Dissertation

Women's Voice in Contemporary Literary Works by Iranian Women Writing in English

Written By

RIOLA HAYA NUR
P 0300316004

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DISSERTATION

**WOMEN'S VOICE IN CONTEMPORARY LITERARY WORKS BY
IRANIAN WOMEN WRITING IN ENGLISH**

Written and Submitted by:

RIOLA HAYA NUR
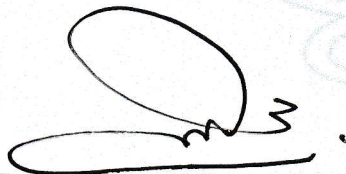
Nomor Induk Mahasiswa P0300316004

Had been defended in front of dissertation examination committee

On September 22th, 2021

Approved by
Committe of Supervisors,

Prof. Dr. Noer Jihad Saleh, M.A.
Promotor

Prof. Drs. Burhanuddin Arafah, M.Hum., Ph.D.   **Dr. Mustafa Makka, M.S.**
Copromotor   **Copromotor**

Head of Linguistic Study Program   **Dean of Cultural Science Faculty**
Hasanuddin University,

Prof. Dr. Lukman, M.S.   **Prof. Dr. Akin Duli, M.A.**
NIP. 196012311987021002   **NIP. 196407161991031010**

PERNYATAAN KEASLIAN DISERTASI

Yang bertanda tangan di bawah ini:

Nama : RIOLA HAYA NUR

Nomor Pokok : P0300316004

Program Studi : S3 LINGUISTIK ILMU BUDAYA

Menyatakan dengan sebenar-benarnya bahwa disertasi yang saya tulis ini merupakan hasil karya saya sendiri, bukan merupakan pengambilan tulisan atau pemikiran orang lain. Apabila di kemudian hari terbukti atau dapat dibuktikan bahwa sebagian atau keseluruhan disertasi ini hasil karya orang lain, saya bersedia menerima sanksi atas perbuatan tersebut.

Makassar,

Yang menyatakan

Riola Haya Nur

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Foremost, I must acknowledge that this dissertation is my promise to my late mother, Hafsah J. Nur., my father, Jack Nur., my late husband, Klaus Drosemeier., my brother, Bony., and my children: A. Siti Ainun., A. Siti Hajar., and Abbie. I probably never said I am sorry, but I do feel bad for the pain, disappointment, and not nice situation I ever made. Thank you for always trusting me. For my late mother and husband, wish you smile seeing me from the cloud number seven holding this dissertation as I promised you. Special for my children, I know "thank you" is not enough than your effort to make me smile and happy in my stressful moment, never forget I love you always, and thank you for always stand by me.

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Riola Haya Nur

ABSTRACT

RIOLA HAYA NUR. Women's Voice in Contemporary Literary Works by Iranian Women Writing in English (Supervised by Noer Jihad Saleh., Burhanuddin Arafah., and Mustafa Makka).

The research aims to reveal how voice presented textually, private issue being public, and the tradition of Iranian women narrative voice.

This research used the qualitative description method. Data were collected from nine contemporary literary works by Iranian women originally in English. The data were analyzed qualitatively using feminist narratological approach.

The research result indicates that voice in contemporary Iranian women literary works which are originally in English, is all projected to public audiences, through authorial, personal, and communal voices. The gender issue indicates that there is no constraint for them to publish their voice textually. Publishing the personal matter to public that their narration is used to bring their concerns on social, political, and cultural aspects. The tradition of Iranian women writers in terms of the narrative voice should be linked to political trend. It is believed that still some silent voices waiting a chance to be revealed.

Keywords: female voice, feminist narratology,

ABSTRAK

RIOLA HAYA NUR. Women's Voice in Contemporary Literary Works by Iranian Women Writing in English (Dibimbing oleh Noer Jihad Saleh., Burhanuddin Arafah., dan Mustafa Makka).

Penelitian ini bertujuan mengungkap bagaimana suara disajikan secara tekstual, isu personal yang dipublikasikan, dan tradisi menulis suara dalam naratif bagi perempuan Iran.

Penelitian ini menggunakan metode deskriptif kualitatif. Data dikumpulkan dari sembilan karya sastra kontemporer oleh wanita Iran yang aslinya dalam bahasa Inggris. Data dianalisa secara kualitatif menggunakan pendekatan naratologi feminis.

Hasil penelitian menunjukkan bahwa suara dalam karya sastra perempuan Iran kontemporer yang aslinya berbahasa Inggris semuanya diproyeksikan ke khalayak publik, suara dipresentasikan melalui autorial, pribadi, and komunal. Isu gender menunjukkan tidak adanya halangan bagi mereka untuk mempublikasikan suara mereka secara tekstual. Mempublikasikan masalah pribadi ke publik mengindikasikan narasi mereka digunakan untuk menyuarakan kepedulian mereka terhadap sosial, politik, dan budaya. Tradisi penulis perempuan Iran terkait dengan suara dalam naratif harus dikaitkan dengan tren politik. Diyakini bahwa masih ada suara-suara diam yang menunggu kesempatan untuk diungkapkan.

Kata kunci : suara perempuan, naratologi feminis,

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Thanks to Mommy, Hafsah

Yola, as a woman, your struggle to be in certain society is to stand strong on what you believe.
And to do so, you have to show them they can't break you.
Reach whatever dream you have, no matter what they say

COUNT ON YOURSELF

CHAPTER I

INTRODUCTION

A.   Background

We hear a story every day. We talk, share, and get information. We hear someone or we produce a voice in presenting their or our ideas in a form of sentences. From that voice, we can understand the way the speakers think, their opinion, aspirations, feeling, or each other. Later this term voice has been one of the specific themes expanded in the literary works. Believing there is always a teller in the tale, analysing voice in the text is being one object in the narrative theory. This teller or, in narrative text called narrator, is being the most central concept in the analysis (Bal., 2009: 59).

The concept of voice in literary works is being one of the categories, beside character and characterization, in analysing how voice is presented in the text. Literature, which is somehow always a reflection of social, political, and religious conditions, is being the link of special interest to explore the voice. Robyn R. Warhol and Diane Prince Herndl, in *An Anthology of Literary Theory and Criticism* (1997), annunciate that voice or literary voice is usually associated to the writers or narrative elements, which have minority background or represent the minorities that usually as the impact of social, political, cultural, or even religion issues. The term minority is usually specified to race, gender, sexual orientation, or/and group

of community that has to live outside their own country out of political reason, or just immigrant. Those issues are explored in the text by presenting existing reality behind the stories past or present (Morris, 1993:62., Moi, 2002:112). Thus the aim of this voice is as representative of the unspeakable concerns from others out of their solidarity, sympathy, or even empathy, or can be considered as their way to fight against injustice (ibid).

Recent study about marginal group can be seen in Zamruddin and Arafah (2019: 422) in studying discourse stylistics in Alice Walker's the Color Purple, in which their voice through stylistic option in her writing style then contributed to the development of national language of America. Another one using Animal Farm by George Orwell (Akbar and Arafah, 2020: 91) indicated how literary work is used to reflect the classless society. Women as marginal group is tracked in Suleman, Arafah, Abbas, and Delukman (2021: 2204) in Journal studied about women discrimination in Malaysia, found out that even though 50% of Malaysia is women, however, they are still discriminated in education sector, leadership, politics, and some professions.

Iranian women are no different. As women and marginal group or called it people from third world class, also contributed their textual voice in their literary works especially in English. Since the tragedy of September 11th, when the sparkling fear and curiosity about Islam indirectly encourage the interest of people especially in the West to the Islamic countries, like social and intellectual movement, politics, and even gender issue, literary

production in theme of voice by Muslim, about Muslim or Islam improved unprecedented degree. Their words are resonant like an urgency to answer all the questions and curiosity to come to voice. Book titles announce as a literary voice, viz., voice from another world (Mahfouz, 2017), another voice, lost voice, emerging voice, hidden voice, veiled voice, or voice as a humanist (Lanser, 1992: 3., Farzaneh, 1992). Benefiting from this situation and following what the writers before them have been done, Iranian literary production emerge both in Iran and abroad and being dominated by Iranian women writers. According to Milani (1992: 48-49), regardless the number of publications, their texts can represent the voice of Iranian women, which were silent for centuries. They deconstruct their existence by breaking the social norm that kept them away from the historical literary process that silenced and suppressed their voice (Milani, 1992: 1).

Relating to the preliminary studies on the publication by Iranian women in English published in 20th onward in Iran or abroad, the contents indicated certain traits in common (Hashemi, 2000; Talattof, 2000; Varzan, 2002; Ahmadzadeh, 2003; Nafisi, 2003; Mozaffari, 2005). Their literature is closely tied with the discourse of modernity and the formation of the state at the turn of century, the Iranian revolutionary history and the profound social flux, included the legal status of women appear and re appear in the stories, as there is a hole to see where the problem laid in the past. The stories are connected always to the turbulence in Iranian political and social issues in constructing nation identity. Even, the revolution re discussed again in 40th

year anniversary of Iranian revolution, especially to the future of the women condition. It is not surprising when the issue connected to the oppression and the right of women in Muslim society is being the most topics of narration.

So far the study on Iranian text or text from Muslim society linked to the issue of women and image of women, more when they were associated to the image of veil and harem, resulted misinterpretation (see Fatema Mernissi, 2001 in her "*Scheherazade Goes West*"., Golley, 2003, "*Reading Arab Women's Authobiographies: Shahrazad Tells Her Story*"). Khorrami and Vatabadi (2000) and Ansari (2002) in their study found out that the failure of the grand narrative theories, because they saw women in Muslim societies as a homogeneous. According to them, universalism to the women in Muslim societies by those theories is as its arrogance in claiming to have the ability to explain the whole world and to underline the importance of giving voice to marginalized entities. It is obvious that grand narrative, which is based on the West, tends to ignore or even do not understand the fact of the differences in fundamental principle regarding sexual discourse. Some Muslim societies applied very strict rule on women, but some not. They cannot be seen as universal as they live under the same umbrella (Golley., 2003). In Muslim societies, Religious practice can be considered as determining factors in women's oppression, but surely not the only one (Golley, 2003: 26). Some religious symbols can be manipulated by both men and women in everyday life as well as in institutional setting (Golley,

2003: 18). Therefore, to understand the oppression and their voice, women in Muslim societies should not be connected just to the issue of specific term without looked at them in the certain situation (Fedwa Malti Douglas,1991: 13., Mohanty, 1991: 6-7).

Spotting the failure of Western to describe women in Muslim societies, through representation of woman, then the writer tried to avoid being trapped to the universal perception about women. Writer agreed to Golley, Fedwa Malti Douglas, and Mohanty that the issue of women in any communities cannot be concluded as homogenous, just because they are coming from the same group as Muslim societies, but it does not mean they are living in the same situation. There are cultural, social, and political backgrounds played important roles. Therefore, studying Iranian women voice as the core of this study, writer applied different approach, feminist narratology. For the writer, feminist narratology is promising because providing another perspective in studying women text, not just through the representation of women through characters but through their narrator.

The term feminist narratology was coined by Lanser (Allrath, 2005: 57). According to Lanser, since narratology just worked on the linguistic elements of the language and neglected the important of gender in interpreting the text, then narratology is not sufficient to be taken as the only theory in studying women voice. Lanser then developed the narratological categories by taken gender as one of categories in her study on female voice. Narratological feminist is specified to corpus not only on character

but it is situated as the intersection of feminist literary theory and narratology, that gender is taken in analysis on how the forms of narrative express gender-specific and gender related experiences. The study was linked to the external factor of linguistic symbols such as social, politic, and culture of the receiving communities. Since the narrative situation is indicated by subject references in the story, then Will it be the same if narrator is using "I" narration or third person pronoun?. Since the analysis based on linguistic element of subject and pragmatic signal of addressee, this study on voice can contribute to the study on applied linguistic in the narrative.

B.   Problem Statements of the Research

Pertinent study on Iranian literary voice illuminates that in development of Iranian women literary tradition, writing has been the most direct manifestation of authors' desire for the abolition of socially institutionalized gender roles (Talattoff., 2000: 171). This is showed by the author's resisting of the attempt to silence them, the reinforcement of tradition and compulsory veiling as the symbol of women victimization by unveiling their protagonist (ibid). By reinterpreting history and presenting their own perspective on social conditions, they attempt to identify the barriers that prevent them from fulfilling their potential in society. These Iranian writers use history in order to find the key, denounce contemporary problems, and uncover the forces behind their victimization (Talattoff., 2000: 171). Like other women writers, Iranian women writers use their writing as

their voice in the form of text. Writing private is used as a political act in order to voice the situation imposed upon women in hope of understanding and influence.

Referring to Morris (1993: 62) and Moi (2002: 112) that voice in women text can be discerned in a privileging of the voice which probably comes as the urgency to bear witnesses and commemorate of the women victims, and the willingness to speak out defiantly in women's voices in the predominantly male domain of politics and protest, then because condition of women's live is varied among various culture, racial, economic, social, political, and even religious circumstances, it can be concluded that women's voices do not and will never constitute a "minority discourse" (Lionnet,1989). As an attempt to investigate the common belief that women write not only as a forge for creating a new narrative modes or technique, but as an attempt to raise their voice, then this study is guided by the following formulated research questions:

1. How is voice presented in the Iranian women's text?

2. How does private situate in terms of public?

3. What tradition does influence the narrative voice of Iranian women?

C.   Objectives of the Research

The main objective of this study is, by bringing these prominent discussions, mainly to enlighten and interlock the multifaceted link between women and writing in various cultural backgrounds, especially from Muslim

society and cultural background. This research then examines the corpus in the light of various fields of feminism and narrative theory to explore women's voice in the text. Second, it applies the chosen theories later called as political theories to analyse the corpuses of this research, to see whether writing this text is a part of struggle against oppression, cultural background, phenomena in different cultural perspective, and ideological point of the writers. The last looking at this body of literature will increase the number of texts studied and add themes, and ideas to a list of literary concern to conditions of women's lives as expressed in their creative writing.

In detail, the objectives of the research are as follows:

1. To described various voice in Iranian women text.

2. To explore the concept of "private" and "public" in the text. The writer is interested in touching the issue of how private is brought to public sphere. Women and the issues important to them are considered to the private sphere, and unveil women private world to public in any forms are considered as the transgression on the social taboo, even their name is improper to be heard in public (Milani., 1990: 5). Therefore, writing private by women to be publicized is considered one of the weak aspect of women's writing as they violate the sacred public sphere for men (Golley., 2003). In contrast for feminist, writing private is considered a political act to change the situation imposed upon women, to break sphere dichotomies, where women are restricted to the private world, while men always enjoy access to both spheres. By bringing the

private into public, women literary works are intended to untie the rope of social protest, where their works are based on their inner tension or trauma, ambiguities, and their social and cultural interaction.

3. To show the tradition of Iranian women textual voice whether influenced by their mother culture, or from others.

D.   Significance of the Research

Referring to the preliminary study on Iranian women text and the expectation coming from this research, the writer expects this study is going to be significant reference for further research in the same corpus or different ones, because this study will show the important of writing background such as cultural, political, and even religious in analysing the text. Especially when the study is focused to the women discourse in Muslim society, pluralism in applying ideology can result the different perspective or application on certain cultural markers. Even though all Islamic society have the same fundamental ideology based on holy books, in practice will be different one from another. One cannot avoid the influence of political, social, and cultural background in which the religious activity or symbols is applied.

Considering that there are already bunch of study on women text, however as the issue claimed by some scholars on the Muslim society cannot be taken for granted, so this study is expected to contribute to a better critical understanding in studying text from different cultural, political, and social background. The misconception on women in the certain

communities, such as Muslim communities can only be filled by situating the text into its origin of the culture from where the literature is based. At the end the understanding of the various applications of the markers can bridge the gap of the issues in Muslim society that one perspective cannot be taken universally as an absolute concept. Whatever the cultural markers in the society should be treated accordingly based on the social and cultural background.

For Indonesia, even though, women in Indonesia have different political situation than Iran, however, it is possible in certain story by Iranian covering similar situation to Indonesian women. Therefore, this study is expected as reference for the study for further scope in gender studies, women empowerment.

E.   Scope of the Research

Before the writer explores more about this project, it is needed to be cleared out that this study examined those questions in the corpus of the research in the light of feminist narratology to contemporary Iranian women literary works originally written in English in a decade. Iranian woman writer is defined as the one who was born in or outside Iran from Iranian parents.

CHAPTER II

REVIEW OF RELATED LITERATURE

This research took texts from Iranian women writers who wrote originally in English as the object of analysis. As the grounded theory for this research, writer used feminist-narratological theory and analysis of women's voice in Iranian women's text.

A.   Previous Studies on Iranian Text

Some studies have been already done to Iranian women text whether published in Iran or abroad, however Iranian women text are not familiar in Indonesia, as the writer mentioned before, the access to their works are very limited. Since this research was formulated in 2016, the writer has not found any research discussing voice in the light of feminist narratology. Most studies on Iranian women texts were conducted by exploring the image of women in the text and how text is used as a narrative identity applying narratological identity. Most studied are interested in focusing their attention to the cultural marker of voice, veil, and how private lives of women are being public. The studies indicate as well, some studies focused on the Persian Literature written by women. Persis Karim, in "*Let Me Tell Tell You Where I've Been*" (2006), studies the collections of literary works by Iranian women in diaspora through poetry, fiction, and non-fiction published written and translated in English between 1993 to 2005. Karim found out that in the

political relationship between Iranian and the US, even by the event of September 11, most narratives articulate some of the layered anxiety and discomfort associated with Iranian self-identification. According to Karim, the identity theme in their narratives related to the difficult to solidify the use of the label "Iranian" when the political relationship remain so problematic (Karim, 2006: xxiii).

Talattof in both of his studies, *Iranian Women's Literature: From Pre-Revolutionary Social Discourse to Post-Revolutionary Feminism* (1997: 531-558) and *The Politic of Writing in Iran. A History of Modern Persian Literature* (2000: 171), analyses the birth of the literature by Iranian women. In the first, he analyses the episodic literary movement in particular time. He indicates how dominant cultural and socio-political discourse was being the central issues to their literature. The second, he analyses the image of women in Iranian women text, which he concludes that way those writers protested the socially institutionalized gender roles then by unveiling their protagonist. This picture indicates those writers resistance to be silenced by the tradition. Later again in 2004, he wrote article, in *World Literature Journal, "Breaking Taboos in Iranian Women's Literature: The Work of Shahrnush Parsipur"*. In this journal, he discusses about the works of Parsipur and concludes that Parsipur's writing has broken taboos about women's sexuality and contributed to the rise of feminist discourse in Iran; it continues to inform succeeding generations of female writers.

Mohammed Mehdi Khorrami and Shouleh Vatanabadi (2000: 9) edited and translated some Iranian women texts from Persia into English, then published it as compilation of stories by contemporary Iranian Women in their book, *A Feast in the Mirror*. They found out that, the quality and quantity of the writings by Iranian women in the past two decades have become so startling that once again the topic of women's writing with all its complexities has dominated many literary circles in Iran. They explained that all the stories provide a direct glimpse into women's lives and being able to take the reader into the labyrinths of Iranian society. However, editors of this compilation just explained one story in the light of voice. They explained how narrator told the reference to the separation of the protagonist and her husband and how the outcome of the narrative threads are able to invite the reader to share the narrator's literary consciousness.

The research by Laleh Shahideh (2004) explores identity in the text by Iranian women applying hermeneutics theory by Paul Ricoeur. In her research, *The Power of Iranian Narrative, A Thousand Years of Healing*, she found out how through mediation of past history and current cultural and professional experience could create a new identity and new possibilities for the future. Their survival stories became a medium to speak of their culture and identity.

Babak Elahi (2006) deals with a number of Iranian-American women's memoirs and the question of language as a key element of cultural identity. The study examines the Iranian-American women writers in terms

of their relationship to Persian language as a key component of the self. In 2008, he, in *Fake Farsi: Formulaic Flexibility in Iranian Americam Women's memoir*, discussed how verbal game or performative parody has its ideological signification as a performative reworking of a formal, rule-bound apparatus and a ritualized yet flexible performance of national identity. In the same year, he reviews some works by Iranian women in *A World between: Poems, Short Stories, and Essays by Iranian-Americans* by Persis M. Karim; Mehdi Khorrami; *Let Me Tell You Where I've Been: New Writing by Women of the Iranian Diaspora* by Persis M. Karim. In his articles, he mentioned that ethnic literary anthologies could be better understood in term of a historical process of revision. In his view, in both works indicates how identity is produced through a recursive process of imagination and revision within specific political and cultural contexts.

Jasmin Darznik (2008: 56-71) discussed Iranian literary work under the tittle *The Perils and Seductions of Home: Return Narratives of the Iranian Diaspora*. Jasmin analysed the texts of Gelareh Asayesh, *Saffron Sky*, and Tara Bahrampour, *To See and See Again*, applying narrative identity. She analyses the complicated live regarding Iranian's identity living in the West. She found out the confusion of the protagonist to situate themselves in the society of the West and Iran. Amy Motlagh's *Towards a Theory of Iranian American Life Writing* (2008), Peyman Vahabzadeh's *Where Will I Dwell?* (2008), Babak Elahi's and Persis M. Karim's

Introduction: Iranian Diapora (2011) also discuss about the image of Iranian women and their live in their new society.

Karim (2008:111., 2009: 151) also found in poetry especially by Iranian that their writing is very much affected by the past experience and the nation which was disrupted by the event of the 1979 revolution, beside their hybrid identities being in the society to which they have located. The same context found by Darznik (2008) that she explains in *The Perils and Seductions of Home: Return Narratives of Iranian Diaspora* on how the cultures distort immigrant's ideas about gender, culture, and ethnicity. She considered three memoirs that she studied-Gelareh Asayeh's *Saffron Sky* (1999), Tara Bahrampour's *See and See Again* (1999), and Azadeh Moaveni's *Lipstick Jihad* (2005)-representing a curious melding of immigrant's interior quest for lost homeland because their accounts are in each case shaped by their memories of pre-revolutionary Iran.

Navdeep Kahol's *Redefining Nationalism: Contemporary Memoirs by Expatriate Iranian Women* (2015), focuses on the impact of the rise of national sentiment and politicization of Islam in the region to women. The study is based on a critical reading of memoirs by two exiled Iranian women, and focused to the setting of Iranian Islamic Revolution. Again the impact of the revolution is being the background of the story.

In a journal of intercultural studies (2015: 504-506), Atoosa Bahadori reviewed book from Mammad Aidini, *Narrative and Violence: Ways of Suffering amongst Iranian Men in Diaspora*. Atoosa considers the

discussion in the book as gender neutral because according to her, the turbulence in Iranian political situation, cultural and social are not affected only women but men as well. Patriarchy which is explored widely actually is not the main case at that moment, because not just women as a victim but men too. This is proved by the data in the book based on the interviewed to Iranian men who fled the country and lived exiled. It indicates that taking Iranian men in the issue of voice should be considered in the analysis.

Dickert, Matthias (2015) in his research, *The Presentation of the Iranian Woman. A Critical Reflection of Azar Nafisi's "Reading Lolita in Tehran" (2004) and Azadeh Moaveni's "Lipstick Jihad"* (2005), focuses at the question of female identity within Muslim societies stressing on the political and religious issues. He found out that the setting in both novels is influenced by Iranian revolution and the emergence of Iranian Republic. His study attempts to discuss female identity and emancipation under Islam and Sharia rule. According to him, the conflict between religious fundamentalism and personal freedom is represented by the permanent struggle of the female to live an independent private and public life. Both novels, however, go away from the historical conflict between Islam and secularism and introduce female Muslim existence as a struggle for survival in a male oriented society where women are faced with the purdah, the veil, polygamy or simply an inferior status stemming from the religious error, in which religion is used as an aggressive and threatening tools where women fall victim to a God given male authority.

Shadi Ghazimoradi (2016) in her article, *Women Writing Women,* in journal of Women's History, discussed about the early Iranian through the text of memoir of Tāj us-Saltanih. She focused on the issue of contemporary gender segregation though the image of Tāj us-Saltanih presented in the text. Narges Bagheri's and Shahrouz Hamidi's Eco-Feminism in Contemporary Female Iranian Poetry (2016: 6) study poem by Iranian women. They conclude that female poets can play a positive role in changing societies through by means of cultural strategy and using their poems. Women have important role in the culturization.

Naghibi (2016), in *Women Write Iran: Nostalgia and Human Rights From the Diaspora*, investigates auto/biographical narratives across genres—including memoirs, documentary films, prison testimonials, and graphic novels. Similar tone on most studies, she indicates how Iranian political plays important role in the narrative. Also in 2017, Derbel investigates the various reasons behind the elevation of the memoir, previously categorized as a marginalized form of life writing that denudes the private space of women, especially in Western Asian countries such as Iran. Derbel also explores the trauma behind the text applying comparative investigation of Azar Nafisi's *Reading Lolita in Tehran* and Marjane *Satrapi's Persepolis* (1) and (2). Azra Ghandeharion and Shirin Sheikh Farshi (2017) discussed the text from Firoozeh Dumas' *Funny in Farsi* using postcolonial approach. The investigation again, as the writer mentioned before, focuses

on how narrative represents the identity, on the ambivalence identity being Iranian and living in the West.

From all the explanation above, the writer can conclude that so far the study on Iranian women text are conducted on the level of story in which the image of characters are being the object of the analysis. Then on the concept of voice can be said related to the act of narrating, in which the narrator is being the object of analysis is still open to be discussed. Further attention is, since Iranian revolution and its trauma to their people are still being the main situational background in text, the political and sociocultural situation to be understood in interpreting the text. Certain attribute can symbolize identity in one culture, which is different from another, so it cannot interpreted universally. Taking veil or hejab for example regardless what stated in the holy book, the way Iran treats veil and hejab will be different from the way Arabian or Indonesia. Iran in revolution took veil as their rebellious act, while Indonesia can be as style or as Muslim identity. Interpreting certain attributes can lead to the misconception especially when the symbol is studied just through the image or representation on certain situation and with limited perspectives.

This study then analysed not the symbol of certain cultural markers through the image of women, but to the perspective about those markers through the narrator. The subjectivity of the cultural markers of the nation has significant correlation to the national building. The question is how to bring tradition work together in modern era to maintain national

characteristic in national building, and to prevent the embargo from outside in multiculturalism issues. Being modern is not just laid on the image, but the way we think. Therefore, based on the study before the writer intends to show through narrator, how culture can be varied even though base on the similar fundamental ideology. Being modern without living tradition or cultural identity is not something impossible. Each nation has its own national identity, and then using cultural markers against oppression are varied from one culture to another. The benefit in using narratological voice is laid on the effect of the story in storytelling, included, not just the narrator in narratological approach, but also the express and implied meaning related to the background of the writing. Then for the feminist perspective later, the concept of how to be a woman can be explored to the various cultural backgrounds to prevent the misconception or over generalization, women in universe and women in themselves.

B.   Theoretical Review: Narratology and Feminism

Following are theoretical review of the concept applied as theoretical framework for the analyses. First the writer explained the concept of narratology and narrative discourse to see the relationship of voice in narrative text,   then to feminist narratology as the specific axis in narratological voices. It cannot be denied that structuralism offered the most popular theory of narrative. if narratology is the theory of narrative, then the term narrative should be clearly defined.

1. Narratology Overview

The origin of narratology developed from a string association with the structuralist thinking and focuses on the issues of theory and taxonomy. It proposes systematic models of literary text, aiming in the quest for formal system of useful description applicable to any narrative content, by analogy with the grammars used as a basis for elaborating sentences in some forms of linguistics (Kindt and Müller (2003: v., Prince in Kindt and Müller, 2003: 3., Schmid in Kindt and Müller 2003: 18., Cuddon, 2013: 458., Jahn, 2017: N2.1.1., Genette, 1988: 7). Tzvetan Todorov first coined the term narratology in his book (1969) Grammaire du Décaméron (ibid). This term is used in parallel with biology, sociology, and so forth to suggest the science of narrative (ibid). In general, narratology can be defined as the theory of narrative texts, which concerned to the general theory and practice in all literary forms (Bal, 1985: 3., Prince (1987: 65) in Kindt and Müller, 2003: 3., Jahn, 2017: N2.1.1).

Tracing back to the history then the concept of narratology laid to the ancient time distinction between what Plato called mimesis and diegesis (Rimmon-Kenan, 2002: 109., Herman and Vervaeck, 2005: 14., Fludernik, 2009: 64). These two terms are crucial and some have used them as the basic terminology in the study. Plato considers mimesis refers to the characters's discourse, and diegesis to the narrative discourse (Fludernik, 1993: 27., 2009: 64). The characteristic of diegesis then the author her/himself is the speaker, while in mimesis, the author tries to create the

illusion that there is another one who speaks (Rimmon-Kenan, 2002: 109., Fludernik, 2009: 64). Thus, the dialogue, monologue, direct speech in general would be mimetic, whereas indirect speech would be diegesis (Rimmon-Kenan, 2002: 109). Different view from Aristotle's poetics, that the term mimesis in the fictional world is not restricted to the representation of speech but includes in it the notion of an imitation of an action (Fludernik, 1993: 28., 2009: 64). In another word, mimesis is made to encompass diegesis as one. On the stage, characters, who act make gestures and speaks in a way analogous to people's behaviour in reality. This will be problem to be applied in the narrative (Rimmon-Kenan, 2002: 109) because in narrative, all actions and gestures are rendered in words, so the concept of mimesis as imitation will be a problem.

The early emergence of narrative theory, even though rooted in structuralist thinkers, was marked by the presence of the term fabula and sjuzet by Russian formalist as the precursors of this scientific discipline. Fabula means the chronological order of the actual story, while sjuzet is a telling that can be said to be the product of the production of fabula as material for making texts (Herman, 2005: 20). Vladimir Propp was formalist figure who first focused his studies on narrative structure by analyzing folklore, Morphology of the Folktale (1928), as being the embryonic of structuralist narratology. He disregarded the narrating and described them in term of the component parts of narrated. Propp developed the notion of roles and functions as the fundamental elements of fairy tales (Herman,

2005: 20). He maintained that no function excludes any other and that however many of them appear in a single tale, they always appear in the same order. He also proposed seven roles assumed by seven dramatis personae, each of which corresponds to a particular sphere of action or asset of functions.

Further the development of narratology or narrative theory emerged with the origin and development of French structuralism in 1960's, by Ferdinand de Saussure as the founding father. In narrative studies, based on the concept of de Saussure, theorist of narrative considered that sign consist of a signifier and a signified, basically relation between a form and meaning (Fludernik, 2005: 36). For a narrative text, a complex sign, the signifier is discourse (a mode of representation) and the signified is a story (an action sequence). Practically, all those theories of narrative distinguish between what is told and how it is narrated. As a result, narratological investigation usually studies one of two basic orientations, i.e., discourse narratology and story narratology. Discourse narratology analyses the stylistic choices that determine the form of a narrative text as well as pragmatic features that contextualize a text within social and cultural framework of a narrative act. Contrary to story narratology, it focuses on the action units that employs and arranges plot lines (Fludernik, 2005: 38., Jahn., 2017).

In the mid of 1960's, as his attempt to develop more the narrative theory that later associated by the term "narratology", Todorov combined

the idea from Propp and Strauss in trying to account for the specifying of narrative by focusing on the narrated. Todorov made a distinction of sub discipline of textual studies, not just clarifying the differences between fabula and sjuzhet, but also developed the concept of histoire and discours (Kindt and Müller., 2003: v., Prince in Kindt and Müller, 2003: 3., Schmid in Kindt and Müller 2003: 18., Cuddon, 2013: 458., Jahn, 2017: N2.1.1., Genette ,1988: 7). According to him, narratology is the story of structure of narrative, to investigate a structure, or to present a structural description; the narratologists dissects the narrative's phenomena into their component parts and then attempts to determine functions and relationships (1969: 9). Todorov proposes three aspects in narrative, namely (1) syntactic aspects, examining the sequence of events chronologically and logically, (2) semantic aspects, relating to meaning and symbols, examining themes, characters and settings, and (3) verbal aspects, researching facilities such as perspective, language style, and so on (Fludernik, 2009: 8., Castle, 2013: 68). He believed his concept is able to shows how the structuralist attempts to isolate the necessary components of textual types and characterize the modes of their articulation.

Similar to Todorov, Roland Barthes in his narrative studies, unlike the previous figures, he offers a different concept that is about the text itself (Fludernik, 2009: 8., Castle, 2013: 68). According to him, text has two dimensions, namely readerly and writterly. It is intended that the text is not only possible to read, but also written. In other words, the text produces two

types of readers, namely active readers and passive readers. Another one is Greimas who refined Propp's notion of dramatis personae and evolved an actantial model. Originally by comprising six actants, which has been very influential: subject (looking for the object), Object (looked for the subject), sender (of the subject in quest for the object), receiver (of the object to be secured by the subject), helper (of the subject), and opponent (of the subject). According to Greimas, a narrative is a signifying whole because it can be grasped in terms of the structure of relations between the actants (Schmid in Kindt and Müller 2003: 18., Fludernik, 2009: 10., Cuddon, 2013: 458., Castle, 2013: 68).

Claude Levi-Strauss Levi-Strauss was one of the naratologists in the structuralist period, in contrast to Propp, Levi-Strauss studied primitive society which ultimately resulted in the focus of the study of myths. According to him, myths are narratives that are repeated with the same theme, especially relating to aspects of anthropology. Levi-Strauss by focusing on the 'what' instead of the how. The anthropologist Levi Strauss (1968) created the possibility of studying literature in a new way, by showing the adaptability of structural linguistics as a model of analysis in other human science like anthropology by providing a systematically analyzed collection of signs to reveal an unconscious cultural content.

From the explanation above, it can be said that as agreed by theorists of narrative that there are two levels in narrative text. There is the 'What' of the narrative called the 'story', then the 'How' called 'discourse' (Chatman,

1978: 19., Genette, 1988: 15., Warhol and Herndl, 1997: 654., Fludernik, 2009: 21., Jahn, 2017: N2.1.2). Further elaboration, level of story consists of two elements: 'event' focuses on the action and something happens, and 'existents' focuses on characters who or what make things happens or have things happen to them, and the setting where the things happen (ibid). Level of discourse compromises various elements of transmission to learn about the story. In the first instance, the narrative discourse functions as the signified of the narrative act, the utterance; in the second, it operates as the surface level accommodating the transformations from the narrative deep structure (Fludernik, 2009: 157). The level of discourse seeks to the last level to describe and classify the various possible ways that story can be told, with attention to such matters as voice, perspective, organization, and repetition (Chatman, 1978: 19., Genette, 1988: 15., Warhol and Herndl, 1997: 654., Fludernik, 2009: 21., Jahn, 2017: N2.1.2).

The objective of narratology then is to describe the constants; variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (Fludernik, 2009: 8). Narratology is also aimed to clarify the mechanics of narrative, the elements responsible for its form and functioning (ibid). Its particularly tries to investigate what all forms of narratives have in common (at the level of story, narrating, and their relations) and what entails them to be different from one another, and attempts to account for the ability to produce and understand them (Jahn,

2017: N2.1.1). Thus, it can be said that narratology refers to the theory of the structures of narrative, to describe and investigate the structural properties of a narrative, to understand, analyse and evaluate the narrative (Prince, 1982: 5., Bal, 2004: 264., Jahn, 2017: N2.1.1).

Among narrative theorists, Gérard Genette was the one who played important role in the further development of narrative theory. He brought together the insight of many earlier researchers to create a new terminological framework (Kindt and Müller, 2003: v., Prince in Kindt and Müller, 2003: 3., Schmid in Kindt and Müller 2003: 18., Cuddon, 2013: 458., Jahn, 2017: N2.1.1). Genette's model is followed by some narratologists such as Gerald Prince, Seymour Chatman, Dorrit Cohn and Susan Lanser. Lanser applies Genette's model in developing her feminist narratology. Gérard Genette's typology, viz., voice, tense and mode (Fludernik, 2009: 99), of narrative in narratology is regarded by many specialists in the field as a reading method that marks an important milestone in the development of literary theory and discourse analysis (ibid). Referring to Genette's typology, the writer will discuss further about voice as the object of this study. By using narrative voice as a concept through which all the other categories are articulated, Genette engages the context of production as a fundamental element.

a.   Narratological Voice

Basically, we never read, we are told. It does not make a difference to the status of narration whether a narrator refers to itself or not, as soon

as there is a language, there is a speaker who utters it. As long as those linguistic utterances constitute a text, there is a narrator, a narrative subject (Bal, 1997: 22). The term voice was first introduced by Genette in 1972 in his book "Discours du Récit" that later published in English in 1980 under the title "Narrative Discourse", as a part of narratological category to narrative text. Genette's terminology (1980: 212; 1988: 64., Fludernik, 1993: 325., Abbot, 2002: 65., Lethbridge., Prince, 2003: 43) of voice is connected with the question "who speak" in certain situation, the opposite term "who see". It should be noted that the verb 'see' refers to all processes of thinking, feeling, and remembering (Nünning, 2018: 118).

In *Introduction of Narrative* (Abbott: 2002: 65)*,* voice is stated as the set of signs characterizing the *narrator* and more generally, the narrating instance, and governing the relations between narrating and narrative text as well as between narrating and narrated. Grammatically distinction of narrator is indicated by the textual subjectivity, first person of third person. The voice is also defined as a "writer awareness and effective use of so many elements such as "diction, tones, syntax, unity, coherence and audience to create a clear and distinct personality of the writer, which emerges as a reader interacts with the text (ibid, 64)." According to Genette (1980: 213), voice is the mode of action for its relation to the subject. The subject is not only the person who carries out or submits to the action, but also the person who reports it, and people who participate, even though passively, in the narrative activity. The grammatical modification proposed

by Genette in analysing narrative situation and the textual narrator is by distinguishing between narrator, "who speaks", and focalizer, "who sees".

Genette's concept on who speaks and who sees later argued by Aczel (1998: 487) who offers detail discussion of the problem of narrator as who speak. According to him, Genette's narrator on how it speaks does not belong to the issue of voice. Considering the text can really speaks then what theoretical motivation and implication of the metaphor of speech for writing. In his views, the important thing to see the narrator is by first to identify how a particular voice speaks, and then to distinguish it from other competing voices. Phelan (2001: 51-52) considers the concept of narrator should not be limited to the one who speak, but also can be to the one who see, focalizer. Similar to O'Neil (in Prince, 2001: 43) "Everything in narrative is primarily focalized by an agent external to the narrated…and this focalization is embedded in that of an implied author."

Generally speaking, even though the concept of voice remains as a complex piece to understand due to the interrelationship of so many elements which create this voice, however one can consider that this voice is being a major element in the constructing of a story (Dwivedi, Nielsen, and Walsh., 2018: 19). This narrator who transfer the story, which could be as a report of what the narrator sees, thinks, feels, etc. Narrator is an agent created by the author who speaks out the word in the text, subject, which is indicated linguistically, not person (Bal, 2009: 53). It cannot be identified as the author (Chatman, 1978: 147) because the author is real, the narrator is

fictional being. In another word, the narrator belongs to a different world, a fictional whereas the author belongs to the real world (Jahn, 2017: N1.6). Narrator can be further differentiated according to whether the narrator roles in one of story are acting character or whether narrator stays outside the narrative world. The questions remain are how the categories of sex, gender, and sexuality play in the model.

(1)   Narratological Categories of Voice

Discussing voice according to Genette means encountering sub category of voice, viz., person, time, and narrative level (Genette, 1980: 212-262., Fludernik, 2009: 99).

(a)   Person

Person here is related to narrator in the text (Genette, 1980: 244-245 (1988: 96-113)., in Nünning, 2004: 125., in Fludernik, 2009: 98., see Herman and Vervaeck, 2005: 84., Jahn, 2017: N1.10., Lethbridge and Mildorf, 2.5.1). Referring to the narrative function, narrator is technically the one who speaks, who presents the fictional world, whether present in the text or not (Genette, 1980: 255., Fludernik 2009: 26). Booth (1983: 212-3) said that narrator is the one who can speak for the norms on which the action is based. Despite the notion of narrator and author said not adequate when they are applied in the autobiographical fiction, however, the agent must be there. The concept laid on the figure whether the narrator is being a part of the narrative (character) or outside world of the character (Herman and Vervaeck, 2005: 16-20). S/he can be either present or absent from the

story s/he narrates (Rimmon-Kenan, 2002: 95). From that binary position, Genette makes the category of voice is the distinction between *homodiegesis* and *heterodiegesis*, in other words, first person vs. third-person narrative. The major advantage of this terminological innovation is that there is no confusion about the use of the first-person pronoun (ibid).

Homodiegetic, when the narrator is also one of a story's acting characters (Booth, 1983: 151., Nünning, 2018: 119). It can be said equivalent to Stanzel's first person narrative. The homodiegetic narrator is a character in the story, which is telling a story, that s/he has experienced by her/himself. It means grammatical feature here is the first-person pronouns, "I", refers both to the narrator and to a character in the story at the same time. There are two ways to present homodiegetic narrator in the story: 1) *autodiegetic* in which narrator is being a hero of her/his narrative, this included 'We'-narratives, in which the self is a member of a group, and 2) where the narrator plays a secondary role, which almost always turns out to be a role as observer and witness, 'I' as witness narrator (Allrath, 2005: 23., Fludernik, 2009: 31).

Typically, homodiegetic narrator is restricted to a largely personal experience and subjective point of view. The narrator has no direct access to events that not in narrator's presence in person, and the narrator cannot be in two places at the same time. The narrator has no way in knowing for certain what is in the minds of other characters. A narrator handling of this limitations and a text's relative closeness to, or distance from, such typically

conditions can inform us a lot about the attitude of the narrative voice as well as the motives for telling the story (Jahn, 2017: N1.13). According to Stanzel (in Fludernik, 2009: 153), in the situation when narrator is only minor character, watching the hero's/heroine's deeds from afar and trying to interpret them, "we are dealing with a *peripheral first-person narrator*"- e.g., sometime the perspective from narrator may radically change, e.g. in the beginning the narrator tells about her/himself then suddenly change the corpus of the story based on another character's perspective (Allrath, 2005: 23). It needs to be noticed between the perspective of the 'narrating I' and that of the 'experiencing I', between the perspectives of narrator as narrator and the former perspective as character. The result of the limitation in their perspective, 'I' as narrator and as protagonist, they are potentially untrustworthy for having an agenda when telling the stories, which could come into conflict with a true representation of what happened, i.e., easily seek to justify her/his own behavior or attitudes (Fludernik, 2009: 153). They are not only subjective, naïve or at the mercy of their own feeling, but also expose themselves as unreliable because their portrayal of events is obviously prejudiced, exaggerated, or ideologically and morally suspect, biased or deviant (ibid).

Heterodiegetic or third person narrative, i.e., *he, she, or they*, which is equivalent to Stanzel's *authorial narrative situation*, means the narrator standing outside the story world. S/he is omniscient in the story both as narrator or character (Bal, 2004: 266 and 272). S/he just facilitates us to

accept what we would never accept in the real life, which means s/he should have unlimited knowledge and authority, by being able to look into the minds of the characters. S/he can offer panoramic descriptions and observations about events occurring simultaneously in the story (see Martin, 1986: 135). Heterodiegetic narrator can speak directly to their addresses and liberally comment on action, character, and storytelling itself (Bal, 2004: 272). In contrast to homodiegetic narrator, heterodiegetic narrator is trustworthy, i.e., her/her account of the fictional world is a given, seemingly objective depiction of the story world. One should be noticed that heterodiegetic is known with third person narrative, but this form is only the most common example, some *you* narratives as well as *they* narratives and *one* narrative are also heterodiegetic (Fludernik, 2009: 154).

Fludernik (ibid) argues, terminology of Genette's heterodiegetic in term of *you* narrative is not well integrated into analysis. In practice, many texts have first-person pronouns that refer to the 'speaker', the narrator figure who is not a protagonist, so the term 'first-person narrative' tempts readers to concentrate on first- person pronouns in the text, whose presence misleads them into assuming a reference to a protagonist (ibid, 154). It means the story may include a narrator-protagonist as well as a narratee-protagonist; the speaker-narrator addressing the 'you' and hero is then also a character of the fiction like the narratee; *I* and *you* are located both on the intra and the extradiegetic level of the story (ibid). In this case, both *I* and *you* have an existence determined by the continuity between their

present narrating/listening selves and their past experiencing selves, i.e., I and you lived in the fictional world when the action took place (experiencing self, experiencing you), and at the same time, they either narrate or are addressed on the communicative level (narrating self, *you* as narratee). The narrator can also be an authorial narrator, located only on the level of communication. In this case the you- protagonist shares two spheres of existence (as narratee and protagonist), but the narrator is not part of the story world. Finally, there are texts without any communicative level (figural narrative) in which the you-protagonist functions as a reflector character (ibid).

(b)   Time of Narration

Genette proposed this subcategory into four types of telling (Genette, 1980: 215-227., Fludernik, 2009: 100), namely *subsequent, simultaneous, prior, and interpolated*. According to Genette (1980: 215) usually in the story, it has no specific meaning when the place is not well specified, even sometimes the narrating place is almost never relevant, e.g., it does not really matter if the teller of the story of Harry Potter did not specify where Azkaban is or whether Azkaban really exist or not, however it will be impossible not to locate the story in time, i.e., past, present, or future tense. Generally, narrative is told when the events related are already over, so the choice of tense is past tense. The use of past tense is enough to make a narrative *subsequent*, although without indicating the temporal interval, which separates the moment of the narrating from the moment of the story

(Genette, 1980: 220). The second type is *simultaneous*, the narrative in the present contemporaneous with the action (ibid, 217). Particularly, present is used when the tale reaches a climax. The use of present tense by narrator could be assumed in a desire to emphasize the immediacy of the narrative (Fludernik, 2009: 51). Present tense can present the tale as cinematic images (ibid).

The third type is *prior*, predictive narrative that generally in the future tense, but not prohibited from being conjugated in the present (Genette, 1980: 217). This type usually found in the form of prophetic or visionary discourse and the writing of letters and diary entries, where episode of experiencing events and episode of recounting what happened alternate with each other (Fludernik, 2009: 100). The last type is *interpolated*, means between the moments of the action (Genette, 1980: 217). There is no great distance between the time of narration and the events related (Fludernik, 2009: 100). This type is the most complex because it involves a narrating with several instances; the story and narrating can become entangled in such a way that the latter has an effect on the former (Genette, 1980: 217). This type particularly found in epistolary novel with several correspondents, that the letter is at the same time both as a medium of narrating and an element in the plot (ibid).

(c)   Narrative Level

Narrative level is referred to the relation between the level of the narrator and the level on which the events s/he narrates take place. There

is a level at which the narrator communicates with a narratee. This level of narration or narrative communication can be either implicit or explicit (Fludernik, 2009: 26). The narrator addresses her/his remarks to a fictional character, who exists intratextually as a fully-fledged character at the plot level, someone who listens and who also acts. Other way, narrator seeks to impress, mislead, or win over their interlocutors that can implies a degree of intimacy with the real reader.

Genette (1980: 228., (1988: 91)., in Fludernik, 2009: 100., Rimmon-Kenan, 2002: 97-8) introduces three distinctions between the story level (diagetic level), i.e., *extradiegetic, intradiegetic, and metadiegetic.* The illustration of this level probably will be easy to be understood from the following diagram:
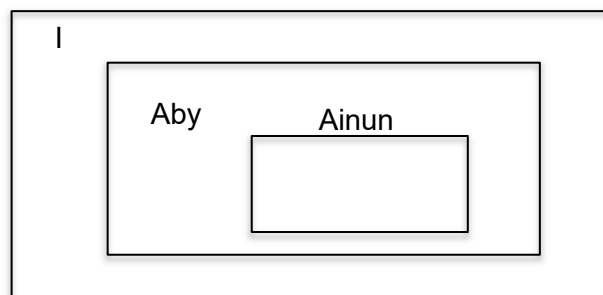
The anonymous *I* on diagram is considered extradiegetic narrator, because the narrator hovers over narrated world. S/he is above or superior to the story s/he narrates. The *I* is at the level of narrative which is not embedded in any other narrative (Rimmon-Kenan, 2002: 94). On the other hand, Aby is also a diegetic character in the first narrative told by the *I*, Aby then here is considered positioned at the second degree, called intradiagetic narrator.

Aby's narrative degree is embedded in the *I* or first-degree narrative (ibid, 97). Ainun, hypodiegetic, narrator, occupies the third degree, however Genette calls metadiegetic instead of hypodiegetic, because it easily happens the story level is like an onion. It has multiply embedded narratives in the story, e.g., The Thousand and One Nights. One simple way to make the distinction is by seeing, whether narrating agent is narrated by another narrating agent or not (Herman and Vervaeck, 2005: 81).

(2)   Narratee-Reader: Address as a Textual Strategy

Whatever the reason behind the text, the narrator as an agent of voice is not created without any intention. All voice dedicated intentionally or unintentionally to be heard. So far, the concept of narrator has been the center of narratological analysis while the receiver or the narrator message, the narrate has less attention in the general work of narratology (Chatman, 1978: 253., Rimmon-Kenan, 2002:106), whereas basic assumption, a narrator discourse is always addressed to as receiver in the text, it is also being as an element in every narrative communication. As Rimmon-Kenan (2002:106) said that narratee is an agent, which is at very least implicitly addressed by the narrator. Then if there is at least one narrator in any narrative, there is also at least one narrate may or may not be explicitly designed by a *you* (Prince, 1982: 16., Rimmon-Kenan, 2002: 92., Allrath, 2005: 30., Fludernik, 2009: 23).

The functions of narratee in the text then can be explained only discernible due to the fact that the narrator deems it necessary to explain

certain things whilst taking others for granted is mainly a rhetorical means of the author to convey information (Allrath, 2005: 30). The narratee constitutes a relay between the narrator and the reader, s/he assists establishing the narrative framework, serves to characterize the narrator, emphasizes certain themes, contributes to the development of the plots, becomes a spokesman for the moral of the work (Prince, ibid, 31). The narratee embodies a set of values and attitudes that an actual reader may be led, by other aspects of the structure of narrative transmission, to identify with, reject, or partially accept (ibid).

As one element in narrative situation, the narratee is necessarily located at the same diegetic level (Genette, 1980: 259). In any case, the narratee is the agent addressed by the narrator, so all the criteria for classifying the narrator also apply to the narratee, i.e., just like narrator, narratee can be either be homodiegetic or heterodiegetic (Genette, 1980: 259., Chatman 1978: 255). Thus, heterodiegetic narrator habitually tells her/her story to an addressee who remains outside the fictional world, contrast to homodiegetic that the fictional reader who is also part of narrated world. The same case applied to the type of extradiegetic and intradiegetic narrator, that s/he mostly addresses the story to the extradiegetic and intradigetic narratee (Herman and Vervaeck, 2005: 81).

2. Feminist Narratology Overview: Combination of Two Concepts

The term feminist appeared first time in France and the Netherland in 1872, feminism itself was coined by French philosopher, Charles Fourier, in 1837. Depending on the historical moment, culture and country, feminists have had different causes and goals in each countries (Warhol and Herndl, 1997: 21). The core of feminist movement is working to obtain women's rights, such as right to vote, work, marriage, education, even in literary works. In narrative theory related to feminist, some theorist or feminist tried to look on how women depicted in literary works by men, even the absence of women if classical literary tradition was being criticized. The latest theory of feminist linked to narrative is known as feminist narratology.

Feminist narratology is not a separate set of feminist narrative models, but it is part of the feminist critique of narratology, which operates on the basis of feminist application of narrative theory to a range of texts that goes beyond the corpus originally drawn upon by the early structuralist work (Morris, 1993: 8., Page, 2006: 5). If traditional narratology is rooted in structuralist thinking, then feminist literary theory to the contrary is rooted in a political movement, which emphasizes the ideological dimension of texts. Particularly, it is concerned to discover how cultural practice are involved in producing meanings and values that lock women into inequality (Morris, 1993: 8). It is then said that feminist narrative theory is not a unified research, but rather covers a number of different theoretical approaches to narratives, which are linked by their foregrounding of questions of gender. It is the

umbrella term, which embraces the exploration of narrative from this of view, that specifically study the narrative structure and strategies in the context of cultural constructions of gender. Feminist narratology is then enable us to ask questions about their influence of specific cultural and historical circumstances on formal aspects of narrative and about the role formal elements play in the construction of meaning (Mezei, 1996:1). The aim of feminist narratological research is thus not to work out general and universal structures of narratives, but to understand the interaction of form and content within a specific cultural and historical context.

In can be said then, that in ways, feminist narratology is typical of revisionist work in postclassical narratology, which did not necessarily reject the models of structuralist narratology wholesale, but integrated them with the theoretical perspectives. Even though, feminist narratology provides an essential critique of narratology, it is also illustrated the very strength of narrative theory as this has been developed, even revised, through the analysis of a range of texts of interest to feminist critics. This feminist critique does not declare the end of narratology, but even continuous to transform the scope of narrative studies.

a. Feminism and Narratologies

The term feminist narratology was first coined in 1986 by Susan Sniader Lanser (in Warhol, 1997: 674). However, the approach of course was not grounded without predecessor, because it was based on her early

work, Narrative Act in 1981 and some critics from others literary studies (ibid). According to Lanser, so far studying on women's text is too limited that primarily devoted its attention to the literary history and the absence of the women writers from the literary canon as well as to the questions about the female characters in the text (Cixous, 1975 in Warhol: 347-361., Wilcox (eds), 1990: 35., Herman and Vervaeck, 2005: 134-5., Berensmeyer, 2009: 116-7), and also the depiction of characters, i.e., especially the representation of female character, within plot, and with women writers' specific uses and modifications of genres (Herman and Vervaeck, 2005: 137-8., Allrath, 2005: 14). The example of recent study of women voice through representation of women was conducted by Purwaningsih, Arafah, and Abbas (2020) through character of Madam Bovary. The oppression of women was described through the image of the protagonist's psychological problem that sexuality and ambition to satisfaction to her sexuality as her reason to her infidelity. What is neglected from the most study is the formal aspect of the texts, and the questions concerning the construction of meaning by and through narrative form (Lanser, 1986: 677., Warhol and Herndl, 1997: 3). It is being argument of the writer why studying Iranian text that mostly focuses on the level of story combining to social or cultural issues should be developed to the level of discourse.

On the side of narrative theory, even though postclassical narratologists have moved away from structuralist analysis of textual features towards more integrated approaches (Page, 2006: 173), however,

the further development of narrative theory did not touch the issue of gender, sex, and sexuality as an element of analyses. In her early work, Susan Lanser (1981), in Narrative Act, found out that gender was completely disregarded gender in the formalist study of narrative voice. Then in structuralist study, neither, Price, nor Bal, or Susan Suleiman hint at the possibility of any gender-based differences of patterns among narrative structure (Warhol, 1989: 3-5., Page, 2006:8). Then in the narrative discourse analysis, neither Genette nor Suleiman say anything to rule out the possibility of considering the historical or ideological contexts (Page, 2006: 9-10). If so, they look at the utterance of the narrator in the context in which they are literally produced, but nothing to the question on what part the writer's gender plays in the kind of interventions she uses in narrative (Warhol, 1989: 3-5., Page, 2006: 8). The issue of gender to be one narratological category is not counted in the designating canon or in formulating question and hypotheses in narratology (Lanser 1986: 676). While, for feminist Narratology, gender is important to be integrated into narratological analysis both of the story's content and in the way on how the story is rendered in the discourse. Feminist narratology is interested both in the formal features of narratives and in their contexts of production and reception.

Considering that gendered implication of narrative strategies as the blind spot of narratology, then feminist narratology takes this gender as one of narratological categories in making its innovative approach to narrative to

analyze how narrative forms express gender-specific and gender related experience and, so, squarely situates itself at the intersection of feminist (literary) theory and narratology. Feminist narratology then focuses its attention to the interrelation between feminist issues and details of narrative techniques, i.e., formal aspect of narratives such as voice, and focalization, presentation of consciousness. In its framework, feminist narratology pays attention to aspects of form and content. Feminist narratology opens up new areas of research, which allow for literary means of expression to be linked up with their social and cultural context.

Relating to narrative voice, Lanser offers a more elaborate feminist narratological reformulation of theories in *Fiction of Authority* (1992), in which she links the concept of voice and narrative authority. Starting from the assumption that female voice is a site of ideological tension made visible in textual practice (1992: 6), Lanser then elaborates more Genette's voice category of person by introducing a typology of narrative voice to illustrate the close relationship between social identity and textual form, and on the level, she proposes the notion of private and public voices. She considers that those contexts are crucial and complicated one (Lanser, 1986: 684). For women, it is not about prohibition to write but prohibition to write for a public audience (ibid). Therefore, aspects of private and public have greater significance in the construction of textual authority than narrative poetics has traditionally allowed (Lanser, 1992: 15).

b. **Gendering Narrative Agents**

For the present project of feminist narratology, it has been investigating the relationship between narrative texts and sex, gender, and sexual orientation. Feminist narratology shows that those three elements play central role in the construction and interpretation of narrative texts, while in classical narratology they are neglected. Thus, the introduction of the terms sex, gender, and sexuality to the analysis of narrators and narratee leads to significant modifications in their conception. Gender is then related to the social construction of the sexes, while sex then is used for the biological distinction between men and women. Most often the issue of gender as the social construction is then related to sexual orientation, in term of the role of women and men preference.

(1) **Gendered Narratorial Voice**

Lanser's typology of voice based on Genette's narrator situation are explained as follows, however, she does not elaborate more to the time of narrative in her study. Fludernik (2009: 100) also claims that the second subcategory of voice, Time of Narration, by Genette, is confusing that he did not situate it under the heading of tense.

(a) Authorial Voice

This voice is mostly heterodiegetic, extradiegetic or oriented toward the public realm. However, authorial is nothing to do with the author but to suggest that such voice reproduces the structural and functional situation of authorship. In other words, heterodiegetic narrator is not textually marked,

and readers are invited to equate the narrator with the author and the narratee with themselves. It is like the readers will feel like reading a letter, which is addressed directly to them. Another word, authorial discourse is directed toward its own straightforward referential meaning. Lanser suggests the major element of authorial status lied on a distinction between narrators who engages exclusively in acts of representation who simply predicates the words and actions of fictional characters and those who undertake extra representational act which are reflections, judgments, generalizations, about the world beyond the fiction, direct addresses to the narratee, comments on the narrative process, allusions to other writers and texts. In this case, the term authority refers to practices by which heterodiegetic, public, self-referential narrators perform these extra representational functions not strictly required for telling a tale.

In the view of patriarchal society, women writers who adopt authorial text have usually meant transgressing gendered rhetorical codes. In such society, women where women access to public discourse has been veiled, it has been one thing for women simply to tell stories and another for their narrators to set themselves forth as authorities. Indeed, authorial voice has been so conventionally masculine that female authorship does not necessarily establish female voice. Since the heterodiegetic narrator does not need to be marked by sex, authorial mode has allowed women access to male authority by separating "I" from the female body. It will be safe for women to write authorial voice as long as its voice is not marked as female.

(b)   Personal Voice

This type of voice refers to all form of autodiegetic narration that the narrator is consciously telling her/his own histories. This personal narration offers no gender mask as heterodiegetic. Since it is personal, the reader often considers it to be less objective and more intimate and private. The risk is, the female narrator can be considered transgressing the limits of the acceptably feminine. The risk for the women writers is easily labelled immodest and narcissistic, and criticized for displaying either their virtues or their faults. The use of personal voice also risks reinforcing the convenient ideology of women's writing as self-expression, the product of intuitive rather than art.

(c)   Communal voice

Because there is no structuralist definition in this type of narration, then Lanser refers this narration to a practice in which narrative authority is invested in a definable community and textually inscribed either through multiple, mutually authorizing voices of through the voice of single individual who is manifestly authorized by a community. Lanser then distinguishes three possibilities that result from various confluences of social ideology with changing conventions of narrative technique., i.e., a singular form in which one narrator speaks for a collective, a simultaneous form in which a plural we narrate, and last is a sequential form in which individual members of a group narrate in turn.

In the text, the categories gender, sex, and sexuality are indicated by the subjectivity markers or expressive features. The questions remain how those categories work in the absence of detailed information about narrators and narratees or anthropomorphic narrators. The question based on the fact that usually for heterodiegetic narrator, the sex is not marked in the text, different from homodiegetic one (Lanser, 1995: 87). In the case of gender of narrator is missing in the text, a complex interplay of various factors influences, which sex readers attribute to the narrator. These factors include biographical information about the author and especially cultural gender markings in the texts (Allrath, 2005: 25). However, even those factors can play a role in construction of a given narrator as female or male, the evaluation of the respective factors and the assignment of importance to one or the other will depend on the reader's own set of preconditions (ibid). Thus, while any simplistic correlation between the sex of an author and the sex of the narrator s/he created will certainly lead to reductionist answers, the reader previous knowledge about the author can influence her or his interpretation of textual clues and the attribution of sex to a narrator, even it will be advantage for the readers if they understand the cultural background of the author.

In term of gender, sex, and sexuality, Lanser (1995: 252) and Fludernik (2017: 511-2) give some definitions. Lanser and Fludernik agree that 'sex' is to designate the formal identification of a textual persona as female or male either through explicit pronouncement or through other

linguistic markers and gender to designate characteristic constructed in and by texts that implicate female or male sex by drawing on conventional culture codes such as proper names, clothing, body parts, or behaviors. Then Lanser designates sexuality as designation of erotic orientation with respect to object choice. Fludernik based on her argumentation that readers tend to ascertain biological sex from a surface of gender signs, here the writer insists on the need to establish a clear distinction, which will be applied in this research. The writer will advocate the usage of the term sex only for the designation of those aspects of narrator, which formally identify her or him as being a woman or a man, including explicit pronouncement of her/his sex, description of uniquely female or male body parts, or reference to sexed biological functions. Gender will be applied to those characteristics based on cultural codes, which are conventionally taken to designate a textual persona's femininity or masculinity, such as names, pronouns, forms of address, or terms for designating social roles. The term sexuality refers to a narrator's sexual identity as pronounced explicitly or designated implicitly and to any kind of specification of the narrator's sexual orientation with respect to object choice.

(2) Gendered Narrattee

The gendering of narratee can be conceptualized in analogy to that of narrators. The classification of gender, sex, and sexuality provided above can be taken over for the description of narratees. Then the term sex for

formal identification of a narratee as being a female or male and to signify explicit statements is referred to sexual characteristics or bodily functions. The term gender should be used to describe culturally defined attributes, which designate masculinity or femininity such as names, pronouns, forms of address, social roles, clothing, and behavior. Furthermore, the narratee can be gendered through references to the relationship the narrator constructs with her/his narratee, as well as through the attitudes a narrator assumes the narratee will display in reaction to the narrated events. If a narrator genders the narratee in her/his reader addresses, such a move may also offer readers insight into narrator's own concepts of gender and sexuality. Since a narratee is frequently only implicitly inscribed in the text, however, and since her/his perspective, therefore can often only be partially reconstructed, the sex of the narratee will remain unmarked in the most cases, and even gender clues tend to be limited.

The gender relations between narrators and narratees and their influence on the narrative communication will also be relevant factors in the gendering of narrative communication. Even if there is no fixed relationship between the sex, gender, and sexuality of narrator and narratee, these factors will play an important role in the way the narrative communication is constructed (Prince in Allrath, 2005: 34). The relation between the sexes is a phenomenon, which is just as historically, socially, and culturally variable as any conception of gender. In the context of narrative texts, the relationship between the narrator and the narratee is not only determined

by the gender of the participants in communication, but also by the degree to which both accept, reject, or modify the gender roles operating in society. Thus, sex, gender, and sexuality are significant factors in the relationship between narrator and narratee in ways go far beyond establishing whether these personae are of the same sex or of the opposite ones.

Even though the introduction of sex, gender, and sexuality as narratological categories is an important step towards making narratological research relevant beyond the realm of literary textual analysis, we should be careful in our search for clues to the gender, sex, and sexuality of any given narrator or narratee lest we end up reproducing to the very stereotypes we are seeking to overcome. Any definition of the gender of fictional text which draws on culturally and socially determined gendered codes of behavior may actually contribute to repeating and thereby reinforcing traditional and narrow conception of gender, thus undermining any attempt at innovation and transgression. Therefore, we should remain aware in our analyses that all concepts relating to gender are constantly being challenged, expanded, and questioned, both in real life and in the worlds created in literary texts.

Writer concluded that Lanser emphasized her study on the linguistic reference of subject to determine the narrative situation or narrator position in the text. Using Genette's concept of narrator, then Lanser argued how when women started to write using first person pronoun and third person in certain situation that linked the narrator to the female voice of the gender of

the narrator. Lanser used the narrative situation in the given receiving communities to show the struggle of women when they write female voice in their narrative.

3.   Staging Voice with Cultural Markers

Cultural markers of voice in Islamic society should be understood from the concept of spatial boundaries in Islamic society. Some markers can even be considered as the determinant for women and men. The writer will discuss as follows the concept of social boundaries then how the cultural markers influenced the life of women especially in political situation of Iran related to the emergence of women voice in the literary words.

a.   Private World of Women

Before we discuss about veil and harem, two terms which are associated with women seclusion and oppression, it will be fruitful to start with the Islamic ideology of sexes. In Islamic ideology, there is a strict segregation of sexes and being the fundamental principles and vigorously applied and implemented in Muslim countries for centuries. This separation is being the pillars of the Muslim social order to restrict the interaction between unrelated women and men, especially in the country, which is governed by religious ideology. In Islamic religious scripts are full of recommendations about sexual discourse and condemn any deviations. The interaction between two different sexes is only recommended and

permitted through the marriage institution, or it will be considered as crime, "zina", against God and His laws and order. Outside marriage, behavior between woman and man must be desexualized. Both body and interactive space need to be regulated and controlled and both men and women are required to abide by this temporary desexualization to make public interaction between them possible (El Guindi, 2003: 588-589).

Social in Muslim societies then according to Mernissi (2003: 490., 2011: 184-5) there is strict space boundaries which is divided into two sub universes that reflect the social hierarchy and power. They are the universe of men deals with the world of religion and power and the universe for women refers to domestic world of sexuality and family. Mernissi uses term umma for the universe of man. However, this condition is mostly applied strictly in the countries, which have strict religious laws as the national foundation. The space for men is granted the membership of the public sphere, which is being the domain of religion, politics, and power for male believers (2003: 490., 2011: 184-5). The domestic on another side is divided by their genital, women and men, and not by the faith. Considering men who are responsible for the family needs, they are not supposed to spend their time in the domestic unit. However, considering the cultural value that men's social honour is laid on the behaviour of his women, their wife, daughter, mother, and sisters, the men then are responsible to be the protector to ensure their women behave in a good and proper behaviour to keep the name of the family, therefore women are confined in the domestic space

and authority or power are laid in the men's hand. In Iran, one of the common and serious oaths taken by a man is turned on mother's head. By courses involving the sexuality of a man's mother or sister become the most serious assaults (Farzaneh Milani, 1992:4).

The belief in putting women into custody laid on the views that women are powerful and dangerous being, contrary to the Western culture on women's biological inferiority as argued by Beauvoir's Second Sex (Brown, 2003: 502-3., Mernissi, 2011: 36). Segregation of space and control over the visibility of women are forms of patriarchal control, which emphasize the need to channel and contain women's sexual power. It is believed that in sexual interaction women are passive while men are aggressive and weak in controlling their sexual temptation (Mernissi, 2011: 36). Sexual institutions such polygamy, repudiation, sexual segregation, etc can be perceived as a strategy for containing women power (ibid). The veil then is developed and functioned not only as a clothing to hide the body but also to conceal it and reduce the sexual enhancement "to protect aggressive male who cannot control himself sexually in the presence of lust" (Mernissi, 2011: 50). Therefore, women have to be controlled to prevent men from being distracted from their social duties. On the women side, it is the way to prevent them from *fitna* (ibid). Veil is then applied as the wall or privatization of woman's world from outsider and invisibility of woman in the men's world. The concept of veil and harem then are two terms, which are associated

with social boundaries that sometimes illustrated as the cage and oppression of women by the West.

Harem is derived from the word "haram", meaning sacred, forbidden, inviolable, and holy (Golley, 2003: 18). However, the meaning then changed in the West that the word conjures up a whole set of exotic ad erotic images, as discussed by Mernissi' Scheherazade Goes West. Different Culture, Different Harems. The veil or hijab linguistically means anything that hides, separates, and makes something forbidden. According to Mernissi (1991) the first hejab refers to the curtain that separates the Prophet from other men, and the veil covers women's bodies and faces. If before the veil were advised for the women in the family of the Prophet to distinguish them from other women, but eventually most Muslim women wear veil in various ways depends on their situation as symbol of politic, identity, or modesty. Therefore, Golley (2003: 21-2) is better understood within social economic contexts. Another word, women are not free because men nor either.

b.   Narrating Iran: Politic, Veil, and Voice

In the following the writer will discuss the movement of Iranian women's voice to show the influence of the present developments in Iranian women's literature. The writer intends to show the importance of taking Iranian political situation in the certain period in the analysis to the text by Iranian women. Beside that as Parsipur (2004: 141) stated "… Women writers have found a way to become political through writing", the discussion

of the history of Iranian women's voice will show, how literature can be used as the media of voice as a political act against injustice. Following the political history of Iran, it can be said there are two momentums in the turbulence of political history in Iran, which are affected the literary production in Iran; first, during the reign of the Shahs and second, Islamic revolution.

In 1927, Reza Shah coroneted himself and inaugurated the beginning of the massive modernization. In 1935, he replaced Persia officially to be Iran. In 1939, he proclaimed unveiling act, which created disarray in the country. Western dress or unveiling was applied as one symbol of modern secular reforms. Under his dictatorial rule of Pahlavi, the idea of modernization was not included individual freedom; few opportunities were available for organized political opposition (Mozaffari, 2005). Some women experienced some social reforms and educational advancement, however the freedom was only accessible to the upper-middle class (Bashi, 2000). Some female writers were able to establish themselves as writers with significant literary, but they were marginal to the largely male literary world and were often criticized more harshly than their male counterparts (Karim, 2004: 140-1). It is noted, Taj Al-Saltaneh experiment for prose production was not followed for decades. Her prose was considered the longest prose ever written by Iranian women that ever published during post of constitutional period. The prose production again emerged in 1930's, when Zahra Khanlari and her husband founded the

famous literary review *Sukhan*, that later she published the short stories compilation by Parvin u Parviz in 1933 (Varzan, 2002: 89). In 1940, one-woman writer once again emerged, known as Parvin E'tesami (1907-1941) who was reported as the first prominent female literary voice in modern Iran. Her primarily concern in her poetry is liberation of women from traditional social order (Hashemi, 2000., Milani, 1992: 100).

On September 16, 1941, Reza Shah was forced to abdicate due to the British-Soviet invasion of Iran, that later his son, Reza Pahlavi, ascended the throne in World War II. In 1963, Pahlavi reformed policies known as the White Revolution, culminated, which was included "land reform, the extension of voting rights to women, and the elimination of illiteracy (Paidar, 1995: 160). In 1967, he who considered himself as the heir to the kings of ancient Iran, crowned and styled himself as the "Shah en Shah" - King of Kings," and three years later, held an extravagant celebration of 2,500 years of Persian monarchy (ibid). The Pahlavi's rule provoked religious leader by fearing losing their traditional authority and intellectuals seeking democratic reforms. They accused the Pahlavi violated the constitution, which limited the power of the royal and provided for a representative government, and for subservience to the United States. In 1976, he replaced the Islamic calendar with an "imperial" calendar, which began with the foundation of the Persian Empire around 500 BC, which was aimed at sidelining the Islamic religion, and excited the opposition of Muslim groups, which rallied around the Khomeini (ibid).

Even though Pahlavi as his father imposed modern secular reforms and abolished veil to Western outfit, but it was just superficial. Like father, like son, both Pahlavis had little regard for women's ability to contribute socially and politically beyond their domestic roles as wives and mothers. Fallaci (in Paidar 1995: 160) ever revealed the Pahlavi 's personal view about women. Pahlavi believed women could participate in society but not tolerate women who tried to imitate men. They could be equal in the eyes of law, but women could not produce great things compared to men. The women were respected as long as they were beautiful, feminine, and moderately clever because their natural endowment required them to primarily wives and mothers.

Because of turbulence in political and policies in Iran under Pahlavi, in 1960s and late 1970s, the dissent against royal dictatorship increased. According to writers, intellectualisms and political activists, the imperialism and tyranny of the both Shahs undermined the identity of Iranian culture, but not for democracy (Mozaffari, 2005., Tamara, 2017: 46-9). Individual and civil liberties, political parties, and freedom for expression were banned, except for the interest of the Pahlavi (ibid). During this time, the sense of political commitment and social responsibility of the writers as intellectual increased and began to write, which was considered the "high age of committed literature" (Mozaffari, 2005). The main themes discussed during this period revealed the questions on whole adoption of Westernization and

modernity in the form of idealizing and romanticizing ideology, tradition, or religion on the other (ibid).

The struggle of being writer in the leadership of Pahlavi was being one of the most trouble areas in the world. Confronting the protest, critics, and offense, the Pahlavi instructed his intelligent service, SAVAK, hounded and tortured them in prison. The subsequent swift and persistent national and international outcry against these censorships, gave the courage to the men and women of the literary community to continue their struggle for freedom of expression (Mozaffari, 2005). They criticized and stood against Pahlavi's policy, imperialism, and tyranny (ibid).

Riots erupted in Iran, ignited by various real or manufactured pretexts and feeling constrained under Pahlavi's regime. Iranian joined Islamic revolutionary movement leaded by Khomeini with great enthusiasm. Khomeini himself since 1964 had been exiled, later in 1978 to France, but successfully spread his ideology through books, cassettes smuggled into Iran. He published more democratic views by envisioning democratic rule in Iran and declared his unwillingness of being the ruler in Iranian government. Convinced by Khomeini that he would grant full political, cultural and social freedom after the revolution, women freely chose, without any compulsion whatsoever, to give up their miniskirts and take chador. The veil was also applied as a symbol against the Pahlavi'' accusation that the revolutionaries as communist agents and to declare their authentic Islamic character (Paidar, 1995., Mozaffari, 2005., Karim, 2004: 140-141).

Paidar (1995: 190-207) who illustrates the chronology of the fall of the Shah, states that the riots climaxed in an incident, known as "Black Friday", in Tehran. The political unrest transformed Iran into revolution, which forced Pahlavi to leave Iran into exile after 37 years on his throne on January 16, 1979. Soon after his departure, the state was transformed into an Islamic republic. Iran was immediately Islamicized. The ideological principle of the new government enforced laws and values, which were derived from the Quran and religious texts sacred to Shia Islam to desecularize Iranian society (see also Saktanber, 2002: 34). It is stated that Iranian Revolution as the greatest revolutions, even the last great revolution, of the twentieth century, especially in the history of women live, as "the early setbacks and struggle, years of hardship" (Najmabadi, 1998: 59).

In the Islamic revolution program, the first target of critics by the clergy and lay political leaders was the secularized, which had lived in Iran since the early 20th century. Western-educated, upper and middle classes of the pre-revolutionary period, who were accused as having *"immoral life-style",* were attacked. The regime established the policy grounded gender relations as one of its first target and foremost targets. Woman was used "*as the symbol of Muslim virtue and the rejection of the West*" (Talattof, 2000: 133). Women were once again subjugated and restricted to the confines of their home, and had to perform their duties as wife and mother. In every aspect of their lives, women were discriminated.

Enforcing his laws, On 26 February 1979, Khomeini's office announced the rejection of the Family Protection Law. According to Khomeini, Family Protection Law, was an attempt "to destroy Muslim family life, is against Islam and guilty before the sharia or Islamic Law (Paidar, 1995: 174). Women lost their right to divorce, travel and equality in the workplace, in which on 3 of March, women were legally banned from being judges. For divorce issue, women, who were divorced, were not allowed to re marry or being accused as adulterer. In Islamic law, adulterer should be punished by whipped or even stoned. It is noted that on 30 March, the stoning punishment was conducted for the first time (Ibid., 232). The stoning punishment is approved for both women and men. For the children, they were illegitimate and not entitled to inheritance. Women even lost their right to keep their children (ibid., 174). Even, the reproduction policies of the Islamic regime declared contraception and any forms of family planning as being against Islam.

Three days after the abolishing of the Family Protection Law, the veil was being mandatory for women appearance in public, due to the interpretation as the way to protect men from falling prey to temptation. The obligatory of veiling was not the matter of cover the body, but the regime also allowed definite dark color without any ornament, definite length and shape. Wearing make-up, which were considered improper by the regime, would risk of being arrested, fired from their jobs, or otherwise threatened in the streets. Women were routinely punished with lashes for showing hair

beneath their hijab and for other infraction of Islamic dress (Paidar, 1995: 234-242). Khomeini's view of women came from his school of Islam in which women were seen as sexual objects, obsessed with luring men to fulfill their own sexual desire. The law of veil was based on his believe that, *"the dishonorable act of unveiling inflicted moral and material damage on our country and is forbidden by the law of God and the Prophet…(ibid.,174)"*.

In the name of morality and the social order, the segregation of sexes was gradually imposed in several areas. On public buses for example, women had to occupy the back of the bus, while the men sat in front to avoid the gaze of men toward women as said being the source of powerful sin. Even though mixing between sexes in some places such us university, campus, and work office were unavoidable, however, any misconduct was watched and resulted in job loss or punishment. The government narrowed employment field for women, even some professors in the university preferred leaving the university out of security reasons of being harassed. Women were only allowed to work half day in order to devote themselves more fully to their husbands and children. They were deliberately directed into private sector of social lives (Esfandiari, 1997: 40-41).

The government pronounced new rules brought women's immense outburst of anger (Alavi, 2005: 164). They felt that this was just the beginning of a whole series of measures, which would lead to the seclusion of women from social and economic activity. They saw in the attempts to impose the veil a much greater implied threat, to make them invisible

through the laws regarding their public appearances, thus turning their private and individual lives into underground acts of disobedience, and violate the human right. In this way, the institutional oppression reinvigorated the struggle and protest by women. Women refused to revert to the traditional role of housewife and mother that the regime tried to force on them and to be excluded from the work force or to be denied educational opportunities. They marched through the city of Iran expressed their opposition by chanting their slogans, such as "*We fight against the hejab …Long life freedom, mandatory veiling is the death shroud freedom*" (Talattof, 2000: 137). Even, young women conformed and challenged the Islamic dress code by showing a puff of hair under their scarves and putting on make-up and nail polish (Esfandiari 1997: 6).

One of the founders and head of the society of Islamic Revolutionary Women of Iran, Azam Talaghani, was being the most outspoken critics of the Islamic regime. In public, she ever stated *"the revolution brought nothing but 'poverty and polygamy for women'* (Alavi, 2005: 194)." As a devoted and committed Muslim, she challenged the any interpretation of the Koran that support male supremacy, even wrote a public letter of protest against Khomeini, *"Women should not be forced at bayonet point to wear the chador, …they must decide for themselves how they can best dress to please God* (ibid, 195)*."* That was as her response to the fundamentalist slogan, *"unveiling propagates prostitution …and women's unveiling means men's dishonor… wear a scarf on your head or get a cuff of the head …*(ibid).

Ironically, if compulsory veiling meant to segregate and silence women, if being writer meant experienced terrible repression, as depicted by novelist, Esmail Fassih, "In *the splendorous land of Iran, good writer is a dead writer*," then it had not been successful. Women unprecedented visibility in literature was only eloquent testimony to this failure (Milani, 1992: 231). Women engaged more active in literature and the arts, published, and rebelled against their "silencing" than ever before. The first target of critics in women text was question to the concept of veil, women's right, and criticized the political establishment, the fundamentalist, and the patriarchal culture (Talattoff, 2000: 139). Karim (2004: 138) also confirmed "the new episode of feminist writing as a voice of consciousness and social criticism has remained forceful and creative."

Whatever the reason, at the end, they prove that weapon can cease their lips to shout, but their struggle will provide them a way of expression, show the failure of an attempt to silence, and repress them. When they could not shout at the face of the authoritarian, they had developed successful and clever ways to respond to and maneuver around the forbidden spaces, that writing has been one of the public arenas to which they have been drawn. Those women are provided the place to discuss the loss and nostalgia from having to leave their home country, as well as taboo topics such as sexuality and love…in a way that are very difficult, particularly at the present moment, to write about in Iran (Persis Karim by Kaufman, 2006)."

Parsipur (2004: 141) opines, "The women have found a way to become political through writing."

Talattoff (2000: 140) reported it in his study on the history of Iranian women literature, "since the late 1980s literature, literature has become a particularly important medium for women's self-expression because public space for discussion and debate has been extremely limited. A survey on journal titles and the female names on editorial boards show that many recent periodicals are dedicated to women's issues, some of which are managed or edited by women. The repression and strict censorship imposed by the strict religious ideology could not cease multiplied number of writers and poets to write. Between winters of 1983 and 1985, 126 books by or about women were published in Iran, and about twelve months, more than 500 such articles were written. Literature had begun to emerge from the private sphere and from the domain of the upper and upper middle class to the public sphere, where many writers and readers from economically disadvantage backgrounds began to participate (Mozaffari, 2005). Even, in the past decade other Iranian women writers in exile have emerged and exploded. Persis Karim in her interview by Kaufman said (2006) Iranian writers seize upon the opportunity to tell their stories, taking advantage of new freedoms and an increased feeling of comfort in the new societies and the literary world in turn has begun to respond with interest. Parsipur called it "historic imperative" (in Milani, 1992: 199).

C.   Conceptual Framework

Narratological conceptualizations of narrative texts as communication require a distinction between sender and receiver. The line can be described in the schema proposed by Stefanie Lethbridge and Jarmila Mildorf, and Nünning (2004: 121) as follows:

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┌──────────────────────────────────────────────────┐
│  NARRATIVE TEXT                                    │
│           ┌────────────────────────────┐           │
│           │      STORY WORLD            │           │
│           │  Character    ◄►  Character ►│           │
│  Author ► │ Narrator► Who speaks   who listens │ Narratee  ►Reader
│           │           & listens    & speaks  │           │
│           └────────────────────────────┘           │
│                   Code/ Message                    │
└──────────────────────────────────────────────────┘
```
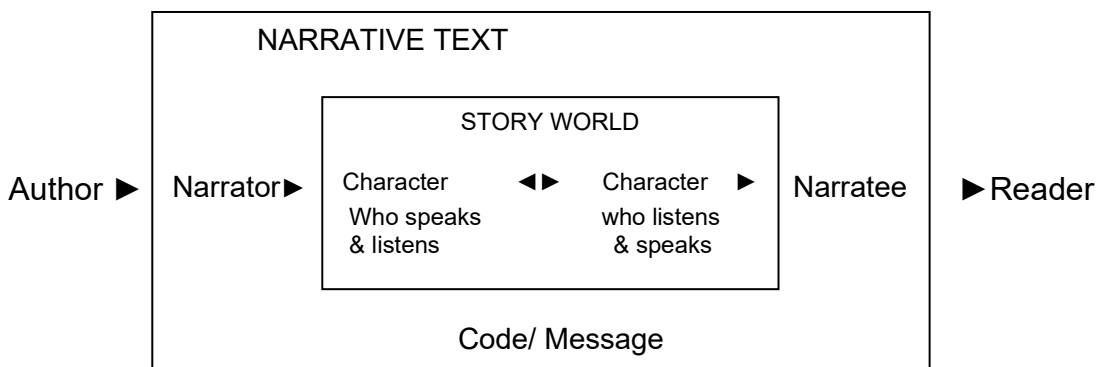
On the story level, narrative communication takes place between characters who adopt the roles of sender and receiver in turn, while on the discourse level only narrator who speaks to her/her addressee, the narratee. Despite the function of narrator and narratee are different, but they are constitutive factor in narrative communication (Rimmon-Kenan, 2002: 91). Later the concept of narrator as classified by Genette, lies on whether they are homodiegetic or heterodigetic, the same as the narratee. Thus, based on the schema above, private is then referred to the narration directed toward a narratee who is a fictional character. Contrary to public, it refers to narration directed toward a narratee outside the fiction who is analogous to

the historical reader. Then the writer expands the conceptual framework as follows:

```
┌─────────────────────────────────────────┐
│                  TEXT                    │                  ┌──────────────┐
│                                          │  ═══>            │   READERS    │
│  CONTEMPORARY LITERARY WORKS BY          │                  └──────────────┘
│  IRANIAN WOMEN WRITING IN ENGLISH        │
└─────────────────────────────────────────┘

        ┌──────────────────────────────┐
        │    NARRATOLOGICAL FEMINIST    │
        └──────────────────────────────┘

        ┌──────────────────────────────┐
        │  INTERSECTION OF FEMINIST     │
        │  LITERARY THEORY AND          │
        │  NARRATOLOGY                  │
        └──────────────────────────────┘

   ┌────────────────────────┐      ┌────────────────────┐
   │ Feminist Narratological│      │ Cultural Codes:     │
   │ Categories, i.e., Sex, │      │                     │
   │ Gender, and Sexuality, │      │ Masculine           │
   │ marked by:             │ <──> │                     │
   │                        │      │ Femininity          │
   │ Subject                │      │                     │
   │ Name                   │      │ Gendered            │
   │ Tittle                 │      │ Space               │
   └────────────────────────┘      └────────────────────┘

┌──────────┐   ┌──────────────────────┐   ┌──────────┐
│ PRIVATE  │<══│  AUTHORIAL VOICE      │══>│  PUBLIC  │
└──────────┘   │  PERSONAL VOICE       │   └──────────┘
               │  COMMUNAL VOICE       │
               └──────────────────────┘

        ┌──────────────────────────────┐
        │        WOMEN VOICE            │
        └──────────────────────────────┘
```