contact and friendly relationships between human beings is very broken and dark as if there is a hidden dark wall among people. Everybody just thinks of his/her own happiness and fortune. This lack of relationship brings loneliness and sadness to human. Forough hopes this hidden wall will be broken by active people and human beings may establish a good relationship with each other. She conveys this meaning through creating linguistic patterns in her poem. Linguistic patterns such as repetition and parallel structures are essential in producing, understanding, and taking pleasure in literature (Hassan.1989). Patterning of patterns which is an essential notion in this framework produces verbal art. The basis of patterning is repetition (the sameness), and opposition (differences). One unit is the same as or different from another unit in some respects. Sameness and/or differences is hierarchical and has some degrees. Repetition can be observed in all levels of language, i.e., "Sound", "Wording", and "Meaning". Based on this framework, I showed how patterning of patterns occurs in this Persian poetry through archetypal types, i.e., repetition and contrast in all levels of language: "SOND", "WORDING", and "MEANING". This in turn brings about parallel structures including thematic, mood, transitivity, and information structure. The results show that sound repetition (like alliteration and assonance) is common and frequent in Persian poetry, but this is the meaning produced through parallel structures which is very important.

Key words: verbal art, linguistic patterns, repetition, parallel structures, Persian poetry, A Bird Dies ,

### 1. Introduction

Literature has a long history, but studying literature based on linguistic theories is a new trend. According to Hassan (1989), there are some reasons for having a theoretical framework or in general conscious analysis of verbal art:

1-A conscious analysis needs a framework to be scientific and reliable.

2- Appreciation at the later stage is similar to analysis. As the infant grows up and becomes an adult, he/she faces the issue of preferences and evaluations, private thing becomes public, so appreciation pave the way for appraisal. This needs conscious analysis.

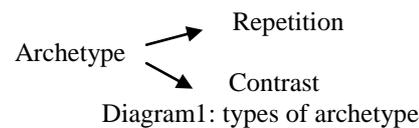
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Appreciation is gradable. It depends on experiential meaning. A 6 or 7 month infant enjoys a nursery rhyme but not as much as a 6 or 7 year old child. Because the child can get the experiential meaning of the rhyme. The reference of the structures and words are not available to the infant.

### 2. Theoretical framework

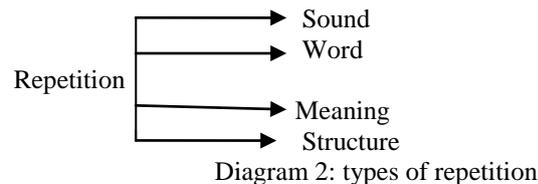
Discourse and verbal art are produced by patterning of patterns. The essence of patterning is repetition (the sameness) and opposition (differences). One unit is the same as or different from another one. In fact one unit can be similar to another one in some respects or different from another one in some other respects. Sameness or differences has degrees and hierarchy. Since all of the patterns are analyzed as a

kind of repetition, it seems that we should take repetition as "archetype". If there will be any differences in the similarities, contrast is created. So archetype is of two kinds (Hasan,1989:2-5):



## 2.1.Repetition

Repetition is of different types: repetition of sound, repetition of words, repetition of meaning, and repetition of structure (ibid:5-28):



### 2.1.1. Sound Repetition

Lullabies and nursery rhymes are probably the first lessons children get in understanding and taking pleasure in verbal aesthetics. Sound patterns are the most important patterns that children are exposed to from the beginning. Sound repetitions are very common and frequent in lullabies and nursery rhymes. These sound patterns can be divided into different types: alliteration, assonance, and rhyme. "Alliteration is the repetition of the same sound in the same phonologically defined position" (Hassan,1989:6). Usually alliteration refers to recurrent initial sound of syllables whether next to each other or not. For example the repetition of "s" in the first line, of "p" in the first, second, and fourth line of the following example (ibid):

Sing a song of six pence.  
A pocket full of rye;  
Four and twenty blackbirds,  
Baked in a pie.

Assonance refers to recurring of the same vowel or consonant in the same location. Rhyme can be considered as one type of assonance. For example the final vowel of /rai/ and /pai/ in the above example.

### 2.1.2. Word repetition

Repetition of words<sup>1</sup> is another kind of repetition. Word repetition is divided into two groups. A word may be repeated completely or partially.

### 2.1.3. Meaning repetition

Another variety of repetition is meaning repetition which is usually accompanied by repetition of words or sounds.

## 2.2. Parallel structure

Parallel structure is another kind of repetition. Parallel structure is sensitive to text too. The above rhyme chronologically narrates the events. Those events which happened one after the other, are expressed coordinatively. The only cooccurring happenings are expressed in the subordinate clause.

Parallel structure is based on grammar. Grammar and lexis constitute wording. "Repetition is complete identity of lexis and grammar" (Hasan,1989:9). Two units of wording are considered to be parallel if their structure is identical in all respects. Parallel structure is not a matter of polarism but continuum;

<sup>1</sup> Mohammad Ebrahimi Jahromi (1998) review word repetition in Persian in her thesis.

i.e., some structures are more parallel than others. Repetition is located on one side of this continuum, and on the other side there is parallel structure:



Diagram 3: repetition continuum

Patterns are formed out of other patterns,i.e., we have patterning of patterns. Usually in every genre a special kind of pattern is repeated. For example in interviews we have repetition of interrogative and declarative structures. In recipes we have repetition of imperatives (ibid:12-15). Parallel structure has different dimensions.

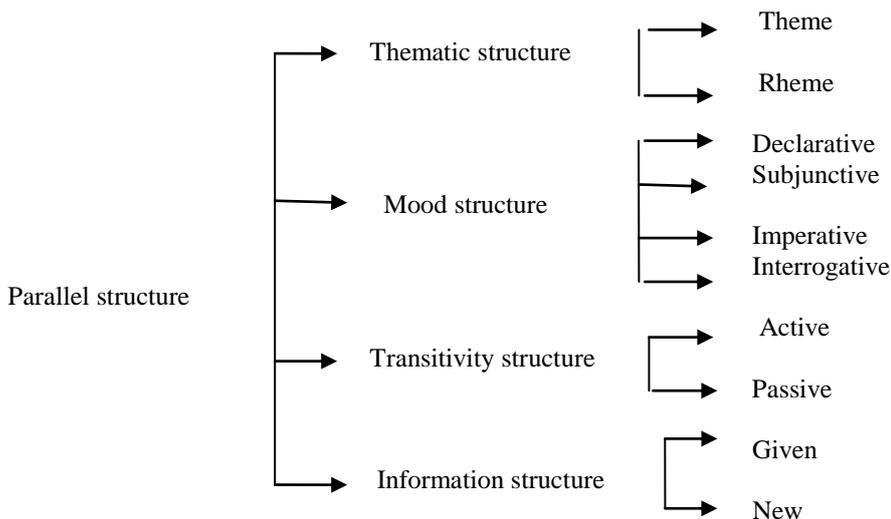


Diagram4: Parallel structure

Tom ,Tom, the piper's son,  
 Stole a pig and away he run;  
 The pig was eat, & Tom was beat,  
 And Tom went howling down the street.(Hasan,1989:7)

In the third line of the above rhyme, we can see an example of parallel structure. Both of the clauses are passive(they have a Theme<sup>2</sup> subject),i.e., the subject precedes the finite element; Actor is not included; so both of them have the same "Transitivity structure", and both of them are declarative. Clauses 2 and 5 are almost the same. But as far as their thematic structures are concerned they are not the same. Table 1 shows Hassan’s table1.2(Hassan.1989:8).

Table 1:The structure of the clauses

Clause	Actor	Action	Goal	Location
1	Tom, Tom, the piper's son	Stole	a pig	
2	He	Run		Away
3		was eat	the pig	
4		was beat	Tom	
5	Tom	Went		down the street
6		Howling		

In the above rhyme, there are two complex clauses which are not as parallel as simple clauses 3 and 4 either. Clauses 1 and 2 constitute our first complex clause in which we have just coordination. Clauses 3 to 6 constitute our second complex clause in which 2 repeated "and" and the nonfinite "howling" have brought about a complex clause. So not only the number of clauses in these two complex clauses are not the same, but also the used patterns are not exactly the same. In general ,here clauses 3 and 4 are the

<sup>2</sup> Hasan calls it a Goal

most parallel clauses of all. This parallelism is accentuated by the internal rhyming between the two clauses.

### 2.2.1. Thematic structure

In thematic structure, we deal with this matter that which constituent comes at the beginning of the clause or utterance and which constituent follows it. Theme is "the speaker's point of departure" (Halliday,1989:39). That is the place where speaking is started. In active, declarative and unmarked sentences, usually this is the subject which is equal to theme which comes first. What follows theme is called Rheme. Theme is divided into structural and thematic.

### 2.2.2. Mood structure

In this framework, we have 4 types of mood: declarative, subjunctive, imperative, & interrogative. In mood structure, the speaker's point of view is expressed. So, we deal with notions such as subject, finiteness, complement, predicator, etc.

### 2.2.3. Transitivity structure

Here we are engaged in passive and active voice. Halliday(2004:170 ) says language is "a system that construes the world of experience into a manageable set of process types". Halliday(2014:29-30) mentions 3 kinds of metafunctions: ideational, textual, and interpersonal. Then he divides ideational metafunction into logical and experiential ones(2014:713).

Hasan (ibid:36-40) argues that transitivity structure of clauses is related to "what to whom/what, where, when, how, and why". She added that there are different kinds of doings. Following Halliday(1985), she mentions 5 important processes in analyzing the structure of the clauses. These are: material, mental, behavioral, verbal, and relational processes.

Material processes are very similar to "doing". Verbs like fall, break, grow, are included in this category. They may have one participant which is called Actor. If they get another participant, it is called Goal.

Mental processes are related to psychological phenomena such as "minding, sensing, and feeling", for example realize, like, hear. The participants are called senser and phenomenon.

Behavioral process contains "psychological 'doings' and non-directed psychological ones." Such as smile, laugh, watch, think. The participants are called Behavior and Range.

Verbal process is related to "doing as saying" notion. For example declare, exclaim, ask. The doer is called Sayer, and the addressee is called Recipient, and what is said is called Report/Quote.

Relational process is related to attribute. It is realized by verbs such as be, seem, have, appear. The 'be-er' is called Carrier, and what is attributed is called Attribute like "sad in I am sad".

Hasan concludes that in order to describe linguistic patterns, terms such as Actor, Behavior etc., are not sufficient. There is a need for some new general notions such as -ER Roles and -ED Roles. -ER Roles refer to actor, senser, experiencer, sayer, and "carrier". -ED Roles refer to goal, Range, Phenomenon, etc. As far as dynamism or effectiveness is concerned -ER Roles are different in the degree of effectuality and can be divided into different categories (Hassan,1989,46).

### 2.2.4. Information structure

Here notions such as given and new are concerned. Usually theme contains given information and rheme contains new information.

## 3. Application of the Theory on Persian poetry

I have applied this theoretical framework on an international famous adults' Persian poem versified by Forough Farrokhzad 'Parande Mordani Ast' (Farokhzad,2004:382-3) in section3. Mahabadi and (1997 ) have brought this poem in their chosen set of Persian poetry. In section 3.1, I give the original

poem which is phonologically transcribed. I have given the English translation of the poem under the transcription. I will analyze the original poem In 3.2. kayhan life (2017) in an interview with Epstien reports that Epstien had been inspired by Frough Farrokhzad specially Forough poem "Parande Mordani Ast" [ A Bird Dies]

### 3.1. The Analysis of "A Bird Dies"

Parande Mordani Asst

bird dead is [A bird dies]

- I 1 delam gerefte ast  
my heart is sad [I feel sad]  
2 delam gerefte ast  
my heart is sad [ I feel sad]
- II 3 be ivân miravam va angoštânam râ  
to the porch I go and my fingers [ I go to the porch and]  
4 bar puste kešideye šab mikešam  
on the night's prolonged shell rub [I rub my fingers on the night's prolonged shell]  
5 cherâqhâye râbete târikand  
the lights of relations dark [The lights of relations are dark]  
6 cherâqhâye râbete târikand  
the lights of relations dark [The lights of relations are dark]
- III 7 kasi marâ be âftâb mo'refi nakhâhad kard  
nobody me to the sunlight introduce will [Nobody will introduce me to the sunlight]  
8 kasi marâ be mihmâniye gondješkâ nakhâhad bord  
nobody me to party of sparrow not take [Nobody will not take me to the party of sparrow]  
9 parvâz râ be khâter besepâr  
flight remember [Remember the flight]  
10 parande mordani ast  
bird dead is [A bird dies]

'Delam gerefte ast' can be divided into 3 stanzas. There are 2 clauses in the first stanza, 4 in the second, & 4 in the third one.

### 3.2.1. Repetition

Sound, word, meaning, & structure repetition can be easily seen in this rhyme. Two main concepts are expressed in this piece of verbal art:

- 1- Sadness, & depression due to loneliness & captivity
- 2- Hope for future & harbinger of freedom

The poet in the first stanza directly express her sorrow by saying "delam gerefte ast.", & emphasizes on her feeling by repeating the same line. But she does not mention the reason of her sorrow here. We can find out the reason through decoding of structures, logical relations, cohesive ties which have brought the rhyme. She never uses overt logical relations such as "zira [because] etc. In fact "about the texture of the structure of the clauses, their repetition, & contrast convey these meanings. The climax of the rhyme which contains the main theme as well is located in the third stanza, in the 9<sup>th</sup> & 10<sup>th</sup> sentences.

#### 3.2.1.1. Sound repetition

We have a lot of sound repetition in the words which are exactly repeated. Besides, we have individual repeated sounds like /b/ in the 3<sup>rd</sup> & 4<sup>th</sup> lines; /s/ in the same lines; /p/ in the 9<sup>th</sup> & 10<sup>th</sup> lines.

/š/ is one of the sibilants. Its occurrence in the words 'šab', 'angošt', 'kešide', etc. inspires a sense of silence & captivity. Its repetition signifies the duration of silence. On the other side /š/ has contrast with /s/ in words like 'pust' as well. They have contrast because they are different sounds phonetically (as far as auditory, acoustic, and articulatory phonetics is concerned), & phonologically. They can be considered as repetition because both of them are voiceless fricatives. All over the world, it is usual to use one of them to invite people to be quiet & keep silent. This is again emphasis of silence, captivity, & statics.

The occurrence of /r/ and its repetition in words 'parvâz', 'râ', 'xâter', 'bespâr', 'parande', 'mordani', etc. reminds us a kind of dynamism & activity. In this way the second stanza contrast with the third one. That is we have repetition of different sounds which emphasizes on completely opposite meanings. Moreover even the repetition of the same sound, /s/, does not have the same meaning in these two stanzas.

Another kind of sound repetition is the repetition of the same syllables. For example the syllable {mi} with the syllable structure cv is repeated in words

mi ra vam(cv cv cvc)  
mi ke šam(cv cv cvc)

Rhythm repetition is another repetition. Kard / bard on one side & miravam / mikešam on the other side have the same rhythm.

### 3.2.1.2. Word repetition

Many words in different ways are repeated in this poem. Some of them are completely repeated such as: 'delam', 'gerefte', 'ast', 'râ', 'râbete', etc. The null subject pronoun is also repeated in the 3rd & 4<sup>th</sup> line 'man' are repeated. Repetition of agreement element is another kind of repetition for example /am/ in 'miravam', 'mikešam'. 'mi' shows aspect repetition too.

As the poem is about speaker who is first person singular, it is very natural, & predictable to have repetitions of words which refer to the speaker. But we have repetition of third person singular, 'kasi', in the 8<sup>th</sup> & 9<sup>th</sup> clauses which we do not expect it. This is a kind of foregrounding. It attracts our attention. The repetition of the word 'ast' in the first and last stanzas figuratively implies that the poet compares herself with birds. As the bird is in the cage, it is sad (that is the poet herself is sad, sorrow, and depressed). The bird or the poet will die once, but...

The repetition of words is archetypal. It does not convey such meanings by itself, only the chemistry of the poem signifies these meanings.

### 3.2.1.3. Meaning repetition

In this poem synonyms are not seen, but if we look at the poem more carefully, we can find some words which share the same semantic features. In the first stanza we have 'gerefte' (sorrow), in the second stanza we have 'šab' [night] 'târik' which can be placed in the same group, and in the last line we have 'mordani' [capable of dying]. All of these words have the same features such as darkness, lack of joy, and/or motionless. The application of these words caused a kind of uniformity in the whole poem. On the other hand, we can mention a second group with the words 'chrâq' [light] and 'âftab' [sunlight], which have a kind of related meaning; i.e. [+shining, +flashing].

Although these two groups show some kind of semantic similarities, they contrast each other. Dying and darkness have contrast with living and light. What is going to be remained finally is living. 'Death' will die. 'Life' as well as 'Shining' will remain.

The same dissimilarities and contrast is seen in the words 'parande' [bird] and 'parvâz' [flying]. They show the maximum contrast too. So repetition and contrast build text.

## 3.2.2. parallel structure

In this part, the parallel structure of the poem is analyzed.

### 3.2.2.1. Mood Structure

Two structure are parallel, i.e., are repeated, if they have the same mood structure (imperative, indicative, subjunctive, interrogative), the same semantic structure (theme/ rheme), the same information structure (given/new). Moreover they should use the same set of lexis or related lexis.

Mood structure used in this poem is as follow:

First stanza: declarative mood

Second stanza: declarative mood

Third stanza: declarative mood + imperative mood

So we have the repetition of indicative mood. Statements mainly reflect the speaker's point of view, her feelings, and ideas. This is the normal and predictable mood. But in the last stanza, the predictable mood changes to an unpredictable one, i.e., imperative. So here a contrast is created. The poet has used this technique to foreground the structure which is the climax of the poem too.

Imperative mood means that the poet is addressing another person and tries to convince him/her to accept(to do) something. Up to here, the poet talks about herself, her ideas, notions, and feelings. But just in lines 9 and 10 she expresses the main message, her own willing, her command. In these lines she goes beyond the usual domain. She joins to utter space and leaves her ideas for future comers.

Table2: mood structure of the poem

Stanza	Clause	Mood structure				
1	1	SUB	ATT	PRE	FIN	
	2	SUB	ATT	PRE	FIN	
2	3	FIN	PRED	LOC		
	4	FIN	PRED	ADJ	COMPL	
	5	FIN	PRED	ATT	SUB	
	6	FIN	PRED	ATT	SUB	
3	7	FIN	PRED	ADJ	COMP	SUB
	8	FIN	PRED	ADJ	COMP	SUB
	9	FIN	PRED	COMP ( )		
	10	FIN	PRED	ATT	CUB	

Clause 1 is completely repeated in clause 2. In clauses 3 and 4 unemphatic subject has been omitted. In clause 4 the NP 'anguštânam râ' has been topicalized and foregrounded. 'Anguštânam' [my fingers] is part of the body of 'man'[I]. So it is predictable and does not carry the main meaning. Due to different elements in clause 4, it is different from clause 3. Clauses 5 and 6 are again parallel. They have the same structure. But the type of used elements in these 2 clauses are different. The mood structure of clauses 1 and 2 are similar to those used in clauses 5 and 6. So mood structure is repeated again. Never the less, they are not parallel structure due to using different words. Up to here out of 6 clauses, 4 of them have attributes. What they modify is sadness, darkness, and sorrow. Although the mood of these clauses is indicative, nothing happens, relational processes have been used. If we look at dynamism continuum, we see that relational process and carrier are very close to the passivity side of the continuum. Dynamism does not exist in silence and captivity.

Clauses 7 and 8 have the same mood structure. Again they are not parallel structures, since different words are used in these clauses. The mood structure of these 2 clauses are similar to 3 and 4. But besides the different words in these two groups, the unemphatic subject is omitted in the first group. In the second group there is an ambiguous subject pronoun. The mood structure of the 10<sup>th</sup> clause is similar to clauses 1, 2, 5, 6.

The unique mood structure in this poem belongs to clause 9. It is imperative. In general, the poet has used 2 different moods to produce 4 different mood structures.

Table 3: The frequency of the mood structure of the poem

Clauses	Type of structure	Frequency	Number
1,2,5,6,10	FIN PRED ATT SUB	5	1
3	FIN PRED LOC ( )	1	2
4,7,8	FIN PRED	3	3
9	FIN PRED	1	4

Mood structure 1 is used 5 times, mood structure 2 is used 3 times. So these structures are predictable statistically. These structures are very similar to each other and are closed to passivity polar.

Structures 2 and 4 are used once. So, they are foregrounded. The omitted null subject pronoun in clause 3 is predictable. In this clause process is used. Its verb has one argument. The result of the action has no effect on other creatures. So, this structure is again close to the passive polar, and signifies loneliness,

and passivity. So we can not consider it as a real foregrounded one. It is different from other clauses because:

- 1-Its mood structure is imperative.
- 2-Its verb is a two predicative one.
- 3-Second person takes part in doing the action as apposed to the first person(I).

### 3.2.2.2. Thematic Structure of The Poem

The thematic structure of the poem is as follows:

Table 4: Thematic structure of the poem

THEME	RHEME	CLAUSE
Delam	gerefte ast	1
Delam	gerefte ast	2
Be ivân	Miravam va	3
angoštânam râ	bar puste kešideye šab mikešam	4
cherâqhâye râbete	Târikand	5
cherâqhâye râbete	Târikand	6
Kasi	marâ be âftâb mo'refi nakhahad kard	7
Kasi	marâ be mehmâniye gondješkâ nakhâhad bord	8
parvâz râ	be khâter besepâr	9
Parande	mordani ast	10

Theme in clauses 1,2,5,6,7,8, and 10 is a structural one which is predictable. Theme in clauses 3,4, and 9 is thematized for the sake of emphasis. In clauses 3 and 4 the thematized theme is related to the omitted subject "I" which is predictable again. In clause 3 the person who does the action, i.e., I is omitted. It can be considered as theme 1. But in clause 9 the thematized theme contrast I. Here we have the main message of the poem.

In clause 3 'IVân' is thematized because it shows the domain of the movement of the captured poet. When she goes to 'IVân' a bound separates her from outer space. This bound is 'puste kešideye šab', i.e., darkness which is touchable for the poet. She puts her hand on it.

The first clause is new, since the reader did not know anything about it in advanced. But with regard to the title of the poem, it is the repetition of it, and is not new.

The second clause is not new anyway. It is just the repetition of the first clause.

In clause 3, we have the new and old information. In the third clause "ivan" [ the balcony] is used as a definite noun and shows that the author thinks the reader knows it. In this clause the action is new: [I go] "miravam"

Theme in clause 4 "angoštânam râ" [my fingers] is old and rheme is new. In clause 5, the poet talks about the night which is old, The existence of the light and turning a lamp on is part of the reader's presuppositions. The poet has used allegory. To be dark is new in this clause. Clause 6 is old, since it is the repetition of clause 5. In clauses 7, and 8 the themes are old and the rhemes are new. The theme as well as the rheme in clause 9 is totally new. In clause 10, the theme is old and the rheme is new.

### 3.2.2.3. Transitivity Structure of the Poem

Clauses 1,2,3,5,6, and 10 have the same transitivity structure, i.e., all of them have just one argument. This is acceptable and predictable. Clauses 4,7,8, and 9 are foregrounded, since they have more than one argument which is not predictable.

In clause 4 the "man" [I] is not only predictable but also omitted. "Kasi" [somebody], subjects in clauses 4,7, and 8 which is the subject is an anaphor which does not refer to a definite one. In clause 9 the reader is the subject and is commanded, and wanted to take part in the action and does something. This foregrounding is very important.

Although the poet has mainly used active clauses, and has not used any passive one, half of the clauses don't have a subject which carries on –ER roles, i.e., there is not any actor or agent. One argument verbs

are backgrounded. Clauses 4,7,8, and 9 have the same structure. Their only difference is that in clauses 7, and 8 the agent is obviously expressed. But again this is not any body except an indefinite pronoun. What the agent in clause 4 does, has no result because the darkness of the night is so heavy that the agent can not do anything. The agent in clause 9 is the reader(you) and what he/she does has an effect for ever.

Table 5: Transitivity structure

Clause	Structure
4	Act loc goal ( )
7	Act goal goal act
8	Actn goal goal acr
9	Can goal goal ( )

As far as the tense of the action is concerned, the first and the second stanza are in simple present which is background. The tense of the third stanza is foreground. Clauses 7 and 8 though are in future tense, do signify actions which are negated in advanced and will not happen in future. So these clauses are not really foreground.

Clause 10 is in present tense too, and signifies an action which has been, is, and will be done. The only foreground clause is number 9 in which the reader is asked to have in mind to do something.

### Conclusion

The results show that sound repetitions (alliteration and assonance) are common and frequent in adults' Persian poetry, but conveying meaning is very essential. Today lack of contact and relationship is an essential cause of people's difficulties. Because it brings about sadness, loneliness, and grief to human beings. In order to solve this modern human beings' problem, an action is needed. Moreover, the results show that for liberty and freedom of grief, people should learn to fly to be dynamic not to be passive and emphasize on one person. There is a cline of dynamism. I suggest the following cline of dynamism:

### DAYNAMIC

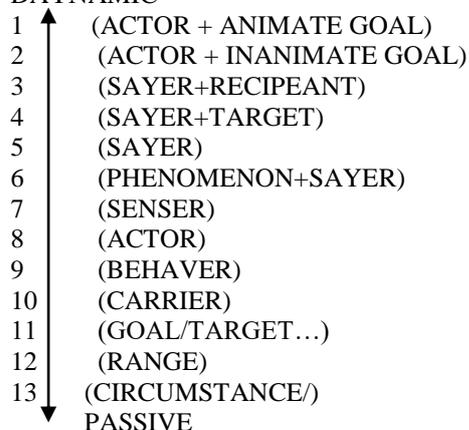


Diagram5: Continuum of dynamism

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