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REFLECTION

OF FEMINIST THOUGHTS IN GHAZALEH ALIZADEH'S NOVEL "TEHRAN NIGHTS"

REFLEXIÓN DE PENSAMIENTOS FEMINISTAS EN LA NOVELA "LAS NOCHES DE TEHERÁN" DE GHAZALEH ALIZADEH

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ABSTRACT

Social issues are widely expressed in Ghazaleh Alizadeh's works. Women's issues and problems are one of the most important social issues, and in this respect their thoughts are sometimes aligned with feminist ideas. Ghazaleh Alizadeh is a female Iranian novelist and critic. In the novel "Nights of Tehran", her feminist thinking is presented in various ways. This article compares the author's views with some of the principles of woman-centered tendencies to determine the beliefs of the woman-centered tendency in Alizadeh's novel "Tehran Nights". In this novel, the authoress examines the underlying pain of women and proposes solutions to the problem of repressing women. Although she opposes patriarchy in this novel, she does not reject parenthood. Emphasizing the education and employment of women and the legal equality of men and women, she endorses marriage with commitment and agitation. And unlike Western feminism, she considers religiosity to be a source of peace and security for the human heart. Given these cases and expressing the peace of believing people and the inner evolution of one of Behzad's characters and Alizadeh's positive attitude towards worship and religiosity, she can be considered a pro-Iranian feminist who, while endorsing religion, calls for changes in the laws on equality for women and men.

Keywords: Ghazaleh Alizadeh, Woman-centered tendencies, Islamic (Iranian) Feminism.

RESUMEN

Los problemas sociales se expresan ampliamente en las obras de Ghazaleh Alizadeh. Los problemas y problemas de las mujeres son uno de los problemas sociales más importantes, y en este sentido sus pensamientos a veces están alineados con las ideas feministas. Ghazaleh Alizadeh es una novelista y crítica iraní. En la novela "Noches de Teherán", su pensamiento feminista se presenta de varias maneras. Este artículo compara las opiniones de la autora con algunos de los principios de las tendencias centradas en la mujer para determinar las creencias de la tendencia centrada en la mujer en la novela "Noches de Teherán" de Alizadeh. En esta novela, el autor examina el dolor subyacente de las mujeres y propone soluciones al problema de reprimir a las mujeres. Aunque se opone al patriarcado en esta novela, no rechaza la paternidad. Al enfatizar la educación y el empleo de las mujeres y la igualdad legal de hombres y mujeres, respalda el matrimonio con compromiso y agitación. Y a diferencia del feminismo occidental, considera que la religiosidad es una fuente de paz y seguridad para el corazón humano. Dados estos casos y expresando la paz de las personas creyentes y la evolución interna de uno de los personajes de Behzad y la actitud positiva de Alizadeh hacia la adoración y la religiosidad, puede considerarse una feminista pro iraní que, aunque respalda la religión, pide cambios en las leyes sobre igualdad para mujeres y hombres.

Palabras clave: Ghazaleh Alizadeh, Tendencias centradas en la mujer, Feminismo islámico (iraní).

INTRODUCTION

"Feminism" is essentially a French word derived from the Latin root of "feminine" in the sense of "feminine". In Farsi, there are references to "women's rights", "women's liberation movement" women's authenticity, equality of women's rights, "equality between men and women", "women's freedom". *"Feminism is a theory that believes in the equalization of political, social and economic opportunities for women with men"*. (Code, 2003, p. 160).

Feminism is an important issue in contemporary critical literature, and many writers have addressed women's problems and demands. Since the era of Alizadeh's writing coincides with the rise of all kinds of feminist tendencies, what kind of feminist thinking can he be considered? In other words, after examining the signs of her feminist beliefs, what feminist tendencies do they reveal? This article seeks to answer this question.

Although feminism has not been independently explored in Alizadeh's work, some of his criticisms have focused on his feminist tendencies. Mirabedini (2004), believes that *"Alizadeh is an intellectual, idealistic and feminist woman in his works. Women in her stories are a symbol of terror, loneliness, regret and failure. These symbols can be seen even in women like Roxana who are violently seducing"* (p. 120)

Crenche (2014), believes: *"In Alizadeh's stories, couples always bear the pain of life. Alizadeh has never looked one-sided. If it has presented a positive or negative image of women, it has also written a positive or negative image of men. It has highlighted the role of women because of its lack of prominence throughout history"*. (p. 5).

But these writings have not independently addressed Alizadeh's feminist tendency. In the present article, Alizadeh's woman-centered views are classified according to feminist principles, and after examining their relationship to feminist teachings, the author's feminist tendency becomes clear. Ghazaleh Alizadeh is an Iranian female storyteller who began her writing career with the story of "The Unforgettable" (1976). His works include "After the Library" (1977), "Two Views" (1984), "The House of Addresses" (1992), "The Crossroads" (1984), the novel "Tehran Nights" (1999), and the collection of works "With Ghazaleh to Nowhere" (1999). Content can be attributed to his work, such as paying attention to details and describing them accurately, depicting ugliness, rejecting the belief in coincidence, and analyzing the characters internally. The most important feature of his work is their criticality. The author's belief in his utopia is so profound that his description of the situation sometimes leads to pessimism. The content of Alizadeh's work often consists of women's

issues. Alizadeh links his interest in literary creation to his feminist tendencies:

"Our female writers also tried to fly with double force, perhaps because the patriarchal society is forcing them to humiliate them. Break the cages and the chains around them and establish themselves as human beings, not as a class subject, in society". (AliZadeh, 1999).

Since Alizadeh's life and writing have been accompanied by conflicting opinions and many literary works depicting women in an incorrect way, the portrayal of the Iranian woman in this novel sheds light on the identity and status of the Iranian woman at a stage of social change and transformation. The ruler calls upon the society to reconsider the unrealistic image of women in literary works and to choose the perfect model.

MATERIALS AND METHODS

The research method in this article is descriptive-analytical. After describing examples of one aspect of feminism, their compatibility with one of the common feminist tendencies is examined.

RESULTS AND DISCUSSION

Feminism has several types, such as: Liberal feminism, Marxism feminism, Radical feminism, the trends outlined in this article.

Liberal Feminism

This group is about equality and full equality between men and women. The terms equality, justice, and equality have absolute meanings in different approaches such as politics, ethics, economics, and so on. *"Equality between men and women as parents in the care and upbringing of children and the freedom and equality in choosing a job and having equal economic opportunities and social roles are fundamental to liberal feminism"*. (Nersian, 2003, p. 136)

Extreme feminism (Radical)

This theory is the most extreme and the most deviant feminist tendency that is based on the notion of "woman" over "man". *"Proponents of this theory believe that the most fundamental structure of oppression belongs to gender. In their view, no human or female human being is born, but acquires a feminine or masculine identity throughout his or her life"* (Roozbehani, 1997, p. 15). It is only through the female revolution that one can end the inequality between men and women.

Islamic Feminism and its Iranian Reading

Islamic feminism, which has spread in various Islamic countries, is also known in Iran as "Iranian feminism". *Islamic feminism can be called a feminist interpretation of Islam. The followers of the Islamic feminist movement believe in the analysis of Islam in a way that will lead to equality between men and women. In such an attitude, the key to solving the problem of Iranian women lies in the four areas of culture, law, education, and especially religion. Proponents of such an attitude seek equality. However, they also criticize Western feminists for sacrificing the interests of society and the family for the sake of believing in extreme individualism*" (Ghaemi, 2008, p. 71)

The story begins at a hospitality in a northern Iranian city. Ms. Najm and her grandson Behzad, who has just returned from Europe, meet a girl named Nastaran, who is the son of an army colonel, and they go to a party. There, they encounter Asya, the daughter of Dr. Bahri. Nastaran, who wants to marry Behzad, is opposed to the colonel's interest in acting and switches to acting with Behzad and his general until Behzad escapes to Europe with Asie. After getting caught in the trap of a man named Rumbd, Nastaran becomes involved in marriage and his family business and goes to comfort her. Ms Najm warns Nastaran of her unhealthy relationship with Rambad and invites her to be a strong man, not a woman or a man. Shortly afterwards, Mrs. Najm dies alone while her grandson is away. Asia leaves Behzad after seeing the tombstone of her stepdaughter and hearing about the cruelties the doctor had rightly made to this woman. Behzad returns to Iran in disarray. In the meantime, Nester's brother has left the house for a revolutionary struggle and invites him to be a strong man (not a woman) in a meeting with Nester. Nastaran encourages Behzad. And he gets the job done again. Until he goes north, Behzad searches for him and becomes interested after finding him.

The novel follows in the short story "Island" from the sequel "With Ghazaleh to Nowhere", where Nastaran and Behzad decide to start a joint life after going to the island.

According to the female-centered theories of the novel "Tehran Nights" in Alizadeh's works reflect feminist elements; aspects of his influence on this theory can be summarized as follows:

In all feminist tendencies, it is important to give women authenticity. Proponents of feminism stand up to the patriarchal culture by emphasizing the inherent worth of women. Fisher argues: *"Women must become the first sex and the first sex, and the conversion of men into the second sex is a prerequisite"* (Moshirzadeh, 2004, p. 3). The

intrinsic power of women to make them determined in the struggle to overcome patriarchy.

Alizadeh has praised the status of woman in several ways. Feminists are reminded of their cultural struggle, and of the change in patriarchal beliefs, maternal age, and the dominance of the gods over the range of religious beliefs and beliefs of men and women. *"Mary Daly views feminism as having a religious dimension. In her view, the women's movement is a spiritual movement that leads to the discovery of a new image of God"* (Moshirzadeh, 2004, p. 297). Behzad Nastaran forms the statue of the angel of marble on the wall of justice. They see the crowd of justice (Alizadeh, 1999)

For Alizadeh, woman is a symbol of justice. But the dust of stagnation has swept through the building of society, requiring a new vision and vision that would govern justice in the lives of all women by dominating the feminine vision. Elsewhere, the decline of the status of woman has spoken of the divinity and dependence of the lower world. "In the aroma of this earth, you shine a light on the vicious world around you, like the mythical women," he says. Hellenes; Venus; Venus; Aphrodite; from the peaks of the infinite and infinite Olympus of Olympus. "Therefore, the author considers woman to be a factor in the beauty of the world. It should not be summed up in the beauty or attraction of men in spite of the decline and decline. By breaking the patriarchal structure of society, he can rebuild his destiny and the world.

In the story, the feminist nature of the feminist relationship is mentioned; *"the extremists of radical feminists like Mary Daly actually have some kind of intrinsic bond between women and nature and they are sisters to one another"* (Moshirzadeh, 2004, p. 305). "It was mixed with nature," she says. He would rise from the earth; it would turn green and I would find him in my true home" (Moshirzadeh, 2004, p. 511). The woman is the manifestation of the purity and order of nature, and as it rises, the shady human spirit regains its peace. One of the characters in the story, Aboul'la'a, who sees the universe as 'otherworldly', unlike Abul'la'i Mo'ari, is optimistic about the world and tells Behzad: *"As long as you are a prisoner of stereotypes and you will not be free from the earth, the glorious earth mother who is not dirty. It is filthy in our hearts"* (Moshirzadeh, 2004, p. 63). For the writer of the woman, like the nature of captivity, malice has been misinterpreted and abused. The mother is a symbol of holiness and the earth is like her in creation and refuge.

In this story, Alizadeh praises motherhood, which has been criticized by radical feminists. *"The golden dome shimmered motherly, light and ladylike fire"* (Moshirzadeh,

2004, p. 371) According to Alizadeh, the mother is the embodiment of the glorious peace that the heart of the heart needs to understand. As if to understand the golden dome that is sitting quietly next to the mud houses, a great sense is needed. If women are to surrender their existence, they will be at ease. It is a coma that the baby boasts in the mother's arms comfortably. The mother is the direct manifestation of eternal grace and the fitting harmony of earth and sky. According to feminists, patriarchy is the reason for the end of the motherhood period and the despair of women who rule over the land. The Babian writer seems to be trying to compensate for his decline from divine status to some degree. The bowing of motherhood and motherhood is only compatible with the views of Islamist feminists.

Feminists refer to inheritance law as one of the instances of inequality in patriarchal society, although they have adopted different methods to combat it. Reforming the inheritance law is one of the most fundamental demands of liberal feminism. That *"having equal civil rights for men and women and removing the gap between men and women in terms of rights and social status is one of its central principles"* (Bostan, 2010, p. 42). Islamic feminists agree with liberal feminists. *"Iranian feminists insist on (equality) and criticize some jurisprudential laws"*. (Abedi Ardakani, 2010, p. 164)

Alizadeh criticizes inheritance law in a descriptive approach. She narrates the story of Mrs. Najm, describing that she had inherited the collection of Mrs. Najm's wife (Mr. Majd) from her brother-in-law (Alizadeh, 1999). His sons-in-law also sought to seize the rest of his property as inheritance of his daughters. In the author's view, inheritance laws are not just because women do not receive equal share of property from their father and their spouse. Since men and women are equal in their inherent values, they must have the same rights so as to ensure equality between them. He has made no mention of changing the structure of society. While *"radicals are fundamental changes in society for the realization of women's rights"* (Pakniyah & Mardiyeh, 2009, p. 17). Thus, on the subject of inheritance, her belief is in line with the demands of liberal feminism and Islamic feminism.

Polygamy has been contested in all feminist tendencies. Radical feminists believe that despite the phenomenon of polygamy in the eastern hemisphere, the jealousy and hatred of women disrupt the peace of the woman and force the detrimental effects of her husband's exile to the method of intimidation and terrorism in her husband. Protests against the law on polygamy. Haji Saifullah tells his wife, *"I want to get a wife because you are old and you are not a strong worker and old man"* (Alizadeh, 1999, p. 368).

According to the author, laws in a patriarchal society are regulated contrary to the principle of equality between women and men. The title of the result and the aggravating factor of patriarchy should be reviewed. Protesting the jurisprudential laws for the legal equality of men and women is one of the principles of liberal or Islamic feminism.

De Beauvoir (2004), says: *"Men are the masters of women's lives, and women believe that obedience is created"*(p. 92). In the novel "Tehran Nights", men rule over the fate of women, and all men (except for David) mistreat women. In this story, women suffer from domestic violence. It has turned the house into a garrison. *"He does not allow Westerners to leave the house"* (Beauvoir, 2004, p. 49) and sometimes refers to physical violence. Men's abusive treatment of women is one of the fundamental pretexts of feminists. Both feminist tendencies agree on this.

Traditional education has been criticized in all feminist tendencies, though there is disagreement in the ideal education system. Radical feminists view *"the production of feminist knowledge and criticism is one of the tasks of modern feminism"* (Nersissian, 2003, p. 145). But Alizadeh does not speak of feminist knowledge production and emphasizes the necessity of educating girls only. *"One of the tenets of liberal feminism is equal access to education in schools, schools and social institutions for women"* (Bostan, 2010, p. 32). *"Iranian feminists also emphasize education to solve women's problems"* (Abedi Ardakani, 2010, p. 164). The novel, Miss Shabestari, is titled "One of the Principals of the First Tehran School of Nursing". And educating girls is seen as a *"sacred jihad"* (Alizadeh, 1999). Women are one of the most effective ways to combat their 'domination'. Because the real cause of women's backwardness is their deprivation of education, and the education of girls, both through awareness and creation of employment, leads to the elimination of patriarchy in the next generation. Therefore, Alizadeh has a tendency for liberal or Iranian feminism in this case.

"For feminists, sexual inequality is not the result of the laws and orders of nature, but the result of the laws and traditions of society" (Bostan, 2010, p. 42). Men have empowered to transform women into "second sex". *"I know three things really well: horses, women, and jewelry, Rumbd tells him when asked by Nester. I am the discoverer of you"* (Alizadeh, 1999, p. 302). This is a statement about the objectification of the woman and the relation between the property and the owner between man and woman, which is the result of the superiority of knowing the man and defining the whole being, including the woman. Men's point of view.

Feminists oppose women's makeup. "Tradition always wants women to be pleasing to men. It looks as if it is only a woman's primary concern" (Dubowar, 2004, p.418). When attending a party at a party, her parents think of a dress that will make her more beautiful (Alizadeh, 1999). Most women in the story are concerned about their apparent beauty. The emphasis on the woman's apparent beauty reduces her to being "object". They are attracted to men for their apparent attraction, because they only mean to depend on one man, not as a man of high consciousness, and Nastaran calls himself an ornamental tree and a shrub isolated from a greenhouse.

This description is reminiscent of the comparison made by Dubowar (2004), between "*a woman facing the global sun, a scorching sun and a laborer*" and "*a white woman growing in a greenhouse*" (p. 44). Alizadeh (1999), protests this situation from Farzin's language and endorses the behavior of his girlfriends: "*Our daughters are more than human women; I wish I had not been so delusional*" (p. 407). As a feminist woman, she says, "*I want to shower this senseless, senseless freshness on girls*" (Alizadeh, 1999, p. 585). The author seeks to inspire and escape the relations of traditional society structure defined by men. The mission of a contemporary woman must go beyond dealing with body and body. If she is worthy of a man for her beautiful appearance, then she must abandon it.

Feminists see the lack of freedom for women to choose their clothing and appearance as a sign of the dominance of patriarchal culture. "*Today, the teenage girl is leaving home alone, but the street is hostile to the young girl, says Simon de Beauvoir. What eyes and hands are in ambush... his clothes and make-up must be respectful*" (Dubois, 2004, p. 660). Alizadeh criticizes the norms imposed on women in society. Nastaran is forced to go to Lalezarad Street in Chadarskad, who has no interest in it, but gets used to the tent after seeing insecurity there for women (Alizadeh, 1999). According to the author, the existing restrictions on the presence of women in society are against the principle of "*equality between men and women*." Accordingly, if men and women are equal and have equal rights, they must be equally free.

Patriarchy is the first and last target of the feminist offensive that encompasses a wide range of cultures and traditions.

"Patriarchal is the family and social system in which men determine, by explicit coercion or through tradition, law, education, clothing, and division of work, what roles women have and should or should not play. So that they will always remain gendered" (Pakniyah & Mardiyeh, 2009,

p. 143). Patriarchy appears in several ways in the novel "Tehran Nights"

Controlling the behavior and even the beliefs of women by family men: Because traditional society recognizes men as superior members, storytelling men expect women to act in accordance with their behavior and speech. The colonel, after every claim, emphatically seeks his wife's approval. He "*always opposes the ideas of his wife*". (Alizadeh, 1999, p. 174). He also determines with whom the family members associate.

*The presidency of men in the family has given them so much power that they have become the basis for acts of violence against women in a particular field. Jannan, who has a strong moral colonel.

*The prevalence of oppressive traditions, such as depriving women of their right to choose a job and social activity. So that Fahimeh Ms. is deprived of any serious social activity.

The method of combating patriarchy differs between feminist tendencies. "*For radical feminists, the struggle against patriarchy must be accompanied by the destruction or deformation and content of all social institutions*". Asiyah, as the ideal woman of radical feminism, waged a direct struggle with contempt and humiliation (Alizadeh, 1999, p. 61). One of the teachings of radical feminism is to "defeat men by women". (Mashirzadeh, 2004, p. 285) But Ali Nizam rejects Najm's method and considers the equilibrium necessary (Alizadeh, 1999, p. 96).

The ways Alizadeh proposes to fight patriarchy are:

1. To achieve the independence of the female personality, which is possible through the education and upbringing of women.
2. To gain the financial independence of women as a result of their education and employment. Just as Nesterin is released from his patriarchal journey after learning and acting, he is on an unprecedented journey.

"Liberal feminists believe that women's access to education, employment and social freedoms and a revision of the law on gender-based roles should be transformed" (Alizadeh, 1999, p. 18). Education, especially religion, lies. So Alizadeh agrees with liberal feminists or Islamic feminists in this regard.

Feminists regard the family as a sanctuary-free institution. There are several types of beliefs in marriage in this story:

Some women oppose marriage but are forced to accept it. Hekmat tells Nastaran: "Marriage is a nonsense, but anyway our fate is with women". This group, like the former

women, has surrendered to patriarchal rule. Women like Mary, Mother of David (Ghaemi, 2008, p. 42) or Behzad have lost their lives because of a wrong marriage. At its best, women like Nastaran's mother (Fahimeh Khanum). For him, marriage is a means of achieving prosperity and wealth. The third group is women like Assiyas who are fleeing marriage because they see it as a means of enhancing men's sense of ownership and humiliation.

"Radical feminists oppose the pattern of life for men and women"(Nersissian, 2004, p. 294). "According to the principle of freedom in liberal feminism, women have the right to choose any way of life, including marriage" (Nersissian, 2004, p. 295). However, liberal feminists do not care about marriage. "Iranian feminists agree with marriage" (Qaimee, 2008, p. 71). Alizadeh expresses his opposition to the traditional marriage of Behzad and Khatab to Nastaran: **"The most serious thing in terms of society and your parents is finding a wife. Most consider yourself a second-hand decorative object in a man's life"** (Qaimee, 2008, p. 502). Therefore, Alizadeh's opposition is not to the marriage itself but to traditional marriage, which transforms the woman from an independent human being into a dependent creature dependent on patriarchal culture. In this story, Alizadeh also examines the lives of men and women outside the family context and rejects Rabd's marriage with Nastaran to Ms. Najm. To express an opinion within the context of Islamic feminism.

In "The Nights of Tehran," a mother is described as a laboring woman with a burden, even a child born to a pure David who, like Jesus, was born to a mother named Mary, in a distant village. According to Alizadeh, men shoulder to shoulder with their offspring and this time the burden is on women only. The role of the father in the author's stories is dim, and this can be traced back to the author's personal life. He lost his father at an early age and his mother raised him. **"Radical feminists regard every form of motherhood as oppression of women"**(Slamlow & Waziri, 2011, p. 51). In this story, a mother is equivalent to self-sacrifice and self-sacrifice, and in male-dominated culture, women alone deserve it.

Fahimeh has raised her children on her own. Behzad and David were raised by their grandmother. **"From a liberal feminist perspective, men and women as parents in the care and maintenance of equal children should not be burdened by one parent"** (Pakniyah & Mardiyeh, 2009, p. 29). Maternalism is a form of female oppression. Motherhood is seen as acceptable and sacred to women who sacrifice social participation for their children. As Fahimah Khanum says, **"I do not want to be proud of my children"** (Alizadeh, 1999, p. 558). These women receive no reward

but blame from the men who have freed themselves from child-rearing.

Colonel Kiani attributes the problems of the children to the misbehavior of Fahimeh. Fahimeh's inferiority after leaving Farzin and Ms. Najm's guilt after Behzad's escape is an indication that women. They also blame themselves on their children. But despite the plight of motherhood, its importance is not hidden from view of Alizadeh, Ms. Najm protests to Ms. Farhoudi why she did not reach her children. Westerner's objection to the exclusion of the breast-feeding calf is a statement about forgetting the mother's loving embrace as the most basic and first right of one's children. Therefore, the author's point of view is closer to the ideas of Islamist feminists.

All feminist tendencies have emphasized women's right to work and have opposed forcing women to homemaking. **"Liberal feminists regard the basic condition of equality between men and women as equality of access to the public sphere"**(Pakniyah & Mardiyeh, 2009, p. 29). Iranian feminists also emphasize the presence of women in society and the socio-political participation of women (Abedi Ardakani, 2008, p. 169). Alizadeh in the novel "Nights in Tehran" has proved successful in expressing the importance of working outside the home; the Assyrian Lady has achieved a suitable social status by managing the inn (Alizadeh, 1999), and Ms. Farhoudi by painting.

In contrast to housewives, such as Fahimeh, they are forced to endure deprivation of their economic and personal independence. Although throughout the story the name "Fahimeh" is associated with "Madame", she practically plays the role of the family because **"her hands are saved from the worn out factory and the welfare of the poor"** (Alizadeh, 1999, p. 52). According to the author, women have to work for real rewards in social life and personality independence. This view is consistent with the principles of liberal and Islamic feminism.

The women in Alizadeh's story are sad. Nastaran wishes to return to childhood (Alizadeh, 1999). According to feminists, **"if the future opens for her, she will no longer cling to the past"** (Dobowar, 2004, p. 510) According to the author, women under the patriarchal culture have lost their identity and if Rescued by patriarchy, they find inner happiness and satisfaction in the real world and do not need to dream. **"In feminist novels, the sadness of homosexuality among female characters tends to return to the past in the hope of finding that lost identity"**. (Husseini, 2009, p.82).

One of the hallmarks of the feminist novel is the strong presence of female characters in the story compared to men being one of the main characters in the story. There are two categories of female characters in the story:

These women have succumbed to patriarchal culture; their departure from nature and acceptance of the conventional conceptions of society are reflected in their fear of the bat. Women like Fahimeh Khanum and Behzad's mother are not independent and consider themselves dependent on their spouses (Alizadeh, 1999). In the story, there are women like "Mrs. Wisdom" and "Jena" who are in alignment with the patriarchal culture that dominates society in order to gain wealth and social status.

The other group are women like Ms. Najim and Asiyeh, Ms. Farhoudi and Ms. Shabestari, who change their minds instead of giving up on their character and their characteristic is fear of the bat, among whom are Nastaran, Asiyah, and Ms. Najm. An example of active women is presented.

At the beginning of the story it is superficial and attractive. He is fond of wild flowers, forests and grasses. Feminism also emphasizes women's interest in nature (Dubowar, 2004). Encourages Asya in the competition and is happy about her victory because women have to help each other according to the teachings of feminism. She's a girl who doesn't go out much. But with the changes that appear, he protests the norms of the patriarchal society and cuts down on Pete Aleppo from the tree and causes a protest and then finds himself It can play its role in the stage (and, in a sense, the stage of life). Confirmation of Nesterin's desire for free and nurse's objection to the exclusion of the breastfeeding calf indicates the author's tendency towards Islamic feminism.

She is a symbol of a radical feminist woman, but throughout the story, with her self-centered perceptions of men, she is introduced as an "ethereal woman". By examining the contradiction between Asiyah's personality and Behzad's perception of her behavior, one can analyze the evolution of the ethereal woman in narrative literature.

Contrary to the religious literature that Asya is a refuge for Moses, he is abandoned in the story and is innocent. Behzad is too tall and not girlish for him because patriarchal culture wants women to be smaller and smaller than men. Above the Tree Lives "***Feminists emphasize the link between human and nature***" (Moshirzadeh, 2004, p. 305). He competes with men and defeats everyone (Alizadeh, 1999). One of the teachings of radical feminism is to "***defeat men by women***" (Moshirzadeh, 2004, p. 285). He believes that love humiliates one. And refuses to marry Behzad and Shahpur's son. Disagreeing with housekeeping Behzad tells him: "***You think it's impossible for you to wash and buy. She does not care about tearing her clothes in the match***" (Moshirzadeh, 2004, p. 60). As Simon Dobowar says, "***Happiness is a kind of slavery***" (Dobowar, 2004, p. 416) refuses to marry Bahman's wife.

"Radical feminists emphasize the principle of sisterhood among women" (Moshirzadeh, 2004, p. 274). After rejecting the proposal for Behzad's marriage, it is removed from the story as if women should be defined in terms of their functions for men.

She symbolizes moderate feminism. According to Islamic feminists, she protests to Ms. Farhoudi, "Why didn't your children get it?" (Moshirzadeh, 2004, p. 231) From the standpoint of the feminists, the use of the spouse's family name is a sign of patriarchy.

According to the teachings of moderate feminism, she places importance on the education of women. He considers himself to be like his father, whose daughter and son were no different; equality between men and women is a principle of liberal feminism (Mashirzadeh, 2003) and Islamic feminism (Ghaemi, 1999).

In this story, Alizadeh rejects the method of passive women and criticizes Ms. Najm as the ideal woman of radical feminism and prefers Ms. Najm and Nastaran's struggle as a model of Islamic feminism (Alizadeh, 1999). He has also dealt with the importance of religion in human destiny in many places. Reference to the elderly gardener who has entrusted himself with God with his heart and comfort and describes the spirituality of Hazrat Masoumeh's shrine and the inner transformation of Behzad after the pilgrimage to Hazrat Masooma's (sa): 561 An indication of the author's religious orientation.

CONCLUSIONS

Social issues have been addressed in Ghazaleh Alizadeh's works. As a female writer, she has dealt with women's issues and feminist ideas. Feminism is a belief that examines women's problems by emphasizing their patriarchal roots. From this perspective any literary work can be examined from a feminist perspective, especially if it is a female writer. Alizadeh's novel portrays the pain of all the heroes, whether male or female. She has positive and negative portrayals of women. To determine the feminist tendency of Alizadeh's interest, the author's feminist views were examined. Alizadeh's novel "Tehran Nights" has shown its attachment to feminism by bowing to women and expressing false traditions of society. She has criticized traditions such as patriarchy, women's housekeeping, marriage, and childbearing. She opposes patriarchy and considers housekeeping to be overwhelming for women. Alizadeh also criticizes jurisprudential and legal laws in defense of women. The most important ways to change the social status of women in this novel are to transform educational practices and to re-examine family ties.

Unlike radical feminists, the author criticizes patriarchal traditions rather than fighting men. By examining the female characters of the story, one can also see the author's tendency to liberal feminism and Islamic feminism and the rejection of radical feminism by Alizadeh, who, despite expressing maternal problems for women, adapts and adapts it according to the teachings of Islamic feminism. And marriage implies commitment and awareness for human well-being. Given these issues and expressing the faith of human beings and the intrinsic evolution of one of Behzad's story characters and Alizadeh's positive attitude to worship and religion, he can be seen as an advocate of Iranian feminism. Confirming Religion calls for changes in laws to equalize men and women.

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