

The Woman Portrayal in the Works of Iranian Novelists

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ABSTRACT

The present study shows categorization of female portrayals throughout some Iranian novels including: *Paradise Hall* by Safavi, *Nomad Next to the Fire* by Ravanipour, and *I Turn off the Lights* by Pirzad based on Showalter's model of gynocriticism that regards female portrayals as grouped into three stages.: feminine, feminist, and female stages. It can be concluded that *Paradise Hall* reflects a feminine writing in which a traditional portrait of woman is given. *Nomad Next to the Fire* is based on feminist writing in which women attempt to break with the patriarchal rules and traditional women. *I Turn off the Lights* matches with female writing in which the female characters reach self-discovery and awareness.

1. INTRODUCTION

From the very beginning of formation of family as a social institution, women were always considered as an inferior gender. In fact, the families were the first agents that oppressed women because of different ideologies of the time as Walter claims that "For centuries, and all over Europe, there were families who disposed of 'unnecessary' or unmarried daughters by shutting them away in convents" (Walters, 2005). Not only has been this idea dominant among uneducated people, but also literary people suffer from this ideology as Selden et al. remind that "Aristotle declared that 'the female is female by virtue of a certain lack of qualities', and St Thomas Aquinas believed that woman is an 'imperfect man' " (Seldon et al., 2005). Moreover, women did not have any rights in politics and they were regarded inferior as Arneil suggests that "examining the dualistic nature of western political thought provide us with the tool to uncover the profound, but often silent, role of gender in politics" (Arneil, 1999a).

Actually, it can be said that these oppressions to some extent, made them to think their gender and redefine their roles since "it allowed some women to develop a talent for organization, and some were able to read and think, and discover their own distinctive voices" (Arneil, 1999b). In fact, feminism has challenged all the ideologies regarding the stereotypes about women. Wilfred et al. mentions that "feminism is an overtly

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In fact, feminism has challenged all the ideologies regarding the stereotypes about women. Wilfred et al. mentions that "feminism is an overtly political approach and can attack other approaches for their false assumptions about women" (Wilfred et al., 1996b). The feministic thought started to affect different fields particularly literature and literary criticism based on feminism was formed in which political, social, economic and psychological oppression of women were analyzed. Tyson (2006) claims that "Broadly defined, feminist criticism examines the ways in which literature (and other cultural productions) reinforces or undermines the economic, political, social, and psychological oppression of women". Therefore, it can be said that literature has been another tool for women to get their rights beside other medias as Bressler reminds that "feminist literary criticism advocates equal rights for all women (indeed, all people) in all areas of life..." (Bressler, 2006).

A woman's life is bound from all sides and parental and personal relationships are linked together. Women writers have had to come out of subordinate structures and the male style of thought. They have had to put away their submissively, and fight back the male rules.

Throughout their own writing, Women started to know and discover themselves. Women's writing has given power to them as Snitow (1990) said, "woman is my slave name . . . feminism will give me freedom to seek some other identity altogether". Women's writing has been affective through self-expression and self-questioning and it has made a new definition of women. Their writing has attempted to break with patriarchy and move towards female meanings. The women of present generation started to show their own voice and feeling as independent members of society. It was during the feminist movement that the binary categorization of gender and sex came to importance. In the emergence of feminist criticism, gender has been recognized as "a crucial determinant in the production, circulation and consumption of literary discourse." (Ruthven,1984). According to Elaine Showalter (1985):

It was through the women's liberation movement that we began to draw connections between our own work and our own lives, to note the disparities between the identifications and ambitions that had attracted us, along with thousands of other women, to the study and teaching of literature, and the limited and secondary roles granted to fictional heroines, women writers or female scholars. Feminism spoke to our lives and our literary experience with the fierce urgency of a revelation or a great awakening.

The feminist writer attempts to analyze and realize the material conditions through which gender has been shaped within special languages. Gender has always been a significant term in feminist criticism. It referred to women and women's writing. All women's writings have been studied from feminist point of view which has been called Gynocriticism in which gender is a significant element. Ostriker (1986a) writes: "writers necessarily articulate gendered experience, just as they necessarily articulate the spirit of nationality, an age, a language". The effects of gender and female sexuality can be seen throughout their works as Sandra Gilbert poses this question "how can her sexual identity be split off from her literary energy?" (1986b)

It is known that feminism is divided into three different waves with each emphasizing different aspects. One of the most significant books of Feminism is "Elaine Showalter's *A Literature of their Own* (1977), which provides a literary history of women writers" (Carter, 2006a). This book shows the model of female writing which is called gynocriticism, Carter believes that "she coined the term 'gynocriticism' for her mode of analyzing the works of women writers. She also argues for a profound difference between the writing of women and that of men and delineates a whole tradition of women's writing neglected by male critics" (Carter, 2006b).

Elaine Showalter is an influential American literary critic, feminist, and writer on cultural and social issues. She developed the concept and practice of gynocritics. Gynocriticism concerned with the specificity of women's experience and women's writing.

Showalter presents three important stages of women's writing. First, the imitation of the mainstream literary tradition: second, the protest against the standards of this dominant tradition and third, self-discovery which aims at a search for identity. Showalter identifies these stages as Feminine, Feminist and Female.

Roya Pirzad was born in 1951 in Abadan and she studied there. She got married in Tehran and lived there. She has authored three collections of short stories that were welcomed by people. Her first novel titled *I Turn Off the Lights* was published in 2001. Pirzad's style in this novel is very simple and pleasant which is accompanied by mild comedy. Her description is very objective which makes it difficult to determine it from reality.

The novel portrays lives of four families in Abadan. Claris is the main character who is 38 and has two daughters. There is another family; Emil and his daughter. Emil's wife is dead. Then there shapes a friendly relationship between these two families. During this friendship, Claris realizes her own loneliness. The novel ends with Emil's moving out from Abadan.

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2. LITERATURE REVIEW

Since the works under the study have been among the best sellers in Iran, so many researches have been done on them based on different perspectives from which the feminist and psychoanalytical analyses are more widespread. Fooladi, et al. (2013) investigated the writing style of *The Nomad Next to the Fire* and discussed that it is a feminine one. The same novel was studied by Gorji, et al. (2012) who focused on its discourse analysis. The novel point of view is analyzed in another research by Pirooz and Moqaddasi (2011). Karampoor, et al. (2008) studied the novel from a psychoanalytical view point focusing on major characters. A feminist comparative study of this novel was done by Asadollahi and Salahi Moqaddam (2015) who were interested in the feminist concepts reflected in the novel.

Pirzad's novel *I turn off The Lights* also, has raised so much critical acclaim and so many articles were published based on it consequently. The interesting point here is that most of these articles regarded the feminist potential of this novel and discussed it in one way or another for example the works by Kamran, et al. (2018), Ali, et al. (2016), Baay (2018), and Najafi Arab (2014) are classified in this category. The novel narrative elements are analyzed by Aqlavandi and Hajipoor (2013) in a research. The main characters' identity attracted the attention of Farhangi and Sadiqi (2015) which is studied in their common work.

About *Paradise Hall* the researcher just found one article by Ranjbar, et al. (2013) in which the novel elements are analyzed generally.

Though some feminist studies are done on the mentioned novels, the present paper is unique in the field since no other research work has paid attention to Showalter's gynocriticism in an

attempt to study the characters' attitude and no other work regards this analysis in three different novels all together.

3. METHODOLOGY

The present study analyzes some works of Iranian female writers based on Elaine Showalter's gynocriticism, which studies literature written by female writers inclusive of the interrogation of female authorship, images, the feminine experience and ideology, and the history and development of the female literary tradition. To do these three Iranian novels by Iranian writers are going to be focused on descriptively and analytically to see whether they follow Showalter's model of women writing namely feminine, feminist, and female writings. They are: *Paradise Hall* by Nazi Safavi who was born in 1967. Her novels mostly concern women fighting tradition and modernity in Iranian society. Her novel, *Paradise Hall* (1999), is a best-seller in Iran. Although her books are not political, Safavi has reflected the concerns of an eastern woman from a purely feminine perspective.

The main character of the novel is Mahnaz who is the only daughter of a traditional aristocratic family is engaged to her childhood friend Mohammad at the age of 16. At the beginning, they love each other; however, after the engagement, their conflicts started to show which later turn into serious sources of tension. The couple separate and soon after, Mahnaz goes to university. The different atmosphere and her new friendships transform Mahnaz's personality. She starts to rediscover herself and gains a sense of self-confidence she's never had before. Mahnaz also discovers that she is still in love with Mohammad. While blaming herself for the years of separation, she accidentally comes face to face with her former lover.

The Nomad Next to Fire by Moniroo Ravāni-pour. Ravāni-pour was born in 1954 in Bushehr. She studied psychology at Shiraz University and got married twice. Due to use of magic realism, her style became significant. Her works concern with female issues, expression of love by women, breaking with patriarchal traditions, and male domination. *The Nomad Next to the Fire* (1999) can be considered as a political novel since it reflects poverty, confusion, failure of women in life, and the low level of cultural understanding.

Moreover, the novel shows political situation of Iran in which Left movements started to rise.

The novel portrays the story of a woman named Ayeneh. Ayeneh is from a traditional tribe and she meets a man named Mans and starts her affairs with him. Her actions are against the dogmatic rules of the tribe; therefore, the men want to punish her. The men whip her to say the man's name but she does not give up. Therefore, she is banished from the tribe and looks for the man but he is gone. She is wandering in the street in Shiraz and lives with hoboes. Ayeneh meets some people of whom the burnt woman is the most significant one. Like Ayeneh, the burnt woman disobeyed the tradition of her own tribe. The burnt woman kills herself. Then Ayeneh meets Maryam who is a political activist and teaches Ayeneh to read and write. Ayeneh looks for Mans and lives in a Hotel. At the end of the novel, Ayeneh has become a popular painter and eventually she goes back to her tribe and finds her father dying. His father welcomes her daughter.

And Finally, Zoya Pirzad's *I Turn Off the Lights*. Zoya Pirzad was born in 1951 in Abadan and she studied there. She got married in Tehran and lived there. She has authored three collections of short stories that were welcomed by people. Her first novel titled *I Turn Off the Lights* was published in 2001. Pirzad's style in this novel is very simple and pleasant which is accompanied by mild comedy. Her description is very objective which makes it difficult to determine it from reality.

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4. RESULTS AND DISCUSSION

4.1. Feminine Writing in *Paradise Hall*

One of the ways that has been associated with reflection of a traditional woman is showing them at home. In patriarchal society, women always have to stay at home and their world is confined to home. On such condition, women are associated with immobility and being at the same place. This condition holds true for the female character of the novel. Mahnaz experiences most

of her life and events at home. Mahnaz, as the narrator recalls the day when she was at home and one of their neighbors come to their home to propose her. However, she cannot do anything; even she does not know how she feels: "The doorbell interrupted them...I have come for good reasons...I did not know whether I was happy or shy; maybe both" (Safavi, 1999a). This is one of the flashback by the author which accords to what Showalter (1972) has mentioned "as the subject drew closer to home in time and space. Fictitious memoirs opened up a much more extensive area for the novelists to work in than if they had felt obliged to compose formal histories of recent times. Furthermore, the first-person document permitted free range to the emotions" Accordingly, the author is expressing her own emotions.

Moreover, she knows that marrying this guy – Mohammad – is not a reasonable action since "thinking about him and his serious face makes me frightened" (Safavi, 1999b). Mahnaz knows that Mohammad has a serious personality and his definition of a woman is based on patriarchal image; according to Mohammad, a woman must be immobile and stay at home: "Mohammad hates when a person says bullshit or laughs a lot; he says a girl must behave herself and be decent; she must not be naughty..." (Safavi, 1999c). This is an example of traditional image of a woman that Mohammad expects.

Mahnaz knows that she cannot ask a question about the man that she is going to marry; she has to "be shy and ignore(s) it" (Safavi, 1999d). Marriage and motherhood become a way to portray women based on traditional expectations. Women should carry the memory and transfer what they have learnt to the next generation. De Beauvoir (2010) tells us that as a young girl she found babies abhorrent because they were "red-faced, wrinkled, milky-eyed" and that childbearing seemed to her "no more than a purposeless and the biological oppression of woman with her status as the Other". This happens for Mahnaz and the author shows that Mahnaz will carry the patriarchal ideology to the next generation. When Mahnaz sees her own reflection over the water, she says: "by the way, I look like my mother very much" (Safavi, 1999e). This shows that Mahnaz's mother has acted based on patriarchal image and expectation; she has passed the male ideologies to the next generation

that is her own daughter, Mahnaz. Mahnaz will do the same and this endless cycle of discrimination and inequality keeps turning and it never ceases.

In patriarchal societies, women are doomed to do the housework and by this keep their own roles as submissive members of society who has no power. Mahnaz's father attempts to hold his position as boss of the family. He practices his power by commanding her wife to do the housework: "Tell your mother to provide the dinner; I am starving" (Safavi, 1999f). To follow his rules, mother is forced to do the housework. Home becomes the symbol and place of happiness for Mahnaz as she recalls it:

Summer nights, we used to eat dinner on two big wooden tables located between the garden and the house. The smell of Jasmine and daddy's loved vases along with the dampness smell of soil...was the loveliest smell of the world. When it was warm, sitting together was very enjoyable in the yard...how lovely it was as if the whole world were peaceful and happy...what a happy family we had. I wish time stopped in those years. When someone is little and young, he wants to run towards the future...However, it can be realized that he or she is left with nothing, past and childhood was the best! (Safavi, 1999g)

For Mahnaz, home and the past are the most enjoyable time. Like a traditional woman, Mahnaz is trapped in the past which does not allow her to move; she has to remain immobile and cherishes her own home, family, and the rules that were practiced at their home by her father. Moreover, Mahnaz remembers a time when there was tension at Mohammad's house because his brother wanted to marry a girl whom he loves. However, it was against the tradition since "it was not our tradition in which a boy meets a girl and also a girl's relationship with a boy was unacceptable for us...and it was always up to his father to make decision" (Safavi, 1999h). The narrator gives a traditional style of life in which father is the boss of the family and the others have to follow what he says. This is the law of the father that Lacan (1975) has mentioned

since father symbolically possesses the power which is phallus:

The process of symbolization itself as 'phallic'. It is through the Name-of-the-Father that the phallus is installed as the central organizing signifier of the unconscious. The phallus is the 'original' lost object, but only insofar as no one possessed it in the first place. The phallus, therefore, is not like any other signifier, it is the signifier of absence and does not 'exist' in its own right as a thing, an object or a bodily organ.

All of Mahnaz's memories signify the patriarchal rules that dictate women what to do. Women's submissivity, inactivity, and immobility are shown by Safavi in which a girl does not have freedom to act willingly. The effect of male speech cannot be ignored and it shapes the personality of women. Mahnaz mentions how obedient she was towards what Mohammad says: "How sweet and peaceful his tone was. I wanted him to talk for hours and I just wanted to listen to him...I just listened to his tone not to what he said. Like a baby who just listens to the lullaby not its content" (Safavi, 1999i). According to Showalter (1988a), a man "achieves the power and the dignity over a woman". This is what Mahnaz admits. She remembers her weakness towards Mohammad for the first time when she was "like a child in his masculine and powerful hand...he was taking me like a child" (Safavi, 1999j).

In patriarchal societies, outside and going out have been related to men; since men have been considered powerful, they can go out and women have to stay at home as Xaviere Gauthier quotes in Showalter (1988b): "As long as women remain silent, they will be outside". The narrator remembers a time when men decided to go out and Mr. Reza's speech. He says "I will take you a place...which is proper for men...Paradise Hall is proper for the men who have been through hell" (Safavi, 1999k) by marriage. This speech shows that men "would stay outside...conquer them" (Showalter, 1988c) and women must remain silent and passive. Going outside if the house becomes the first source of tension between Mohammad and Mahnaz. When Mahnaz goes out

for shopping and comes back home, his husband starts to criticize her and he says: "Sit down...I did not remember telling me that you wanted to go out" (Safavi, 1999). Having read the novel, it can be concluded that the author has attempted to give a traditional image of a woman who has to be silent, obedient, passive, immobile, and submissive.

4.2. Feminist Writing in The Nomad Next to Fire

In the feminine phase, women have been associated with home and being inside; in this situation women cannot show any activity and mobility. However, in the feminist phase, street is in contrast with home. Street is full of activities and movements, and a source of danger and insecurity. In *Nomad Next to The Fire*, Ayene is wandering around roads and streets in most of the story. She experiences big changes in her life and her main experience is formed in passing streets and roads. Ayeneh's experience is in sharp contrast with a traditional image of a woman. She resists the patriarchal rules by being "outside of the specular phallogocentric structure, to establish a discourse the status of which would no longer be defined by the phallacy of masculine meaning" (Jacobus, 2012). Ayeneh, unlike a traditional woman, cannot be kept at home because she wants to be "outside the dominant boundary and therefore" (Showalter, 1988d) Ayene who travels from around Bushehr to Tehran during story, acquires the main part of her experience on the road. The outside is traditionally supposed to be masculine; however, Ayeneh breaks with the tradition: "Ayene doesn't move. The driver switches on the car, winks and drives, foot on acceleration pedal in Shiraz to Bandar Abbas (Ravāni-pour, 1999a). Ayene, as the female character who resists the male rules is associated with streets and outside. She is not an immobile woman who stays at home and remains passive; rather, she is a woman whose activity is associated with streets: "Always at the end of the day window shades, stores window shades suddenly come down with a busy sound, the street becomes less crowded gradually and you with what you have bought, a book, a poster, a pair of sock from a peddler, a plaster statue from a person you don't know, go to hotel" (Ravāni-pour, 1999b).

Street is a masculine space in which women's presence is unexpected. The image of a woman in

street makes feminine concept acceptable in situations and concept that traditionally it was considered opposite to them. The novel of *Nomad Next to The Fire* that describes woman of home is full of objective events and accidents. Long and repeated mental monologues as they are used in other novels are seen less in it since Ayeneh has resisted the male rules. This novel portrays a woman who is passing roads and streets without being at a place for a long time. Like Ayeneh, the burnt woman is shown to experience the break with male rules as she disobeys one of the religious and traditional custom in her hometown: "They banished me five years ago. For what? I disobeyed them. They thought there was an evil inside me...since I did not let them cut my hair...to make a rope...to save the savior" (Ravāni-pour, 1999c).

In feminine phase, it has been argued that women were associated with consumption and using. This means that women have no power for production and creation. However, in the feminist phase, the image of woman is shown to resist the patriarchal image. This is what Moniroo does; the picture that the author provides for Ayeneh is not a woman who consumes; rather, it is a woman who produces and creates. Moreover, it can be said that the author shows the transition from consumption to production. In *Nomad Next to The Fire*, at the beginning of story Ayene is a nomad girl who is illiterate and narrates oral stories for a stranger writer - who comes to local legend to write a story; at the end of the story she becomes a famous painter whose picture can be found on different magazines. The woman is not an audience and consumer but a creator who produces works: the author gives a picture:

She puts the hand scripts on the table, moves her head, laughs and breathes like a seagull which passed the storm. She sits on the rotating chair, with body movement, the chair turns over its stand. She stays still in front of all body mirror on the wall, looks, a woman make a pile of fire; She gets up, opens the old box ... that purple long dress! She wears the dress, bonds her anklets, leaves her long hair on her shoulder and wear old on her hair. (Ravāni-pour, 1999d)

Unlike dependent picture of women who needs men, in the novel of *Nomad Next to The Fire*, the most different image of woman is presented. Ayene is a nomad girl who is rejected due to ignoring norms about male-dominated culture of men and women relations; therefore, she had to continue her life with no support from no man during the story. She is depicted in different parts of the story doing some paying jobs outside home: "She puts four boxes by the evening. Her hands look blood color. Workers put their boxes in order. Old woman with a half full box was standing next to Ayene and the guard put two tumans in her hand without looking at her box" (Ravāni-pour, 1999e).

The author gives a picture of a woman who is associated with job and independence. Ayene can live on independently by having her own job. She could overcome a lot of problems on her ways.

Ayeneh in this novel is a hardworking and independent woman who builds her independence by working with low salary in society. Moreover, Ayeneh is not imprisoned by the past and future; rather, the heroin of this novel lives in her own imagination who can picture the future and run from the past and memories.

4.3. Female Writing in *I Turn Off the Lights*

According to Showalter, through this phase, different aspects of being a woman can show itself. It is through this stage that women have reached a self-discovery and realization of their own gender. It is in this phase that women have realized their differences from men and they know that such differences should not prevent them from developing. In fact, women's physical differences enable them to experience, feel and think differently: "In order to live a fully human life, we require not only control of our bodies ... we must touch the unity and resonance of our physicality ... so there is a kind of celebration of woman's body as a source of imagery in writers" (Showalter, 1986a). Therefore, "women define and categorize areas of difference and similarity which in turn allow us to comprehend the world around us through language" (Showalter, 1986b).

It is known that at the beginning of the novel, Claris has been shown to be a housewife who has lack of activity and mobility. The author shows her as an objective camera that records everything. However, her description is different from definition of a traditional wife. It can be felt

that she is waiting for an event to think over about her role:

The school bus broke sounded. After yard metal door noise and sound of running on narrow pass on the grass, I didn't need to look at kitchen's clock –that was four a quarter P.M. when the door was opened I touched my apron and shouted uncovering washing hand and face we don't throw the bag in the corridor. I slide the issue on the center of table and turned to fridge to get the milk that I saw four people standing at the door of kitchen. (Pirzad, 2001a)

Pirzad in her novel has attempted to show the differences in her main character, Claris. In fact, this novel is the journey of self-discovery in which Claris can think about herself and acquires awareness. In Showalter's words, her body becomes the source of her power. The first signs of differences between Claris and other women can be seen by Emil's mother: Why don't you wear your ring on the right hand like other women? (Pirzad, 2001b) and Claris's sister highlights this difference: "So how can people realize that Claris is not like other women?" This ironic sentence shows that Claris is neither a traditional woman nor a resisting one; she is just different.

She started to rethink her role as a housewife; she knows that she is something more than a housewife. She remembers a day when she told Alice's mother "I hate women that always wear apron; it means those women who are into housework. First, someone has to be well-dressed and organized for herself" (Pirzad, 2001c). However, she does not know herself yet; "I asked myself, where do I take? ...I don't know" (Pirzad, 2001d). Claris started to doubt everything about herself which is shown symbolically by the author: "I looked into the mirror to see myself, I doubted; isn't my clothes too revealing? Isn't my skirt too tight?" (Pirzad, 2001e). Claris attempts to redefine her own life as she says: "I like to smoke when I am alone at home...I try not to think about daily issues" (Pirzad, 2001f). It is through Claris's loneliness that she finds the opportunity to rethink about her own nature in a context which is free from male domination.

In the female stage, a woman is able to reach the productive level and expresses what she feels as Showalter (1986c) believes female production is a place for "feelings of alienation from male predecessors...their culturally conditioned timidity about self-dramatization, their dread of the patriarchal authority of art, their anxiety about the impropriety of female invention. All these features of women's writing differentiate their efforts at self-creation from those of their male counterpart. Claris attempts to hold her position as a productive woman. She narrates:

"I don't know what happened that I started but I started. I talk about Sardu and which of his books I like, and which one I don't like and why I don't like and what's Mr.Davtian's idea about Sardu and Mr.Davtian is the owner of Arax book store and Araxbook store is in Tehran in Qavam-Al- Saltane juncture and I like this bookstore very much and when I go to Tehran this is the first place that I go and stay for hours and I agreed with Mr. Davtian to send me books from Tehran and he does, however I haven't read all Sardu's books; I said and I said and I said. (Pirzad, 2001g)

This is another step for approaching to self-realization. Reaching a place for artistic production can be a significant event for reaching female stage. The contradictory feeling of Claris shows her mental tension; she did not marry with love and implicitly she admits it: "It was not important which one the man of the story chooses; love or commitment. I hated the man of the story who was so silly. I hated the woman of the story who could realize how silly the man was. I went to the kitchen and I said to myself you are the silliest one" (Pirzad, 2001h). By coming Emil into her life, the self-discovery process becomes a significant event as she doubts her feeling: "After dinner, Emil said Claris, do you need help? Which one did I like the most; his offer for her help or his calling me by first name?" (Pirzad, 2001i)

At the end of the novel and after series of events for Claris that made her think about her own personality, she reaches the self-awareness as a woman who joins the Women's Right Movement. When they are in the restaurant, her daughter asks

"what is woman's right" and Claris answers "You will realize once you are grown up" (Pirzad, 2001j). What she believes is that the process of realizing women's right is long and it must be understood individually by each woman.

5. CONCLUSION

Having studied the three novels, the following conclusion was drawn. The first novel, *Paradise Hall* by Safavi was based on feminine writing since Safavi provided the reader with the image of Mahnaz as a traditional woman. She was presented as a woman who must be at home, follow the traditions in marriage and obeys his own husband. All of the features of a traditional woman were associated with her.

The second novel, *Nomad Next to the Fire* by Ravanipour was written based on feminist model. The main character, Ayeneh, was a woman who broke the tradition of her tribe and was banished from her own society. Unlike Mahnaz, Ayeneh was associated with independent features including working outside, producing, and living in imagination.

The third novel, *I Turn off the Lights*, was written based on female writing in which Claris as a woman was different from Mahnaz and Ayeneh. The author shows the transition of Claris to a woman who reaches her own awareness. Her doubts and contradictory feelings towards marriage, her husband, Emil, and everything show that Claris is gaining her awareness and at the end she wants her own daughter to reach the awareness regarding women's right.

ABOUT THE AUTHOR

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She has translated *Drama A to z* into Persian in 2010. Her other books are *English Coherent Words* in 2009, and *Hamletism* in 2016. Her areas of specialization are drama, gender studies, and literary criticism. She has several published essays in international journals focusing on different literary topics.

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