



Wintering in the Beginning of Cold Season: Ecofeminist Deconstruction of Nature in West and East in Farrokhzad's "Let us Believe in the Oncoming of Cold Season" and Plath's "Wintering"

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Abstract

Ecofeminists seek the reversal of the oppressing binary oppositions of nature/culture, woman/man as to reach a balanced ecosystem in which women are not considered inferior since they are associated with nature. Therefore, ecofeminism could be regarded as a suitable framework for the discussion of the literary works and their treatment of woman/nature theme. The present article would be an attempt to demonstrate the way Farrokhzad's "Let us Believe in the Oncoming of Cold Season" and Plath's "Wintering", concern such association and deconstruct the binary oppositions in a way that similarly both women personas are ultimately able to take the role of female artist. Both women transgress the winter and hope for the spring to come, while the winter they pass through differs since it originates from different social backgrounds. As such, new historicism would be applied to discover this difference, since the study is a comparative one and yields to the investigation of different societies in which the poems were composed. Farrokhzad lives in an era on the verge of modernism, that's why she is still preoccupied with the traditions of the past, though she would finally depict the woman persona as having stepped beyond these limitations. Plath's concerns, on the other hand, rise from a mind entangled with the impacts of modernity and the hollow men. Both are able to pass the winter, though, as female creators who await the reproductive spring blossoms to flourish.

Keywords: Ecofeminism, New Historicism, Forogh Farrokhzad, Sylvia Plath

1. Introduction

Ecofeminism, the term being coined in 1974 from the French feminist Françoise d'Eaubonne's work, "Le féminisme ou la mort", has no single definition, however, there are some core principles agreed by almost all ecofeminists, such as the fact that the domination of women and that of nature are fundamentally connected and that environmental efforts are therefore integral with work to overcome the oppression of women. It could be also stated that the ecofeminists, unlike liberal feminists, do not seek equity with the men, but rather a liberation from the traditional roles naturally associated with women; duties such as childbirth and nurturing and the whole domestic arena, as argued here by King:

A healthy, balanced ecosystem, including human and nonhuman inhabitants, must maintain diversity. Ecologically, environmental simplification is as significant a problem as environmental pollution. Biological simplification, i.e., the wiping out of whole species, corresponds to reducing human diversity into faceless workers, or to the homogenization of taste and culture through mass consumer markets. Social life and natural life are literally simplified to the inorganic for the convenience of market society. Therefore, we need a decentralized global movement that is founded on common interests yet celebrates diversity and opposes all forms of domination and violence. Potentially, ecofeminism is such a movement. (1989: 20)".

In the patriarchal society, women are treated as inferior to men, 'nature' is treated as inferior to 'culture' and humans are understood as being separate from, and often superior to, the natural environment. In ecofeminism, the connections between woman and nature are considered as to show how they devalue and oppress both 'women' and 'nature'. Women have been almost always associated with nature, e.g the menstrual cycle linked to Lunar cycles, is often quoted as the evidence of women's closeness to the body and natural rhythms. It is stated that, through such closeness with nature, women are regarded as inferior, the fact which is claimed to be not only true about women, but also for oppressed races and social classes who are closely associated with nature. Ecofeminism seeks to recognize the interconnectedness and battle these injustices; as Garrard (2004) suggests:

More than a theory about feminism and environmentalism, or women and nature, as the name might imply, ecofeminism approaches the problems of environmental degradation and social injustice from the premise that how we treat nature and how we treat each other are inseparably linked (2).

The patriarchal dualism, suggests an inherent superiority of one of the pairs in the binary oppositions, and some theorists have suggested that this degrading of the other is driven by the fear of nature and mortality, and due to their biological connection with birth women are a constant reminder of death. Women have been associated with nature, the material, the emotional, and the particular, while men have been associated with culture, the nonmaterial, the rational, and the abstract. In other words, ecofeministic thinkers desire the reversal of such dualisms. Greg Garrard (2004) identifies two ecofeminisms: the radicals which propose the binary oppositions associated with women to be wiped out and the more modified social philosophical one which also includes marginalized members of the society class and gender to be considered as a way to reform the environmental injustices

The work of Australian philosopher Val Plumwood offers ecofeminism a sound basis for a much-needed critique of the dynamics of domination as they operate in a range of cultural contexts...Ecofeminism, modified by dialogue with social ecological positions, can provide insight into the cultural operations of environmental injustice.(177)

In "Feminism and the Mastery of Nature", Val Plumwood identified a pattern of dualistic thinking that permeates some cultures and is implicated in their destructive attitudes toward nature. Plumwood characterized dualistic thinking as "an alienated form of differentiation, in which power construes and constructs difference in terms of an inferior and alien realm" (42). Subsequently Plumwood blames dualistic thinking for creating "logics of colonization." Ecofeminist Karen Warren gives dualistic thinking a similarly central role in supporting "oppressive conceptual frameworks". As Campbell (2008) affirms:

A critique of the use of dualisms is one way theorists such as Val Plumwood have analyzed western thought and views of culture and nature. Nature is seen in opposition to culture, and represents female, nonhuman characteristics while culture consists of male, human representations. A culture/nature dualism is closely related to the human/nonhuman dualism with women, animals and nature falling on the same side in each case. (viii)

In such dualistic thinking, self is different from the other. One owns the self within which he is shut like a box and the world is the other out there. As such, the natural world is simply a mechanical system that humans can exploit. Because women are also viewed as 'other', they are also manipulated and controlled. The ecofeminists encourage the equal significant role of humanity as part of the earth's ecosystem, and also the non-hierarchical nature of a system in which all parts affect each other.

Ecofeminism is a practical movement for social change that discerns interconnections among all forms of oppression: the exploitation of nature, the oppression of women, class exploitation, racism, colonialism. Against binary divisions such as self/other, culture/nature, man/woman, humans/animals, and white/non-white, ecofeminist theory asserts that human identity is shaped by more fluid relationships and by an acknowledgment of both connection and difference. Such is what Karen J. Warren has called "value hierarchies, (i.e. perceptions of diversity organized by a spatial Up-Down metaphor, which attributes higher value (status, prestige) to that which is higher ('Up'))" (Warren;1997 4). According to Warren, these "value hierarchies," together with "value dualisms," represent one of the "conceptual links" that "construct women and nature in male-biased ways."

Literary works of any kind, could be analyzed as to see how the writer, or the text, exemplify the concerns with ecology, that is to pinpoint these ecological concerns in the work, and furthermore, to elaborate on the deep backgrounds, social cultural economic and so forth, of such portrayals. Women are associated with nature and therefore, the woman poet is not qualified enough to transcend the nature as the male poet is able to do so. Pamela Di Pesa (1978) reminds us that "[w]omen poets, like women painters and composers, have long been considered anomalous" because engagement in artistic creativity has been equated with "doing something unnatural" for the female and with "a neurotic avoidance of her natural role" (65). As such, investigating the work of female authors to look for the ways in which they have attempted to transgress such imposed 'naturalness' can be illuminating. If this task is overtaken comparatively, then the social; backgrounds of the poets should also be taken into consideration as to see what have been the nature-culture dualities of the society which the woman poet has been able to move beyond.

New historicism turned to define history in a new way, which as Sarah Webster Goodwin (1994) states, "stands to open the borders for feminism in comparative literature". (251). She further claims that the so far ignored role of feminism in the field of comparative literature should be taken into consideration since it will provide a suitable frame work for digging into the cultural debates of feminism."A feminist, historical criticism is both desirable and possible in comparative literature, despite practical difficulties; it could indeed reenergize a languishing field" (252).

Therefore the present study would aim at investigating the ecofeministic views of two modern poets across two different continents, the English Sylvia Plath and the Iranian Forogh Farrokhzad, as female artists in relation to their time and place of living so as to depict the ways these two female poets associate with nature in order to demonstrate

the oppressed women and nature as well as the way they both transgress the limitations in their societies in order to reach a unification with their very feminine nature, being finally able to become themselves, woman poets. Comparatively studied, the symbolic 'winter' they pass through in their two poems, "Let us Believe in the Oncoming of the Cold Season" by Farrokhzad and 'Wintering' by Plath, proves to have originated from different social and political backgrounds. The new historical study of the two mentioned poems would therefore be accompanied in a comparative way to picture the different winters the female poets have had in mind as the bridges to the oncoming spring.

2. Discussion

The close connection between women and nature as being the oppressed in the binary opposition is one of the core principles of the ecofeminism, which is to be wiped out if the balanced ecosystem is to work out properly. Forogh Farrokhzad's "Let us believe in the Oncoming of the Cold Season" plays on the integrity of the woman persona with outside nature from the very beginning of the poem.

"This is me, a lonely woman
In the threshold of a cold season
In the beginning of the sad perception of the polluted existence of earth
And the simple tragic sadness of the sky
And the disability of these concrete hands"

At the very first stanza of the poem, the woman persona has been associated, with the environmental elements, which like her, are experiencing 'sadness'. By juxtaposing the woman with nature, it seems Forogh is able to convey her own ecofeministic thinking without being aware of it. The woman is oppressed just like the nature, the nature which stands opposite to the culture, associated with 'concrete'. The woman is the one who "understands the secret of seasons" and is thinking of the "intercourse of flowers" while the man is "passing the wet trees" with "his blue vessels going up his neck like the dead snakes". The horrifying picture of a soulless man is juxtaposed in opposite to the lively thinking woman who has close affinity with nature. As the poem moves on, the woman becomes the center of the poem, the one who is finally able to overcome the oppressions. The whole poem traces the way the woman persona is finally able to achieve the unification she desires with nature. This unification is not simply the normally accepted rehearsal of dualistic roles, but to use Stacy Alaimo's terms (2000), it is a "grounded immersion [in nature] rather than bodiless flight [from nature]". (2) Such would be the force or energy annihilated to the soul of the persona so much so that she could finally join the spirit of equality in nature.

In Sylvia Plath's "Wintering", such sad atmosphere is that of a room where she has never "...been in/The room I never breathe in..." with "...no light". However, the woman persona here is the one who has the honey and is now contemplating on her surroundings. She comes to philosophize that "The bees are all women/Maid and the long royal lady/They have got rid of men". The association of the nature and women is seen in the next lines where "Winter is for women...The woman, still at her knitting/At the cradle of Spanish walnut/Her body a bulb in the cold and too dumb to think". Like the woman in Forogh's poem, she seems to have undertaken the journey towards self realization through nature. In Margaret Dickie's (1979) words the woman persona whom she associates with Plath herself " ... is able, in "Wintering," to accept also the activities of women who "have got rid of the men,/ The blunt, clumsy stumblers, the boors." Knitting, tending the cradle, harboring life in her body-bulb, she will survive"(25)

The long poem by Farrokhzad starts in the first day of *Dey* Month, the first day of the first month of winter in Persian calendar. It seems as if the journey starts off here. The image is not only that of the woman, but rather of the man also, which could be viewed as the ecofeminist concern with the balanced present of all elements in the ecosystem. The man is dead, as if "he has never been alive" and as it moves on, the whole image of rot and decay is seen in association with the death in nature. "This is the beginning of dying", as the poem moves on, the woman also is declared dead in the ninth stanza, where she is "feeling frozen" and her body is "being chewed by the fish" and she keeps asking "why do you always hold me at the bottom of the sea". In the patriarchal way of dualistic thinking, women have been oppressed through their association with nature, if it is looked from an ecofeministic point of view. Here the woman persona seems to be objecting to such association which equals death and ignorance for her, as if being captivated at the bottom of the sea.

The woman seeks liberation from the imposed roles on her by society, so much so that she could attain her own personal voice. Farrokhzad presents this relationship between women and nature as a positive medium for personal healing, as well as for social and environmental change through a reconfiguration of the body and nature. The woman persona in her this poem is taking a journey. "I have moved this wandering island through oceans and mountain explosions" (Stanza 10) As the poem moves, along the journey, she reaches night..putting the "indifferent world" behind. She is seeking reunification with nature, through which she would be able to find her own voice. Throughout her journey, she passes from her birth time, symbolically winter, to the youth when she is the 'bride of the Acaci branches', the bride of nature. She ultimately is able to transgress the present woman she is, by telling her mother "I would die, it always happens sooner than we imagine, so we have to send a death announcement for the newspaper". She is dead now, like the man who passes the "wet trees". However, she is still expressing hope for the next spring to come. "Next Year, when spring sleeps with the window, with the green stems flowering in its body, the light bosoms

would flourish...". The journey undertaken by the woman and the healing she experiences, offers an alternative worldview that challenges the dominant dualistic worldview, which separates and devalues women, bodies, and nature.

Forogh's poem blurs the boundaries between self and nature, the material and the spiritual, dreams and reality, as well as gender boundaries. She presents a new way of knowing and an alternative value system that through a rejection of binary oppositions recovers nature, women, and spirituality from the chasms of degradation and injustice. As Zubizarret (1992) rightly affirms: "The intensity of expression in her poetry becomes the fierce cry of a woman seeking identity in the repressive world of twentieth-century Iran, a world heir to centuries of closed opportunities for women in all endeavors but particularly in art".

The final question for the woman persona in Plath's poem is also "Will the hive survive, will the gladiolas/Succeed in banking their fires/To enter another year?/What will they taste of, the Christmas roses?/The bees are flying. They taste the spring." As it could be read from the lines, there is the same hope being expressed here. The image of woman is juxtaposed with the natural element of bees, like bees they are to work and reproduce. However, they will see the spring, meaning through the unification with the natural elements, Plath, like an ecofeminist thinker, sees the hope of healthy balanced ecosystem in which the dualistic binary oppositions are removed as to give way for more reciprocal understanding of the oppressed, e.g. women and nature.

The woman is here being depicted in the room, in winter time, as in Forogh's poem, struggling with her past in order to survive the present and build up hope for the future. She is, as it was mentioned before, very much associated with nature, 'bees' imagery is repeated throughout the poem. However, as Karen Ford (1997) states: "these bees appear similar to those in "The Swarm." Both are compared to soldiers. In "The Swarm" they are clearly doomed, "Walking the plank . . . / Into a new mausoleum"; in "Wintering," however, they are survivors, "Filing like soldiers / To the syrup tin." (76) It is no surprise to learn that "The bees are all women, / Maids and the long royal lady. / They have got rid of the men, // The blunt, clumsy stumbles, the boors." This sense of alliance and cooperation with nature does not reinforce the oppression, but is used as means to defy such view and use the very soil of nature for gaining her own voice as a woman artist, hence the poem being the last one of the so called 'Bee Poems' series by Plath, the ones which concern her gaining role through the connection she is able to establish with the world around her.

Through such unification with nature the woman poet is able to overcome and transgress the winter line, survive and hope for the silver linings to come, like the blossoms Farokhzad would hope to see coming with the next spring. The beekeeper that is linked to the image of a dictator who "uses the bees as instruments of imperialist self-aggrandizement..." (Christin Britzolakis 2006,119) disappears here, leaving the speaker alone. She is the one who holds the power of reproductively, just like the bees. As the final piece to the sequence of Bee Poems, "Wintering" no longer depicts the image of the daughter who desires the power of the father, or care taker, but rather the woman persona is able to repudiate the monopoly of power through association with nature and overcome the boundaries, thus reproducing creativity as the female artist. In other words this poem "...celebrates the female hive's powers of survival..." (Christin Britzolakis 2006,120)

Such association with natural elements assists the women personas in both poems to overcome the limiting boundaries imposed upon women in a patriarchal society and gain their own voices. As modern ecofeminists, though years earlier than the fostering of the theories, Farokhzad and Plath demonstrate their concerns about the oppressed both nature and women and use the very derogative association of women with nature, which are used to oppress the women so much so that they would not be attempting anything 'unnatural'. The poets are artistically able to juxtapose the images of natural elements and women in the setting of winter in such way that the personas take up a journey through which they are able to make use of the very natural elements and through association with the nature, they are able to finally end up the journey, resurrect from the hibernate in winter, and hope for the spring to come, the season for productivity, the creative artistic assembly of words in form of poetry. In other words, the nature/culture, woman/ man binary opposition is deconstructed in both poems.

The limitations in these poems are depicted as winter, the one which both poet personas are able to overcome. However, these symbolic winters are different due to the fact that the poems certainly have originated from different societies. Like Sylvia Plath, Forogh Farokhzad is also depicting the association of nature and women, as well as the journey which is undertaken to overcome these confinements. In fact both, though coming from different social and cultural backgrounds, are women poets who are searching their own role in the ecosystem.

Her collection of poems called "The Captive" appeared as the pioneer of love poetry by the female poet among \, or perhaps it is better to say as an opposition to, the male depictions of love in Persian poetry. Michael C. Hillmann declares that in 1955 Farokhzad "published the first volume of verse in the history of Persian literature exhibiting a poetic speaker recognizable throughout as a female" (90, 41). She is acting against the current stream of the male dominated culture in the way she depicts the sensual imageries of femininity. In addition to the investigation of female body and sensuality, as we discussed, at least in the poems such as "Let us Believe in the Beginning of the Cold Season" she is able to transgress the limiting winter by believing in it at first, and then through the association with natural elements, the female poet is able to violate against the presupposed role of being a natural woman, gain her own voice. The 'cold season' of Forogh is the 'winter of Sylvia, while they differ since they obviously originate from different backgrounds.

Farokhzad has expresses such rebellion against the traditions and conventions almost frankly in most of her poems. The point of difference, however, among this poem and another poem in which she is blatantly expressing her sensual

desires and defines her "...full of pleasure.." act of making love, lies in one point; sin. In this poem "The Sin", her mind is preoccupied with the concept of sin, a guilt burden she feels though explaining rather bravely what should be a hidden experience for a woman in Persian Society, act of making love.

I sinned, a sin full of pleasure,
 In an embrace which was warm and fiery;
 I sinned surrounded by arms
 Which were hot and avenging and iron . . .

In that dark and silent seclusion,
 I sat dishevelled at his side;
 His lips poured passion on my lips,
 And I escaped from the sorrow of my crazed heart . . .

I sinned, a sin full of pleasure,
 Next to a shaking, stupefied form;
 O God, who knows what I did
 In that dark and quiet seclusion

'Let us Believe in the Beginning of the Cold Season' does not portray such sin any more. It seems in this poem the transgression of traditions and taboos are no longer colored by the sense of sin. She is now free like the bees in Sylvia Plath's 'Wintering' to be what she is, a woman, disregarding the limitations and use her talents, accept the cold season and start a new life, waiting for the spring to come. The era in which Forogh lived was the time when as Mahdavi explains, Iran was experiencing the modernized ideas from west, while still entangled with the traditional past. (395). Forogh was naturally experiencing the same dilemmas even in her own personal life. According to Mahdavi, in Farrokhzad's personal life the same "conflict and spiritual dilemma recurs in her decision to divorce, losing her son" (Shirin Mahdavi 1985, 395). When she was twenty-two, Farrokhzad's marriage, arranged six years earlier, ended in divorce, and Muslim law consequently forbade her officially from ever again seeing her only son; Mahdavi claims, "This separation left a permanent mark on her life," for essentially the young Farrokhzad was "faced with the choice of either becoming a free woman and pursuing her poetic career or remaining enslaved with her child. Having made the choice, she is doomed to feel 'the old grave of this endless grief'" (Shirin Mahdavi, 1985, 393, 395). As it could be seen, thus; the winter for her originates from early beliefs and the system of thought which even affects her own personal life. She is able to transgress these conventions though. This is evident in the process of her poems, while the early ones are rather traditional in style, tone and even content, the last ones do violate and rebel. As she herself admits in a 1964 interview, less than three years before her untimely death, she quips, "I have just begun the business of poetry in a serious way" (Farrokhzad, 3). In the later poems, she continues with "audacity to trespass boundaries and to follow her inner promptings" as she explores the nature of love and intimacy between men and women, staying true to her unconventional style and openness in discussing sexual relationships (Farzane Milani , 1988, 368).

Depiction of the association with natural elements assists the women personas in both poems to overcome the limiting boundaries imposed upon women in a patriarchal society and gain their own voices. The limitations in these poems are depicted as winter, the one which both poet personas are able to overcome. However, these symbolic winters are different due to the fact that the poems certainly have originated from different societies.

Plath's poems have often been read as to the biography. The facts explained about her life which are claimed to have influenced her poetic career and even the subject matter of her poetry like 'Daddy' and all the associations with her father, are not completely in line with a more comprehensive investigation of her poems, though they are not to be ignored. As Rick Rylance (2001) affirms; "Her poems are psychological but also historical 'allegories'". (175). Therefore, the personal psychological trouble and the family web should be considered along with the historical life she lived in order to understand what was *the winter* for her. "The idea of the essential hollowness and inauthenticity of modern life was much in cultural air in the 1950s and 60s". (177). The pinpoint seems to be the fact that, as a modernist poet, an immigrant in Britain, Plath is also entangled with the problems of modernity in her poems, including 'Wintering'. This winter could be interpreted as the modern society which is still suffering the patriarchal dominance and is still structured upon the fabricated binary oppositions through which women are natural, while men have to do with culture. Plath, like Forogh, uses the imagery of nature to refer to this situation. However, the society, unlike Persian one, has already experienced, and even fostered in modernism. While the clash between the past and present lingers throughout Farrokhzad's poem, the winter for Plath has roots in the modern time only. Forough has passed "the oceans" and is now ready to encounter the world as woman artist hoping, like Sylvia, that the spring will come.

Rylance (2001) documents Plath's concern with the current historical events of her time to the essay she wrote called 'Context' which was published by the *London Magazine* in 1962 in which she had mentioned the cold war and the major political issues of the time. She seems to have been very much concerned with the "military power structures on

everyday life, and, in a larger frame they complicity of these structures with the legacy of Nazi Germany” (177-178). Plath’s own words from the essay could be illuminating to show the influence she herself is admitting to experience;

Does this influence the kind of poetry I write? Yes, but in a sidelong fashion. I am not gifted with the tongue of Jeremiah, though I may be sleepless enough before my vision of the apocalypse. My poems do not turn out to be about Hiroshima, but about a child forming itself finger by finger in the dark. They are not about the terrors of mass extinction, but about the bleakness of the moon over a yew tree in a neighboring graveyard...In a sense these poems are deflections. I do not think they are an escape. For me the real issues of our time are the issues of every day.....”(1977, 92)

Her *winter* is the depression she feels about the impact of war and all the political ensues on the life of people and women particularly, thus, she wishes a balanced ecosystem, which out passes the winter and hopes for the equity with nature. She is very much concerned and affected by the “...climate of military and political tension which hollows out meaning and betrays certainties...” Rylance (2001; 178). Plath’s accomplishment is making uses of the environment as a tool in her hand to overcome such hollowness, deconstruct the binary oppositions, and depict the woman in her poem ‘wintering’ who, like the persona in Farrokhzad poem, is able to ‘winter’, and ‘believe’ the winter, then overcome that and hope for a balanced ecosystem, e.g earth to come, in which men and women are able to be natural, the women thus being able to produce and reproduce poetry, art and creativity.

The winters depicted originate from different situations. Farrokhzad is still entangled with the past, as she lives in a bordering era when modernization is entering every aspect of the newly shaped Persian society. Such concern with the past forces the persona to review it and finally accomplish a cross out of the borders, hence, the obliteration of the element of sin, signaling the ultimate change in the thinking direction. The persona in her poem “Let us Believe in the Oncoming of Cold Season” passes the winter and hopes for the spring. The same happens to the woman Plath depicts in her “Wintering”. Both are associated with the natural elements, are placed in a natural setting and both transgress the limitations through the deconstruction of binary oppositions. However, the winters differ since Forogh’s originates from a society on the verge of modernism, still entangled with the traditional conventions as well as the dogmatic patriarchal male dominated Persian literary circles in which she is artistically able to utter her own voice as the female poet, the one who like nature creates. Sylvia Plath lived in the modern British and American societies. Her winter thus originates from the hollowness she witnesses in the post war society.

3. Conclusion

Ecofeminism provides a comprehensive framework for studying the literary works in light of the way the ecosystem is depicted and how the so called ‘natural hierarchies’ are depicted in a piece of literature. Women have always been associated with nature, thus regarded as inferior to the culture which has always been linked to the males. Ecofeministic thinking seeks to deconstruct such binary oppositions constructed under the impact of patriarchal system, and hope for the formation of a balanced ecosystem which includes all the so far oppressed e.g women and socially oppressed groups. Literature makes the ground ready for the depiction of such ecological concerns. Poets, novelists or any kind of authors of literature have, consciously or unknowingly, used literature to show such concerns. Comparative study of works coming from different social backgrounds would highlight the different as well as similar points in this regard.

The Iranian modern female poet, Forogh Farrokhzad’s poem “Let us Believe in the Oncoming of Cold Season” and Sylvia Plath’s ‘Wintering’ depict two women who start off a journey of self realization, are set in ‘winter’, and ultimately are able to transgress the limitations of their surroundings, through association with nature. In other words, both poets deconstruct the nature/culture, woman/man binary opposition so that the woman personas of their poems is able to step beyond the limitations through walking into the deep association with their natural being, as women, and finally gain their own artistic voice, in the symbolic depiction of the wait for the season of productivity, spring, to come.

The point is that, new historically speaking, the symbolic ‘winter’ these two personas transgress originates from different social backgrounds. Farrokhzad is able to violate the traditional crossing lines and move beyond the past, since the era she lives in is on the border of tradition and modernity. She is the female rebellion poet in a male dominated circle of Persian poets who wishes to utter her own words and is able to do so finally. However, Plath’s mind, on the other side of the continent, is preoccupied with the modern, and not traditional and modern, western society and the hollowness of modern man’s life. Ultimately, it is through association with nature, that both poems gain the confidence to express hope for the future.

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