

A SURVEY OF FEMINISM ASPECTS IN THE NOVEL OF “HOUSE OF EDRISIS” AUTHORED BY GHAZALEH ALIZADEHMino Majidi¹Ebrahim Ranjbar²Hossein Novin³Ramin Moharami⁴Asgar Salahi⁵

Abstract: Ghazaleh Alizadeh is an Iranian female writer and critic. In the novel of “House of Edrisis”, which is one of her most important works, she shows her feminist thinking in various ways. In this work, she criticizes the culture of patriarchy, marriage, and motherhood. In addition, judicial and legal laws, such as permission for polygamy, are challenged by Alizadeh in this work. She believes that patriarchy has intruded the mind of the society members, including men and women, and one way to clear the minds of people of this concept is respecting and honoring women. She also demands equal rights for women in terms of the right to education and the right to work.

Evaluation of female characters in this work reveals that Roxana (the symbol of liberal feminist women) is the ideal character of Alizadeh, and Mrs. Edrisi and Ligha, who were submissive women in the patriarchy culture, start to fight along with men. According to Alizadeh, the only way for victory of women is their acquaintance with their abilities and rights and ending patriarchal domination. In this paper, we analyze her thoughts with regard to the different feminist doctrines.

Keywords: Ghazaleh Alizadeh, House of Edrisis, Feminist Thinking, Liberal Feminism

¹ PhD Sstudent, Department of Persian Language and Literature, Mohaghegh Ardabili University, Ardabil, Iran. Email: Ranjbar87@gmail.com

² Associate Professor, Department of Persian Language and Literature, Tabriz University, Tabriz, Iran. Email: Ranjbar87@gmail.com

³ Associate Professor, Department of Persian Language and Literature, Mohaghegh Ardabili University, Ardabil, Iran. Email: Ranjbar87@gmail.com

⁴ Associate Professor, Department of Persian Language and Literature, Mohaghegh Ardabili University, Ardabil, Iran. Email: Ranjbar87@gmail.com

⁵ Assistant Professor, Department of Persian Language and Literature, Mohaghegh Ardabili University, Ardabil, Iran. Email: Ranjbar87@gmail.com

1. Introduction

Feminism is originated from the French language and is derived from the Latin word “feminine” interpreted as womanly. In Farsi, feminism refers to notions such as “advocate of women's rights”, “women's freedom movement” (Rezvani, 2003: 30), “gender equality” and “women’s freedom” (Arianpour Kashani, 1998: 28). “Feminism is a theory that calls for equal political, social, and economic opportunities for women and men” (Lorraine Code, 2003: 160). This theory “believes in gender equality in terms of political, social and economic opportunities” (Lorraine Code, 2003: 27).

2. Statement of the Problem

Feminism is one of the important topics of contemporary critical literature, and women’s demands and problems have been assessed by various authors. Each writer has a specific view of this issue. Given the prevalence of feminism in the writings of Alizadeh, we have aimed to determine the feminist thoughts of this author in the present article.

3. Research Background

While feminism has not been independently evaluated in works of Alizadeh, her women-oriented thoughts have been focused on some reviews. According to Mirabedini:

“In her works, Alizadeh calls for an intellectual, idealistic, and feminist woman. In her stories, women are the symbol of fear, loneliness, regret and frustration. These symbols can be found even in women such as Roxana, who riotously destroys icons, in a way that all female abilities of one of the female characters of the story called “Liqaa” are turned into hatred toward men” (Mirabedini, 2004: 120). According to Keraneshe “couples always tolerate excruciating pain in the stories of Alizadeh.” In addition, Gholizadeh believes that “in the novels by Alizadeh, the presence of women has been used in all areas and her physical and mental weaknesses and ethical positive and destructive aspects can easily emerge” (Gholizadeh, 2011: 3). Nevertheless, these works have not independently assessed the feministic orientation of Alizadeh. In the present research, the women-centered views of

Alizadeh are classified based on feminist principles. In addition, we attempt to reveal her feminist orientation after the evaluation of the relationship between her thoughts with feminism doctrines.

Starting with the story of “Safare Nagozashtani” (1977), Alizadeh’s works include the novels of “After the Summer” (1977), “Two Views” (1984), “House of Edrisis” (1992), “Nights of Tehran” (1999), and short stories of “Intersection” (1994) and “With Ghazaleh to Nakoja” (1999).

In terms of content, some features have been pointed out for her works, including attention to details and precise description, depicting ugliness, rejecting the belief in an accident and internal analysis of characters. The most important feature of her works is their criticality. This author believes deeply in the ideal of her city, in a way that her description of the conditions sometimes leads to pessimism. The content of works of Alizadeh often includes this type of women’s issues. She has linked her interest in literary creation to feminist tendencies:

“Our women writers attempt to fly with double strength maybe because of the patriarchal society that mocks them. They try to break the rods of the

cage and surrounding chains to sustain themselves in the society as a human being and not a trade subject” (Alizadeh, 1994, interview with France Radio).

4. Research Necessity

Since the life and writing of Alizadeh coincided with conflict of various beliefs, and most literary works of that time have illustrated an inaccurate image of woman, the view toward the Iranian woman in this novel clears the issue of identity and position of Iranian woman in a stage of social change, calling for revision of the false image of women in literary works and selection of a complete model from the culture and literature dominating the society.

5. Discussion and Evaluation

5.1. Types of Feminism

There are different types of feminism, including liberal feminism, Marxism, radical feminism, social feminism, and postmodern feminism, and the presented orientations are introduced in this article.

5.1.1. Liberal Feminism

This group demands full gender equality. “The followers of this doctrine are pessimistic toward the role of mothers and spouses in traditional families that limit the tendencies of family members. However, in contrast to competing views, liberal feminism does not assume that problems come from structural inequality in the society and regards legal and political changes adequate and efficient to correct the current condition and achieve the equality-demanding goals” (Reuters, 1995: 519). Liberal feminists believe in equality. “Gender equality as parents in terms of child care and freedom and equality in job selection and having equal economic opportunities and social roles are among the principles of feminism” (Nercissians, 2003: 136).

“This group calls for an equal wage, equal civil rights, equal access to education, health, welfare, and possibility to participate in democratic processes” (Bostan, 2010: 41).

5.1.2. Radical Feminism

This is the most radical form of feminism and is based on the belief that "woman" is preferred to "man". “Followers of this theory believe that no

human being is born man or woman and female or male identity is gained during life” (Rouzbehani, 1997: 15). Therefore, the inequality between man and woman will end only through the revolution of the female gender.

5.1.3. Islamic Feminism and Its Iranian Reading

Spread to various Islamic countries, Islamic feminism is known as “Iranian feminism” in Iran. In fact, Islamic feminism can be recognized as a womanly commentary on Islam. “Followers of the current of the Islamic feminism are influenced by the postmodern feminist movements and believe in the analysis of Islam in a way that it leads to gender equality. In this approach, the key to solving the problems of women in Iran lies in four areas of culture, law, education, and especially, religion. Followers of this doctrine demand equality, criticize the traditional male-headed households and consider democracy a proper replacement in this regard (Qaemi, 2008: 71).

6. Summary of the Novel

This romantic novel happens in “Ashgabat”. After the victory of the Bolshevik revolution in the Soviet Union, survivors of the aristocratic and patriarchal family of Edrisi experience crises caused by the revolution. Residents of the house include: grandmother (Mrs. Edrisi), her middle-aged daughter (Liqa), her grandson (Vahab) and her old servant (Yavar). “Atashkarha” raid the house after the victory of the revolution. A little later, a group of people including a spy man, woman and child are sent to this house from public houses, among whom we found Ghobad (the national hero) and a famous theater actress (Roxana Yeshwili).

Similar to all women of the story, the old woman is miserable. She married her profligate cousin but did not live him. Her daughter was Rahila, who was engaged to a man called “Moayed” and died because of grief. Her room door was closed ever since and her furniture was kept in the room such as holy memorials. Mrs. Edrisi had a cousin called Loba, who died like Rahila in early spring. It seems that Loba was imprisoned in semi-dark rooms and was surrounded by white flowers.

Liqa, the middle-aged daughter of Mrs. Edrisi, was “sullen and impatient” and had no beauty. The smell of men repelled her and she was a proficient pianist. 30-year-old Vahab was an introverted man and attached to her beautiful aunt Rahila, who died at an early age. Vahab thought that she had gone to Keshmir Valleys, which led him to go to Keshmir to find his lost one. In the end, he came back empty handed.

Rana, the mother of Vahab, hated her husband and son since she was forced to marry her husband (Arsalan) due to economic considerations. One day, she escaped with a stranger, provoking a scandal. Nevertheless, she came back six months later and died sometime after that. Roxana Yeshwili, the famous actress, looked like Rahila. She lived with Yuri Marenko, a revolutionary poet, and formed no family. Roxana knew Rana since she and her families had sheltered Rana in their house during her homelessness in Tbilisi, and had described her life and the family of Edrisi to Roxana. The dried branches of tuberose, which was planted by Rahila, grew flowers again with the arrival of Roxana.

Ghobad was a national hero, who fought against the Tsarist

government as a young soldier. He complained about the works of fire keepers, who fired him and started the rumor of “he has lost his mind”. Roxana has brought a message for Ghobad, but others consider her a spy. However, the most important secret of Mrs. Edrisi is her interest in Ghobad during young age, which was not agreed by the Edrisi family. After leaving of Ghobad, she wished to die and got married without any happiness. Remembering the memories of her old love lead the old lady to finish the failed revolution of Ghobad and others. Afterwards, Roxana, Mrs. Edrisi, Ghobad, and Shokat talk privately in a room. Roxana tells Ghobad: “we have created hidden cores since three months ago and everyone demands you to join the mountain forces. We have money too: a treasure; the treasure is in this house”. Roxana puts her hand on the wall of Rahila’s room and a small hidden door opens and an ark is revealed, in which there is a red ruby ring in the middle of a golden pond. Ghobad says to Mrs. Edrisi: this ring belongs to your hand until the day we sell it. He put the ring on the old woman’s finger and everyone sees that the ring fits her hand. On the night of departure, Shokat, Mrs. Edrisi, and Roxana bathe

the feet on house residents similar to the Last Supper of Christ, but they were exposed. A group of fire keepers raid the yard and take Ghobad, Shokat, Mrs. Edrisi, Roxana, Kaveh, and Borzou to deliver them to the execution squad.

To find his lost one, who is Roxana in this case, Vahab takes a long journey and asks Rashid to take care of Liqaa before leaving. Nevertheless, Liqaa is used to her new life. Yavar gives Liqaa good news about Mrs. Edrisi and Ghobad, who have gone back to their youth, and he dies happily of this statement. In this novel, feminist elements are reflected. Some of the impacts of this theory on the story include:

6.1. Criticizing the Traditions Governing the Life of Women

6.1.1. Fight against Patriarchy

Patriarchy is the first and last objective of a feminist attack that includes a wide range of culture and materials. “Paternalism is defined as a family and social system in which men directly determine the duties and roles of women in the family through explicit or inalienable stigma, tradition, law, education, clothing, and division of

labor, so that there are always gender stereotypes” (Paknia and Mardiha, 2009: 143).

In this story, patriarchy is expressed with two descriptive and normative approaches. The family is based on the superiority of the men, who are considered to be decision makers in all matters. Some of the examples of patriarchy in this novel include deciding about the properties of women of the family and deciding about the marriage of girls by men. By adopting a dual ethical standard, male-dominated culture recognizes violence as a man's intrinsic qualities, in a way that sacrificing Louba and Rahila is accepted in the family without any objection. In society, patriarchy has constrained women so much that some women, such as the daughters of the Georgian ruler, have been imprisoned for fear of injuries (Alizadeh, 1998: 298). Patriarchy is rooted in men and is transferred from a generation to the next. Imitating his father, Vahab hates Rana (his mother).

There is a lack of consensus among feminists on how to fight patriarchy. From the point of view of radicals, "the struggle against patriarchy would involve destroying or transforming the shape and content of all

institutions that rebuild this system (Paknia and Mardiha, 2009: 152). However, there is no talk of widespread social changes in this novel. The methods proposed by Alizadeh in this novel to fight patriarchy include:

A) Obtaining personality independence as a result of women's education and commemoration and after the evolution of male and female values and behavioral patterns. In the novel, after gaining personality independence and keeping pace with feminist women of the story, Mrs. Edrisi and Liqqa come to the center of the story and take steps toward their desired destiny. Alizadeh protests to the existing inequality through the words of Roxana, expressing “how long should I hear these words: category, class, gender, race?”

B) Having economic independence for women who benefit from education. In this novel, Liqaa gains economic and personal independence by using the art of playing music.

These proposals are based on the principles of liberal feminism far from the extremes of radical feminism. "Liberals propose inter-organizational reforms to achieve the desired state of affairs. In their view, the gender-based

role must be transformed by women's access to education, employment and social freedoms, reviewing the law and restoring the custom” (Same: 18). Therefore, Alizadeh reflects the beliefs of liberal feminists in this regard.

6.1.2. Betrayal of Men to Their Spouses

In this story, the betrayal of men to their spouses is referred to as an example of their abnormal behavior toward women. The author shows most married men as betrayers; wealthy men, such as Azarbeigi and husband of Mrs. Edrisi, and poor men, such as the father of Tarkan (who adored the imaginary Parizad). Women of the story have submitted to the current situation since they tolerate the double standard of sexual immorality of men in the patriarchy culture and men cannot be complained about due to being the “superior gender”. In fact, women believe that men are masters and they are peasants (De Beauvoir, 2009: 209). Women have no social and legal right to protest and change the situation. For example, Shokat hits her profligate employer but loses her job (Same: 492). In addition to increasing the knowledge

of men and women, the writer expresses the abnormal behaviors of men to increase the self-confidence of women to fight against patriarchy.

6.1.3. Imposing a Decorative Role on Women and Depriving Them of the Experience of Social Activities

Feminists consider the make-up of women the sign of lack of internal security and dominance of patriarchy over their soul and mind. De Beauvoir states: “tradition always wants beautiful and young women with fresh appearance, which appeals to men. The relationship between women with fashion designers and sewers shows their serious spirit and lack of self-confidence” (De Beauvoir, 2004: 418).

In the story, Koukan, the sewer, describes women who “have a taste and spend money” (Alizadeh, 1998: 473), meaning that the thought of a nice appearance and clothes makes them more interesting. This statement of Alizadeh is a tribute to the offering of beautiful women as decorative dolls and female objects to find the best owner through apparent attractions. According to Alizadeh, the mission of the contemporary woman must go beyond

the body and physical appearance and be turned into awakening and informing. She believes that women would forget about their appearance if they realize the value of womanhood. Using Mrs. Edrisi's words, Alizadeh rejects fake vitality: "do you want an old woman like me to be the symbol of freshness?" (Same, 286). Feminism wants women to accept womanhood with all of its reforms and changes, one of which is aging. Women must deal with aging and try not to hide it. According to Alizadeh, decorating women is the cause and effect of their staying away from the scene of social activities. The emphasis on the apparent beauty of a woman in the patriarchal culture suggests that the philosophy of her existence is to be accepted by men. Since the most important tool to attract the attention of men is appearance, women carry out self-decoration instead of improving their knowledge and social activities, which lead to sinking in the vortex of patriarchy and "being another person".

"Radical feminists challenge the expectation that necessitates the delicacy and beauty of women" (Moshirzadeh, 2004: 89). While Shokat deliberately wears old and torn clothes and has an unappealing look, Roxana

(the ideal woman of the story) has a proper physical appearance despite her social activities. Even if the women of the story are not physically imprisoned similar to the daughters of the Georgian ruler (Alizadeh, 1998: 298), the traditional constraints have deprived them of social growth. Golrokh says: "it feels like you are behind fences when you cannot say what is on your mind" (Same: 322). "Liberal feminism seeks to free women from the limits of being kept in a private place that inhibits their growth and excellence and realization of their inherent abilities" (Moshirzadeh, 2004: 245). Pointing out the success of Roxana in the vocation of acting after escaping her father's prison (Alizadeh, 1998: 161), Alizadeh emphasizes the principle of freedom and avoidance of patriarchy culture and social constraints. Therefore, the writer's opinion is closer to liberal feminist ideas in this context.

6.2. Marriage

Feminists have no care about marriage. "Isadora Duncan, a liberal feminist, states: marriage almost always destroys women" (Moshirzadeh, 2003: 72). Alizadeh criticizes the marriages in this story from various aspects: all

women of the Edrisi family were forced to marry their husband. The marriage of Rana and father of Vahab (Alizadeh, 1998: 70) and Mrs. Edrisi (Same: 265) and the fiancé of Rahila (Same: 412) happened due to financial considerations and have provided the foundation for dominance of patriarchy. In a male-dominated society, women are defined only in dependence on men, and marriage is a means of strengthening the sense of ownership of a man and degrading the woman to the point of being an object. In describing the relationship between Mrs. Edrisi and her husband, Alizadeh regards the feeling of the man as ownership and not love (Same: 266). Entering the house of edrisis by compulsory marriage, Rana “hates the men of the family and even her own son” based on feminist teachings to fight against patriarchy (Alizadeh, 1998: 196). Rana escapes the house to avoid the consequences of this marriage. While she is recognized as a bitch according to patriarchal literature, “Vahab, her son, considers her the cause of evil and darkness” (Same: 197). According to Alizadeh, marriage is a burden on the shoulder of woman (Same: 341) since it strengthens the subordinate role of women in the family and transfers the

patriarchal attitudes to the next generations. Therefore, the type of relations between spouses has destroyed the constitution of marriage. The white marriage of Roxana and Marinco (Same: 312) is only compatible with the view of liberal feminists that “confirms any type of living of man and woman if approved by both parties” (Paknia and Mardiha, 2009: 60). Meanwhile, radical feminists “disagree with the pattern of living of man and woman” (Nercissians, 2004: 294).

6.3. Motherhood

Feminists consider childbearing a burden on the shoulder of women. “Simone De Beauvoir, a radical feminist, believes that “the embryo is a parasite that uses the mother” (Eslamloo and Vaziri, 2011: 51). “According to her, no woman must stay at home and raise her children” (Same: 73). In this novel, taking care of children is the responsibility of women. Fathers have an insignificant role in the stories of Alizadeh, which can be observed in her personal life. During her childhood, she lost her father and her mother took care of her alone (Alizadeh, 1998: 195).

In this story, motherhood is the equivalent of sacrifice, which is only inclusive to women in the patriarchal culture. “Mrs. Edrisi has raised her children alone and has forgotten herself and become old by marriage and birth of children” (Alizadeh, 1998: 265). Mrs. Edrisi and Pari failed to join the revolutionaries on the mountains due to having children (Same: 434) since motherhood is a form of suppression of women in the patriarchal society. Despite the motherhood responsibility, the social activities of women are considered worthless, and women are supposed to forget about social progress due to being a mother. In this regard, the success of a mother depends on the success of her children (Same: 115). “According to liberal feminists, women and men are equal in taking care of children as parents, and this burden must not only be on the shoulders of one parent” (Paknia, Mardiha, 2009: 30). According to this author, childbearing is unacceptable if it is just the duty of women. Alizadeh confirms the liberal feminism view by describing the challenges of motherhood and breastfeeding of Liqqa by Yavar after getting worth (Alizadeh, 1998: 55).

6.4. Women Education

The process of traditional education has been criticized in all feminist orientations. Despite the lack of consensus on determining an ideal education system, “liberal feminists emphasize the necessity of education of children regardless of their gender and demand changes in male-female relationships in schools (Nercissians, 2004: 134). These individuals consider the access of women to education a technique for inter-organizational reform. “According to radical feminists, school and government are the place for production and imposition of the principles of sovereignty, implied even in the most private parts of our world” (Same: 145). Therefore, “producing a female-centered production and governance of critics has also become a new feministic responsibility” (Same: 149). In this novel, housewives are forced to access the dominance of patriarchy. Borzou prioritizes the education of his sister over any other issue since his mother was forced to do the most degrading jobs due to illiteracy and ignorance (Alizadeh, 1998: 460). According to Alizadeh, men used the illiteracy of women to control and

dominate them. Educating girls will lay the groundwork for their personality independence in the future. On the other hand, patriarchy will be destroyed in the next generation by preparing girls for occupation and financial independence. The success of Roxana after learning acting (Same: 155) and survival of Liqqa in the light of teaching the art of music (Same: 560) are in line with this belief. As such, while the writer of this story confirms the belief of liberal feminists regarding the equality of men and women in terms of education, she does not agree with the transformation of public education, which is one of the demands of radical feminists.

6.5. Occupation of Women

The right to work has been emphasized in all feminist orientations and compulsory nature of housekeeping of women has been opposed in this regard. “According to liberal feminism, both genders must have equal rights in terms of selecting their jobs. In this feminism orientation, housekeeping is not considered an occupation” (Paknia and Mardiha, 2009: 144). “Jesse Bernard recognizes housekeeping cruelty to women and some kind of slavery”

(Eslamlou and Vaziri, 2011: 48).

According to Alizadeh, bringing women into the public sphere helps them gain financial and personality independence. Employed women, such as Roxana, are able to maintain their personality independence in the shadow of financial independence. Submissiveness of women, such as Rokhsareh, is due to their financial dependence on their spouses. Roxana and Rokhsareh are different pronunciations of the name of the Iranian princess; the daughter of Kourosh who was forced to marry her brother, Kambojeh and was killed by him (Daryaei and Jalilian, 2014: 7), is the historical example of oppressed women in the patriarchal culture. However, along with a male-dominated woman (Rokhsareh), Alizadeh introduces an ideal example of a liberal feminist woman to inform women of the importance of financial independence in preserving the independence of their personality.

Some points have been mentioned about occupation in this novel that are in line with the beliefs of radical feminists. In describing the life of Rokhsareh, Alizadeh talks about the work of female sewers under the supervision of a female manager.

“According to radical feminists, women must participate in economic activities where managers are female” (Paknia and Mardiha, 2009: 142). In addition, sewing by Kokan and his master for women was pointed out, which could define the lack of boundaries of women's and men's jobs. However, these issues can be justified by the freedom principle in liberal feminism, which involves freedom in selecting a job. Therefore, it could be stated that women are called to the public domain from the private domain, according to the demands of liberal feminism in this story.

6.6. Criticizing Polygamy

Polygamy is opposed by all feminism orientations. It is believed that “polygamy causes envy and seeking revenge in women, and disruptive effects from the outside force husbands to use the method of intimidation and terror (Paknia and Mardiha, 2009: 363). With a descriptive approach, Alizadeh criticizes polygamy in her novel, where Azarbeigi has another spouse in Ghazan but his wife asks Rokhsareh to pray for her instead of protest or proper response (Alizadeh, 1998: 460) since laws and traditions prevent any protest and action

in the patriarchal society. “Radical feminists demand fundamental changes in the culture, tradition and structure of the society to realize the women’s rights” (Paknia and Mardiha, 2009: 17). Alizadeh does not recommend radical changes in social systems, so she can be considered a fan of liberal feminism, “one of the pivotal principles of which is having equal civil rights for women and men and eliminating the gap between women and men in terms of rights and social status” (Bostan, 2010: 42).

6.7. Admiration of Women

The originality of women and considering them the pivotal point are specifically important in all feminism orientations in modern times. In this respect, “Fisher believes that women must be turned into the superior and the first gender” (Moshirzadeh, 2003: 3). Therefore, female traits are considered original human features, as Mrs. Edrisi says “I have never been a fake” (Same: 220). Alizadeh praises women from the perspective of female God. In line with their cultural fight and to change the patriarchal beliefs, feminists remind the era of female God and dominance of goddesses on the religious beliefs of men

and women. “Mary Deily considers a religious aspect of feminism. According to this scholar, the women’s movement is a spiritual movement that leads to the discovery of a new image of God” (Moshirzadeh, 2004: 297).

In this novel, Kaveh regards Roxana as an Olympian goddess in human shape and an original pearl in mud (Same: 226). He tells Shokat: oh goddess, your place is up on the clouds (Alizadeh, 1998: 462). Shokat and Roxana are the representatives of radical and liberal feminism. Pointing out this issue, the writer emphasizes the intrinsic value of women to improve the self-belief of women in addition to raising the awareness of human society. At the end of the story, Alizadeh reminds the former greatness of women to compensate for the descend of women from the goddess role following other feminists: “your ancient magic is not short! Women of previous eras are repeated in your existence. Your tone reminds me of the praying room of Santa Sophia. Your glance goes to the end of history curtain by curtain. You exist everywhere” (Alizadeh, 1998: 343). According to Alizadeh, active women in the course of history have been those who have done a lot of work but have been forgotten due

to the dominance of patriarchy. By reminding the former power of women, we can at least stimulate cultural changes in line with the “equality” of men and women and transform the patriarchal structure in society.

7. Evaluation of Feminism Orientation of Alizadeh Based on the Protagonists of the Story

7.1. The Astral Woman

Rahila is the astral woman of the story. As shown from the viewpoint of Vahab, Rahila disregards the world and her own destiny. Since traditional marriage is the best way to preserve the patriarchal culture, the male of the family force her to “become engaged with a red-face and strong man” (Same: 9). Similar to all passive women, Rahila “dies of grief” instead of protest. In his manly world, Vahab gives Rahila greatness and sincerity after her death. In other words, we are familiarized with the birth process of astral women in this story. A beautiful woman who is sacrificed by men in her earthly and real life (Same: 185), becomes a heavenly creature in the dreams of incapable men. Vahab imagines that Rahila knows everything owing to her inner

illumination (Same: 240). However, Similar to Louba, he fails to find the treasure in the room, and the secret of the treasure is taught to Roxana by Rana (Same: 43). The treasure hidden in Rahila room is awareness of the value of womanhood found in active women such as Rana and Roxana. At the end of the story, Vahab realizes the imaginary picture of Rahila and tells Roxana: I am proud of you because you are more real than Rahila (Same: 328). By this statement, Alizadeh announces the death of astral women in fiction literature.

7.2. Male-dominated Woman

In the story, we do not know the real name of Mrs. Edrisi, which shows lack of independent identity of women in the patriarchal culture. In this regard, women mostly belong to the family rather themselves. At the beginning of the story, she wants to find a suitor for her daughter (Same: 17) since women are defined only through dependence on a man in the patriarchal culture. She is an example of suffered women, who, according to De Beauvoir, “have been completely turned into a gift for others” (De Beauvoir, 2009: 540) since she has experienced all consequences of

patriarchy, such as staying at home, compulsory marriage, childbearing, having no jobs and being deprived of education. Nevertheless, despite the dominance of patriarchy, she turns to liberal feminism after being illuminated by Roxana and wants to go to the mountains with Ghobad. Zoleikha has a ruby ring, placed inside the mouth of a fish similar to Khatam Soleimani. At the end of the story, she wears the ring and becomes young but not with the prayers of the prophet or any other man and rather with her own efforts. Therefore, according to the writer, knowledge of the value of “womanhood” is the secret to women's empowerment and immortality.

7.3. The Ideal Woman (Liberal Feminism)

Roxana is the ideal example of liberal feminism. None of the men in the story knows her that much and everyone tries to value her based on the interest of Marenko, the famous poet. As women are defined in the patriarchal culture based on their dependence on a man, she, who has learned the gambling of life from Rana, escapes the prison of her father to achieve her dreams (Alizadeh, 1998: 1260). Her escape is a symbol of

the escape of a feminist woman from restrictions and chains of tradition. In patriarchal literature, there are three faces of women: astral woman, noble (male-dominated) woman, and bitch. However, Alizadeh introduces active women such as Shokat and Roxana to present a more realistic image of a woman. At the end of the story, Roxana (the symbol of liberal feminism) motivates the heroes and heroines of the story and takes them to the mountains (the symbol of stability) and becomes the real victory of the revolution.

8. Conclusion

There are several definitions for feminism, the core of all of which is women and women's issues. Aspects of feminist thinking are found in the novel "House of Edrisis" by Ghazaleh Alizadeh. This author criticizes traditions such as patriarchy, decorating and separating women from society, and compulsory marriage in this story. Alizadeh opposes patriarchy and considers marriage and childbearing the cause of women's entanglement. In this novel, Alizadeh criticizes jurisprudential and legal laws such as polygamy. She believes that patriarchy has penetrated

all society members, including men and women, and one of the ways to eliminate this issue is respecting and honoring women. She also demands equal rights for women in terms of the right to work and the right to education. Evaluation of the female characters of this work reveals that Roxana (the symbol of liberal feminist women) is the ideal character of Alizadeh, and Mrs. Edrisi and Liqaa, who are the male-dominated characters of the story, become aligned with her and stand to fight next to men. According to the mentioned implications, Alizadeh considers the model of liberal feminism a better model for women and agrees with liberal feminism views, which is in contrast to her next works. This orientation tends to seek equality between men and women in all legal, social and economic affairs, and is more moderate than radical feminism, regardless of the theoretical problems and issues that it creates in the family and society.

9. References

Abbott, Pamela; Kells, Wallace (2002), *Women's Sociology*, Translated by Manijeh Najm Araqi, Tehran: Ney Publications.

Arianpour Kashani, Manouchehr (1998), *The Aryanpur Progressive English-Persian Dictionary*, Tehran: Jahan Rasaneh Journal of Electronic Publishing.

Eslamlou, Naeimeh; Zaman Vaziri, Mohammad Hassan (2012), *Woman, Historical Oppression, Equal Oppression*, Tehran: Talavat Aramesh Publications.

Bostan, Hossein (2010), *Inequality and Sexual Oppression from the Perspective of Islam and Feminism*, Qom: Research Institute of Hawzeh and University.

Paknia, Mahboubeh; Mardiha, Morteza (2009), *Gender Domination*, Tehran: Ney Publications.

Daryaei, Touraj; Jalilian, Azarmeidokht (2014), *Cyrus the Great King of Iran*, Tehran: Tous.

De Beauvoir, Simone, (2004), *Second Gender*, Translated by Ghasem Safavi, Terhan: Tous Publications.

Rezvani, Mohsen (2005), *End of Gender*, Tehran: Andisheh Club.

Reuters, George (1995), *The Theory of Sociology in Contemporary Times*, Translated by Mohsen Talash, Tehran: Scientific Publications.

Alizadeh, Ghazale (1998), *House of Edrisis*, Tehran: Tous Publications.

Ghaemi, Ali (2008), *Family Life System in Islam*, Tehran: Parent-Teacher Association of Iran.

Mousavi, Alireza (2006), *The Image of Woman in the Quran*, Tehran: Woman Social Council.

Moshirzadeh, Homeira (2004), *From Movement to Social Theory*, Tehran: Shirzadeh Publications.

Nercissians, Emilia (2004), *Anthropology of Gender*, Edited by Bahman Nourzadeh Chekini, Tehran: Afkar Publications.

Tajik, Mohammad Reza, (1998), "Postmodernism and New Social Movements", *Gofteman Journal*, No. 1.

Abed Yardakani, Mohammad; Moghimi Seyfabadi, Mohsen; Rouhollah Naderi Bani, (2010), "Feminist Thinking in Iran

and its Challenges”, Journal of Shiite Women's Issues, No. 25, 153-180.

Karanesheh, Mahtab, (2013), “Evaluation of Characters in Works of Ghazaleh Alizadeh”, Piadero Literary Magazine.

Rouzbehani, Mostafa (1997), “A woman Who Denied Her Being a Woman”, Zane-Rooz Journal, No. 23, 5-25.

Lorraine, Code (2003), “Epistemology and Feminism”, Translated by Fatemeh Minaei, Naghed Journal, No. 1, 159-166.

Gholizadeh, Zahra (2011), “Review and Analysis of Fiction Works by Ghazaleh Alizadeh”, MSc Thesis, Tarbiat Modares University