

POSITION AND ROLE OF WOMEN IN IRANIAN FEMINIST: CRITICAL DISCOURSE ANALYSIS (NOUSHIN AHMADI KHORASANI)

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Abstract

Purpose of the study: The purpose of this study is a critical discourse analysis of position and role of women in the contemporary Iranian feminist, based upon Norman Fairclough theory as well as writings, books, speech and stories of feminists, such as Noushin Ahmadi Khorasani, at three levels: 1) description 2) interpretation and 3) explanation.

Methodology: Fairclough's critical discourse analysis is used as a research method. "Discourse analysis" methodology seeks to study production structure and its general relationship using apparent effects of speech and writing, in critical discourse analysis, examined texts at three levels of description, interpretation, and explanation. The researcher accurately analyzed the works of Ahmadi Khorasani at three levels of description, interpretation, and explanation.

Main Findings: findings indicate that, at the description level, highly frequent words referring to "women" and "family" have limited the women's rights. At the interpretation level, writings and stories portray a very pathetic image of a woman; at the explanation level, sexual view, dominant patriarchal discourse, and power ruling women can be seen in the stories.

Applications of this study: Application of this study can be used for the analysis of other writing in all over writers, special writers who work about women's rights and Women's Education. Also, finding this research help another researcher in doing critically studies for improving his/her research. Finally using this finding of research can help the reader to find hidden Ideology in writing.

Novelty/Originality of this study: one of the main new aspects of this research is to paying attention to view's Noshin Ahmadi Korasani. She is one of the women who try to change the law about human rights in Iran. There is no research about her writings & stories, especially from the critical aspect, so this research and finding is new research about women's rights.

Keywords: *Critical Discourse Analysis, Contemporary Feminists, Iran, Woman's Role, Noushin Ahmadi Khorasani.*

INTRODUCTION

Analysis of the current situation of women in Iran requires a multi-faceted and complex study of the structure of existing social relationships. In the current situation of women in Iran, on one hand, there is a set of social institutions and norms of a patriarchal society that because of internal and external reasons, constantly produce and reproduce themselves through social relationships and activists, on the other hand, there is a women's movement, as a kind of relationship between social activists, that forms a part of public relations of the community which is also affected by several interconnected fields of relationship; for example, this movement is greatly influenced by the position of Islamic Revolution of Iran and its public demands for the expansion of freedoms and the realization of democracy. Also, it is strongly influenced by intellectual discourse and its paradoxical relations with politics. Besides, international conditions can be effective. Finally, there a third level which the "individual" or the social activist; men and women who produce and reproduce male and female identities through conscious and unconscious behavior and discourse (Fakoohi, 1999).

Women's self-consciousness and social status may be affected by several fields mostly due to increased social welfare, education opportunities, and their level of social understanding. Especially, during the early years after the revolution, based on trust in the ruling system and its safety, it caused a fundamental change in the status of women. Whatsoever, unlike other parts of the world, patriarchal structures did not become that much weak but there were some efforts to strengthen them. As Bourdieu pointed out, the field is a social arena in which struggles take place to gain access to certain resources and interests. He described the field as a network or an array of objective relationships among situations that are objectively definable owing to determinations imposed upon their agents, institutions, and holders through their current and potential conditions. These fields penetrate and affect each other; fields such as university, art, government, media, industry, commerce and so on. Accepting the concept of fields and personal behavior allows us not to consider social action merely as a mechanical consequence of the requirements of external causes, rather as a result of interaction and meddling of the fields in each other (Bourdieu, 1987).

In the current world, the emergence of feminist ideas is one of the most significant factors affecting the defense of women's rights and discussion regarding male and female inequality, or in other words, different fields in determining norms, values, duties, and responsibilities of women as well as their type of feminine breeding. "feminism" is derived from "feminine", equal to "Feminine French and German, and means woman or female gender. In dictionaries, the term is defined with phrases such as women's freedom movement, advocacy of the equality between women and men

(Aryanpor, 1998), femininity, believe inequality between men and women, advocacy of women, women's rights advocacy movement, believing that men and women should enjoy equal rights and opportunities, and strive to achieve this goal (Mac Cannel, Yazdani, & Jandaqi, 2003). In the modern world, the emergence of feminist thoughts is one of the most important factors influencing women's roles and the issue of inequality between women and men in determining women's norms, values, tasks, responsibilities, and types of their womanhood education. Iranian Islamic Revolution created a wonderful phenomenon within Iran's ancient traditional and cultural history. Transitions created in Iran by the Islamic Revolution were not only political, but they manifested themselves in all different aspects, especially from a cultural perspective and concerning women's presence in social, educational and political areas.

After the Islamic revolution in Iran, some of the so-called intellectuals have pursued the issue of women's roles and status in a feminist view through misinterpretation of freedom and democracy since the emergence of the Islamic Revolution phenomenon. Among them, we can point to the works by Nushin Ahmadi Khorassani who argues that Iranian women are disadvantaged and their rights are ignored by society (Camron, 2010). She claims that "we women suffer existing unfair and discriminatory laws considering us as 2nd-grade citizens in our hometown. When our national legal system addresses women's status, it defines their human and social rights as half of those of men" (Ahmadi Khorassani, 1998: 75). Khorassani claims that patriarchy is governing in Iran, and defines organized systemic patriarchy as superiority and dominance of men over women (Stacy, 1993: 53). Ahmadi Khorassani points to existing evidence showing that women are treated violently within families, but no social measures are taken to change this situation (Ahmadi Khorassani 1998: 83).

Voicing the legal, cultural and educational equality between women and men, Iranian feminist thinkers and defendants such as Ahmadi Khorassani, Simin Daneshvar, Sahala research will be concentrated to one of this thinker writings and books, i.e Noshine Ahmadi Korassani, Therefore, critical analyses of texts and writings by such individuals, especially by Nushin Ahmadi Khorassani as a defendant of women's rights in Iran, can explain her dominant ideological and intellectual views through the heart of her works. for this reason, the present research is aimed at answering the following question in the viewpoint of critical analysis by using Norman Fairclough's methods: what status/ roles of women are revealed in Iran society by all works, writings, and narrations by Nushin Ahmadi Khorassani in the perspective of critical analyses?

LITERATURE REVIEW

Critical discourse analysis, as a method of analyzing discourse and language, is a research method in the field of social sciences and humanities that has been used for several decades to analyze the issues such as analysis of ideological load of a discourse, interpretation, and analysis of concepts and the underlying points in the author's word. Some research has been done in this area. For example, in research, Asadpoor (2015) has investigated "the concept of rationality in the discourses formed in the education system of Iran after the Islamic Republic of Iran so far" by critical discourse analysis method of Norman Fairclough's, Laclau, and Moof, and he extracts the presented model of rationality in each of the discourses (the approved plan). In another research, Ghorbani Juybari (2015) investigates "the representation of feminine identity in the story *Even when we laugh* by Fariba Vafi with Fairclough critical discourse analysis approach", and this research suggests the existence of ideological load of feminist discourse in such a story. Other researches by Khazanehdarlu and Jalalehvand (2013), Javaheri (2014) have analyzed topics by critical discourse analysis method. Some foreign researches have also used such a method for analysis. For example, Pinto (2004) has analyzed the elementary civil book of the period after the Spanish war. The results show that this book imposes a strong fascist ideology and uses convincing and controlling strategies that are powerful influential means. Luke (1995) has studied the vocabulary of high school history books in the part of the description of colonies of America, and he has found that the most commonly used words are invasion, rape, and colony. Other researches such as Rice's (1999) research on feminism and the philosophy of education about woman's role in educating the new generation and the research conducted by Rogers and Mosley (2008) are among the research conducted by critical discourse analysis method.

Reviewing the research background indicates that there has been no research investigating critical discourse analysis of woman's role in the works of contemporary feminists after the Iranian revolution such as Ahmadi Khorasani. Therefore, the researcher aims at answering the question that what is the result of critical discourse analysis of woman's role in the works of Iranian contemporary feminist such as Ahmadi Khorasani.

METHODOLOGY

Critical discourse analysis, as a method of analyzing discourse and language, is a research method in the field of social sciences and humanities that has been used for several decades to analyze the issues such as analysis of ideological load of a discourse, interpretation, and analysis of concepts and the underlying points in the author's word. For the purpose of this study, Fairclough's critical discourse analysis is used as a research method. "Discourse analysis" methodology seeks to study production structure and its general relationship using apparent effects of speech and writing. With this method, the research would be more focused on the sociological aspects of speech and writing. According to Gee, discourse involves something more than a linguistic study. "They always involve coordinating language with ways of acting, interacting, valuing, believing, feeling, and with bodies, clothes, non-linguistic symbols, objects, tools, technologies, times, and places" (Gee, 1999: 25). According to Fairclough's theory, critical discourse analysis or critical study of

discourse provides us with theories and methods for studying the relations between discourse and social-cultural changes in different realms (Fairclough and Wodak, 1997:15).

Many believe that there are three important approaches to critical discourse analysis including theories introduced by Teun Adrianus van Dijk, Ruth Wodak, and Norman Fairclough (Ghorbani Jouybari, 2015:223). As mentioned above, this study is based on the third approach.

With respect to this approach, in critical discourse analysis, Fairclough examined texts at three levels of description, interpretation, and explanation. Thus, using Fairclough's approach to critical discourse analysis, the researcher accurately analyzed the works of Noushin Ahmadi Khorasani at three levels of description, interpretation, and explanation. For collecting data some of the main Books and writings of Noshin Ahmadi Khorasani is using to analyze content about this methodology.

FINDINGS

The finding of research will be an arrangement in 3 sections, A, B, C:

A. *Descriptive analysis of the works of Noushin Ahmadi Khorasani*

I. *Analysis*

Words such as “woman”, “man”, “mother”, “father”, “patriarchy”, “violence against women”, “women's movement”, “feminists”, and “changing rules” are abundant in different works of Noushin Ahmadi Khorasani. These words are the most frequent words used in his writings and novels. The use of these words reflects the main concerns of the author. Besides, titles of most of her novels contain words that “woman”, “patriarchy”, and “women's movement” are among their semantic components. “[Women Without Past](#)” (1998), “[One Million Signatures Movement](#)” (2007), and “[The Spring of Women's Movement](#)” (2012) are among the novels by Noushin Ahmadi Khorasani that from the very beginning warn the readers that they are going to read a gender-based and feminist story. The use of words such as “woman”, “man”, “mother”, “father”, “patriarchy”, “violence against women”, “women's movement”, “feminists”, and “changing rules” throughout the story clearly reveals feministic views of the author. By using these words - words that are all related to each other and describe the role and position of women in society - she is to show the problems of women and changes the existing rules in favor of women. Conceptual and semantic correlation of these words and their superficial links cannot prevent the reader from noticing the inner contradiction and emotional conflict of the heroes of the story in dealing with these words. In such a situation, some of the female heroes of the story had inner conflicts with some of these words. Because the woman is in original personality or perfection. At the same time, she does not want to forget her main characteristic, i.e. being attentive to her roles.

The roles – challenges, ideals, and perfectionism – have been created in a set of such words and formed a heterogeneous and sometimes contradictory network depending on their functions in the modern world. The most frequent word, “woman”, can be seen frequently in all the stories and writings of Noushin Ahmadi Khorasani. In the very first and opening sentences of the writings of Noushin Ahmadi Khorasani, the reader comes across with words and phrases such as “woman”, “man”, “mother”, “father”, “patriarchy”, “violence against women”, “women's movement”, “feminists”, “discrimination” and “diversityism”; e.g. “women's solitude and loneliness in life and even death” (Ahmadi Khorasani, 1998: 15 – 30).

Also, the characters in the stories of Noushin Ahmadi Khorasani, with the exception of a small number of them, are somehow dealing with diversityism, hedonism, and other moral and social anomalies. For instance, in “Matchmaking Table”, Mohammad – one of the characters of the story – created a table of the characteristics of the girls he was intended to select as his spouse (Ibid, 1998).

Also, in post-revolution writings and stories of Noushin Ahmadi Khorasani, [Simin Daneshvar\(2011\)](#) and [Shahla Ezazi, \(2004\)](#), “woman”, “patriarchy”, and “husband” are the most frequent words. A remarkable point in these writings and stories is the absence of the word “spouse”. In other words, in most of the left behind writings and works, instead of “spouse”, “husband” or “man” are used which certainly is not without a reason. Semantically, “spouse” does not signify gender; i.e. semantic analysis of components of “spouse” clearly shows that it can be used for males and females alike. As the component analysis shows, the word “spouse” is cross-gender, both for male and female, (Ezazi 2004). Thus, the emphasis of Noushin Ahmadi Khorasani and Simin Daneshvar on the word “husband”, signifies its gender-related attributes. Another point in the use of the word “husband” versus “spouse” is a very emotional and intimate feeling associated with love and respect which shows a couples' companionship but is absent in these stories and writings. Because, in these writing and stories, women cannot rely on men in the way of their life and reaching the goals(Ahmadi Khorassani 1998, Ezazi, 2004, Daneshvar 2011). In these writings, husbands and wives are somehow in conflict with each other and it seems there is a hidden competition between them for their rights. This issue impedes women's empathy with their husbands and does not allow them to utter the word “spouse” which has a lot of emotional and semantic load. It's as if they are far away from each other and this distance between them intensifies the cold and soulless look of the wife and his man. In “Women Without Past”, Noushin Ahmadi Khorasani writes: Fati broke the silence, “I searched a lot in the albums but I had no picture without my husband and children” (Ahmadi Khorasani, 1998:16). She also uses the pronoun “we” instead of “I” as if she is to say that the women's movement does not belong

to a certain group or special people. For example, “Fortunately, we, the young generation of the women's movement (the fifth generation of Iranian feminists), who does not want to go into the orbit of frustration and transformation, have found our way” ([Ahmadi Khorasani, 2006:98](#)). She also wrote, “indeed, we are women and feminists, that is, we deeply believe in a feministic motto that “care and support” is a part of our life” ([Ibid, 427](#)).

2. *Characterization*

The heroes of Ahmadi Khorasani's collection of "Women Without Past" are women, husbands, girls, old women, and even brothers. In her writings, because of the diversity of stories, there are also numerous characters. Despite this diversity, characters and heroes of the stories have similar identities. The main heroes and, at the same time, narrators of stories are women. In the three stories of the “Women Without Past”, narrators are women and the reader looks at the events of the story through a woman's eye. Thus, a feminine view and attitude dominate the narration and other story characters, including husbands, are introduced through the eyes of a "woman". In discourse analysis of the characters in “Women Without Past”, there is a significant conflict between men and women. The character and role of women appear in four ways: spouse, daughter, mother, and sister are the roles assigned to women in the "Women Without Past". Throughout the story, women play the role of a spouse. In the "Women Without Past", they play as daughter and sister. In “Matchmaking Table” and “An Apple, A Woman, A City”, a woman plays the role of a mother but, in spite of having different roles, the personality and identity of women have a lot in common. All the women have suffered, insulted, and sometimes beaten: “... It was in this house where I was born, like you and your grandmother. It was in this house where your grandmother was buried, and it was here where the grandmother threw me into the well ([Ahmadi Khorasani, 1998:30](#)). Elsewhere, she wrote: the man heard the woman and her whole face went red. If the mother was not there, he would have responded differently, as always ([Ibid, 42](#)). The man stole the book from the woman “when I cook your goose you cannot read anymore” the man through the book away on mosaics in the middle of the kitchen and burned it ([Ibid, 30](#)).

Minor characters in these stories are husband and father. In all stories, the role of a husband is understandable. The role of a father can also be seen in the story of "Women Without Past". In these set of stories, characterization of husbands and fathers are specific to a patriarchy society. They have financial, personality, and identity independence, they have absolute power in the family, they have the right to choose, and they are unreasonable totalitarianism, and foul-mouthed. Women are afraid of them and they are spiritually far away from each other. Stories with male characters like this are: “Matchmaking Table”, “On the Path of the Exam”, “Women Without Past”, and “An Apple, A woman, A City”. For a moment, Muhammad stood staring at the table. His palms were sweating and his eyes were red. All of a sudden, he cast a look at the third row below the education level. This section was about a girl called “Mahtab” who was considered to be knocked off since the beginning ([Ibid, 82-83](#)). If you had a past your husband wouldn't marry you... these men are looking for naïve girls grown up at home and know anybody but themselves ([Ibid, 15](#)). This characteristic forms the basis of “husband/wife” and “father/daughter” conflicts of these stories and makes women tired of living with men in all stories. By typology of major and minor heroes of these stories, it can be understood that women are typical characters that represent all women in society and have no dynamism and change. Static and dull bear a weary, tedious, and high-pressure life. But in the real world, they do not intend to change these conditions and only in their mind they are struggling with their unfavorable situation or behind the scenes, they do no so serious, but childish and pitiful acts against their husbands that are no good for changing their situation. Their acts and objections are so weak, frivolous, and silent that have no result, and at the end of the story, we see the same characters with no change such as “Tahmine quickly grabbed the notebook from Nazila and said: the best way is to give this notebook to Tahereh... Tahereh, what do you say? Do you promise to look after it until we are back?” ([Ahmadi Khorasani, 1998:26](#)). Stagnation and lack of development are also evident in men and husbands. As if with this characterization, Noushin Ahmadi Khorasani was to convey a message to the reader: despite living in a modern world, today's men continue patriarchal traditions like their fathers and forefathers, carry on with traditional thoughts and there is no hope for changing these beliefs.

An important point in the characterization of Ahmadi Khorasani is that women seem to be the main heroes; however, with a closer look into the deeper layer of these stories, we can see that men are the players of the story because only men have the power of directing, problematizing, and solving the problems of the story. In other words, every up and down revolves around men and women just follow the changes made by the men.

3. *Location*

The stories of this collection usually occur at specific places. Home, hospital, street, kitchen, and room are places in which the story events and its ups and downs take place. In “Women Without Past”, the hospital is the starting point of the story. Some stories begin in the street, like “An apple, A Woman, A City”, which begins in the street and alley and ends at home. Sometimes the story begins at home but ends street and alley, like “Matchmaking Table” ([Ahmadi Khorasani, 1998](#)). Hence, in the analyzed stories, "home" is either a starting point for tension or the struggle between a woman and her surroundings, or a place where tensions and struggles are transmitted to. From a critical discourse analysis point of view, this is a symptom of change and ideological and gendered conception, and shows that women's place and position, and therefore, their social status and workplace is "home".

But, the home has a dual identity: first, it is a potential location for tension and problematizing, and second, it can be regarded as a potential shelter for a woman. Besides, as the workplace of men is outside home, within the community and society, the workplace of women is at home, a secluded environment away from society. The social class of women is portrayed as if their social mobility and movement from one class to another is not possible and their social class is fixed within this place which is indicative of their identity and social role (Abbott, & Wallace, 2013: 47 – 49). Nevertheless, it should be noted that all homes are not considered as a safe and main place of women. Among all the rooms at home, “kitchen” is a place where the women of these stories taking shelter.

Among other issues worth examining at the level of description is collocation and homophony of the words. By studying collocation and homophony, we can clearly understand the social role and status of women in the “Women without Past”. In these stories, we can see collocation and homophony of the words “wife”, “husband”, and “man”. Throughout all of these stories, women are beside their men. It is clearly shown both as a whole atmosphere of the story and at the sentence level. As if Noushin Ahmadi khorasani continues to emphasize women's dependence with this trick: “look, my fiancés are near here. If we make it out, we can go to his home, I think he would help us” (Ahmadi khorasani, 1998:26). “Parviz looked at the three women with a wide-open mouth. Tahmineh continued: if you let us in, I can explain everything to you” (Ibid, 28).

4. Pronouns

In critical discourse analysis of a text, the pronoun plays an important role. In the analyzed stories, the first person singular pronoun, i.e. “I” was most frequent. In discourse analysis, the first-person singular pronoun is indicative of individualism of the hero of the story and is used as an emphasis. In these stories, all the narrators are women. The use of the first-person narrator in most of the stories of this collection seems to deliberate as if the author is to emphasize the femininity of the main characters of the story. Stories with this characteristic are: “Women Without Past” and “Matchmaking Table”. What is more, most sentences with “I-woman” are narrated in the form of self-talk and inner speech. Thus, they somehow indicate that nobody hears “me – woman”, so I have to talk to myself: “the woman said it and suddenly her face changed. Her smile wiped out. Her face turned pale and stared at Tahmineh’s back and murmured: “home...home!!!...” and held her trembling hands in front of her face (Ahmadi Khorasani, 1998:12). “Of my mum, I know just a name, Tahereh! As it is written in my birth certificate” (Ibid, 17). On the other hand, such emphasis on “I=woman” reflects a conflict between insiders, i.e. women, and outsiders, i.e. men.

In these stories, outsiders are introduced with the third person singular pronoun, “he”. The use of this pronoun adds to the ambiguity and mystery of the characters (men). The use of the pronoun, “he” for men is more frequent in “Women Without Past”, “On the Path of Exam”, and “An Apple, A Woman, A City”: “she looked at the front of the exam hall, male section. When she saw him, she quickly continued writing (Ahmadi Khorasani, 1998:58). After taking out money, she put her brown bag between her and the driver. In her heart, she cursed him and the long way (Ibid, 62). His family were insisting on divorcing me and told him to marry another woman, but the poor man didn’t do it, he knew that I have no one (Ibid, 14). The jerk, after all the romantic letters and doing crazy things told me, I do not trust you (Ibid, 15).

One step in describing critical discourse analysis is to examine modality. Modality signifies the degree of commitment of a man to the truth of propositions that they utter (Fowler, 1986:131). In the collection of “Women Without Past”, the narrators, who are all women, frequently use the indicative mode of the verbs. Verbs are either simple past or present tense. Both tenses have indicative modes. High frequency of this aspect reflects the author's certainty and undoubted thinking on the state of women in stories because the high frequency of indicative present verbs adds to the certainty of the text and shows the degree of commitment to the truth of the propositions (Derper, 2013: 151). This certainty brings the use of subjunctive verbs and adverbs with constraints to zero. That is why there are no verbs or adverbs such as “I think”, “maybe”, “it is possible”, etc. in these stories: “while the woman was running her hand through her blond hair whose dark root has grown about a knuckle, threw herself out of the bed and her tears flowed (Ahmadi Khorasani, 1998:15).

B. Interpretative analysis of the works of Noushin Ahmadi Khorasani

From a discourse analysis point of view, discourses and writings have history. To put it in other words, from a critical discourse analysis point of view, each text belongs to a historical period, and as a result, it both is affected by that era and affect it. Such a mutual relationship exists among correlated texts of a particular historical period. So, at the level of interpretation, the intertextual context needs to be considered, as well.

Intertextuality is based on the idea that text is not a close, independent, and self-sufficient system. Yet, it has close mutual links with other texts and it may be said that a text has a continuous conversation with other texts. Thus, not only texts have semantic pluralism, but also they are the product of numerous intertwined discourses (Allen, 2010:101). In the collection of stories studied here, broad intertextuality between these and other feministic texts is evident. According to the employed words in the selected stories, it cannot be regarded as an independent and self-sufficient text which is not influenced by a feminist work of art. Criticism of patriarchy, male hormonal strength, weakness, loneliness, etc., are all taken from feminist thoughts. Based upon the description of the text discourse, it can be concluded that Noushin Ahmadi Khorasani and Simin Daneshvar were somehow influenced by feminist works of Simone de Beauvoir (The Second Sex), Virginia Woolf (A Room of One's Own), and Mehrangiz Kar.

As admitted by Ahmadi Khorasani: energy and power of Mehrangiz Kar for producing feminist works and publishing papers of awareness was admirable. Mrs. Kar spread these topics among women's public opinion, and thus, she voluntarily accepted a very important role in the reinvigoration of women in Iran after the revolution. Her essays provided a proper ground for our generation who were going to gradually establish the institutions and foundations of women's movement ([Ahmadi Khorasani, 2012: 38](#)).

"Mum! The backdoor is also locked, where is the key? Huh? 'I don't know, why are you going out at all? Didn't your husband forbid it?'" ([Ahmadi Khorasani, 1998:49](#)). The man said: I am going out, you are staying here and don't come out and clean the kitchen's floor. Did you understand? Make it shine like a mirror! ([Ibid, 514](#)). Another noticeable point in de Beauvoir's thought is the role of culture and civilization and their impacts on human thoughts. In-depth stories like "Women Without Past" and "Savushun", there is a traditional male-dominated view, the domination of men over women seemed as culture and tradition and the women were defenseless. Throughout all these stories, we can see women are under the dominance of men, as though this culture had been established. In this culture, women beg to love and affection because, in such a tradition and culture, men must be cool and serious: "before finishing her words, she grabbed an apple and bite it. Before biting the apple for the third time, she fell! The next day, her husband had to go for a mission and her mother nursed her daughter for seven nights and days until the girl's fever was cut off and she came to her senses" ([Ahmadi Khorasan, 1998:41](#)). The man who was talking to the mother went away to the woman, took the curtain angrily from the woman's hand and drew it again ([Ibid, 43](#)).

Another thing that de Beauvoir believed was the mentality of people. She believed that the human mind has accepted the difference between men and women and the idea is injected into society every day. Among all, women did not object to these differences and discriminations and accepted it, as though their mentality was formed in such a way that this was the rule of law. Thus, they believe their identity, being, and social character depend on men and consider them as their support since they do not believe in their independent presence in society. Even when their men are not reliable or worthy of love, again women seek a man to make up for this loss, love, security, and feeling who is their brother. In "On Path of the Exam", Ahmadi Khorasani writes: "she wrote her name at the top of the paper and read the next section with deliberation: "marital status". She remembered Farshid. She looked at the front of the exam hall – the male section. She found him very busy with writing ([Ahmadi Khorasani, 2012](#)).

Therefore, it is clear that influenced by de Beauvoir and description of the women's condition, Ahmadi Khorasani was trying to protest against the status quo; the same protest and entrenchment as the one de Beauvoir wrote about ([de Beauvoir, 2005:24](#)). Besides, traces of Virginia Woolf were also visible in the self-speeches and struggles of women of her stories. It can be seen how women are tossing and turning between being and not being or trying to prove themselves. Virginia Woolf was the author of experimental novels who tried to show the inner realities of humans. Her feminist ideas, which came from her sensitive and critical spirit, brought about a change in the views of the women's movement in the sixth century of the twentieth century. As regards, "A Room of One's Own" was considered as the basis of the feminist theory ([Woolf, 2005:3-4](#)). Woolf used to story-tell to portray the adventures of women's lives ([Ibid, 13-14](#)). Ahmadi Khorasani used the same pattern. In "A Room of One's Own", Woolf played with traditions and tried to take back the violated rights of women by comparing their status with men, men's anger against women, and examining their gendered mentality. She also paid attention to the economic life and personal freedoms of women and believed that the unequal situation brings women to anathema, makes them dependent, and results in losing their identity. These feminist views are also evident in the stories of "Women Without Past". As the aforementioned examples also reflect Woolf's views, we will pass across it.

In "Matchmaking Table", like other female writers, Noushin Ahmadi Khorasani specifically embarked on the mission of restoring women's rights. Like Zari in Simin Daneshvar's Savushun who is different from ordinary women and shows a different personality ([Daneshvar, 2011](#)). In the "Spring of Women's Movement". In "Spring of the Women's Movement" women think, analyze, revenge, complain about the existing situation, avoid their traditional selves, and move towards transformation and breaking the tradition. Although the situation is such that transformation does not occur, they think about protesting. Such thought is clearly shown in "Spring of the Women's Movement". In critical discourse analysis, interpretation includes different aspects of women's presence in politics, but there is no doubt that in the stories of Noushin Ahmadi Khorasani and Daneshvar, ([Daneshvar, 2011](#), [Ahmadi Khorasani 2012](#), [1998](#)) women are not interested in politics. They are so involved with their inner and spiritual selves and so tired that politics has no place in their intellectual system. They suffer from a lack of basic human rights and political affairs are at a much higher level than their needs. Besides, it can be said that to be present in a political scene, it is necessary to be in a social scene, yet how a woman who does not have the permission and ability to attend the social scene, can be on the political scene.

"Unequal Law" is one of the reasons for the decline in women's employment. When a man, based on existing family law, allows himself to restrain his wife from employment, it can be claimed that one of the barriers to women's employment is the discriminatory family law. That is when the current law introduces the man as the head of a family, and women are paid alimony, the culture of women's employment will never be expanded, and gender stereotypes will continue to be produced ([Camron, 2010](#)).

According to the background of attitude towards women in terms of history and intertextuality, until the writings of novels, humans had a gendered identity, they were living with human nature and social existence. Routine, desires,

ideals and dreams have no place in life. Therefore, they do not challenge the fate of the status quo, and continue living and keep things going. The narrator of “The Blind Owl” has the same character. His engagement with life affairs is less than that he notices his individuality, views, thoughts, and desires in the context of life. His character is one-dimensional and is summarized in a love that never had a chance to come into existence ([Ghobadi, 2009:175](#)).

C. Explanative analysis of the works of Noushin Ahmadi Khorasani

At this level, critics and researchers consider the text as an integral part of social currents. Thus, they examine texts with a view to power and how it affects the creation of a work of art. This power can be political, cultural or social. They examine discourse explanation as a social function and show how social structures interfere with the process of discourse formation. They also study signs of ideology and power. For example, the explanation level shows how the patriarchal attitude and gendered ideologies place women's status in opposition to men's status and explain the quality of power relations between men and women. At this level, questions of this kind are raised: at different institutional, social and situational levels, what types of power relations are effective in shaping discourse? What textual elements have ideological characteristics? Whether the considered discourse is to serve the existing power relations or to change them? And questions like these ([Hadadi& et al, 2012:39](#)).

In the stories analyzed here, the center of the opposite in discourse focuses on patriarchal power and feminist discourse. In this opposition, the author tried to show the full presence of male power in the lives of women of stories to look at the situation of women from the feminism perspective and rule the stories with an ideological and feminine look.

The stories are all with the social themes and reflect the traditional look of society to the role and position of women. Even women themselves are very traditional in these stories. They believe their identity and presence depend on the presence and support of a man, even if the man strongly suppresses women. Stories that prove these mods include: “Women Without Past” and “On the Path of the Exam”. In these stories, Noushin Ahmadi Khorasani has been able to successfully show the opposition of social and traditional positions of Iranian women with the patriarchal power which is institutionalized in the ruling society so that the women themselves accepted this dominant discourse. In the social sector, the class difference between a woman and the man is obvious and is one of the hallmarks of society so that the main characters, i.e. women, lack identity and social action without a man, husband or brother, and they are always looking for this identity or worried about losing it. The social life of women in these stories is not equal to men's ([Mohammadi Asl, 2010:127](#)). When bullying, they remain silent because of fear. Such an atmosphere is visible in the “Women Without Past”, “An Apple, A Woman, A City”, and “On the Path of the Exam”.

Gender identity is shaped in a predetermined framework imposed by the society on individuals; but, it becomes renovated and continue along with social functions. So, there is gender identity in the society which becomes stabilized through combining cultural, ideological, and functional concepts by the people themselves. They accept and promote what the society has imposed on them as in “An Apple, A Woman, A City” (the man sat on the chair and leaned back to the window. Both the man's voice and his mother's tone was nervous ([Ahmadi Khorasani, 1998:43](#)).

Various feminist discourses can be categorized into two general approaches: descriptive and normative approaches. “Descriptive approach attempts to compare women are with men in terms of their rights, dignity, and their (current) position. The normative approach focuses on the need for equality in rights, respect, and dignity. Thus, equal rights and respect for women and men are a normative claim and deprivation of women from equal rights is a descriptive claim” ([Sajjadi, 2005:12](#)). According to this analysis in this section, it can be inferred that Ahmadi Khorasan tries to Advocacy feminist approaches. On one hand, she tries to prescriptions one common identity for women and men, and on the other hand, she tries to Advocacy for equality needs for men and women. Thus her attitudes lead to feminists approaches. Some more discussion about her viewpoints finding in the next suction in the below.

DISCUSSION

What can be pointed to from analyses by this defendant of women's rights in Iran is that, in her view, women must enjoy perfectly the same rights as men do. However, women can't be the same as men in terms of abilities, duties, and roles given their genetic differences which are given some cultural flavor by Ahmadi Khorassani.

As she points out, gender identity is shaped within a predetermined framework imposed by society on individuals, but it is reconstructed and continued simultaneously with social performance. So, gender identity exists in society and is established through a combination of cultural, ideological meanings and individuals' performances. Women accept this limitation imposed by society and provoke it, as evidenced by the novel 'An apple, a woman, a city' (The man leaned against the chair facing back the window. His voice and his mother's tone both were nervous.) ([Ahmadi Khorassani, 1998: 43](#)). However, such analysis of gender identity and attribution of it to the cultural products is of little accuracy; and most Muslim scholars and psychologists consider such differences as innate and even Godsend ones. According to analyses performed in prior sections of the paper, in any case, it can be said such an attitude observed in analyzing the contents of some novels written by Mrs. Ahmadi Khorassani indicates the existence of a feminist attitude in her works and writings. She tries to show a strong presence of masculine power in the lives of story women, looking at their circumstances through feminist lenses while making an ideological, feminist view dominant over her stories which all have a social matrix showing society's traditional view of women's roles and status, where even story women are

extremely traditional themselves. They consider their identities and presence dependent on a man's presence and support even if he suppresses women powerfully. Novels proving these modes include 'Women Without Past' and 'Trial Path'. In these collections, Khorassani can show well contrast of Iranian women's social and traditional situations with the patriarch power governing the society institutionally and powerfully. As stated in the section of explanation, yet her mentality originates from feminists like Mehrangiz Kar and Simon de Beauvoir, not indicating a multilateral view of women's aspects and status in Iranian society. And maybe it can be acknowledged this feminist view of women and women's status results in the undermined family system. Finally, the researcher exactly insisted, that Noshin Ahmadi Khorassani and other contemporary feminists such as Daneshvar and Shala Ezazi what there's writing /stories and speech try to encourage man and woman for fighting in family and society forget his/ her right. Such a viewpoint indicated she was not aware of the law in the Islamic republic in Iran and the importance of more women and men from past to present so that living successfully in a family and no doubt about his/her status/ roles and in the hard conditions they help to each other for solving problems in there's life. Such a successful family can be educated with many good and successful sons.

CONCLUSION

Writings, books and stories of Noshin Ahmadi Khorasani were analyzed based upon Norman Fairclough theory, at three levels: 1) description – in terms of considering the type of word choice among the existing models, collocation relationship, the use of proper nouns, neologism, and, in general, abstract analysis of the text, which conveys the ideology of the author; 2) interpretation – considering intertextual and historical aspects of a novel, and 3) explanation – considering the author's ideological view to compare with/confirm the existing discourse of the society and power which can be achieved by relying on description and interpretation. The research findings indicate that, at the description level, from the feministic perspective, highly frequent words referring to “women” and “family” has limited the women's rights. At the interpretation level, writings and stories portray an image of a woman which is very patriarchal from a feminist perspective; however, they have also tried to challenge the patriarchal culture and tradition. At the explanation level, sexual view, dominant patriarchal discourse, and the power ruling women can be seen in the stories.

The main purpose of such claims by feminists such as Noshin Ahmadi Khorasani was to show that our society is still dominated by patriarchal rules. According to the critical analysis of Fairclough's discourse, the works of Noshin Ahmadi Khorasani are undoubtedly feministic and the portrayed image of women shows their dependence and reliance on men. As one result from the study of viewpoints' Ahmadi Khorassani and another advocacy feminist such as Mhranghize Karsimine Daneshvar, anybody cannot have concluded feminism can help to improve the status of women in worldwide Totally. And as cited before adopting such a view's points in some aria will be hart to generation in the future. In a short conclusion, it can be conceptualized normal family whit man and woman as a spritely identity, role, and status. At last Such as statues and roles for men and women, that is the result of normal family structure in Iran society, will be not accepted as what is conceived Noshin Ahmadi korasani

LIMITATION AND STUDY FORWARD

one of the main limitations of this research is limited to the analysis of one of the advocacy feminists in Iran. But it can be useful for other researchers especially in discourse analysis in story/ writing and linguistics.

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AUTHORS CONTRIBUTION

Akbar Salehi is corresponding author and supervisor and main researcher and revising of the article, Borhan razyani is my Ph.D. student in Kharazmi University was help to the collection of data, syeed Mehdi sajady is consular for preparation in this article as the third person.

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