A Research on Language and Gender in *Shabhaye Tehran* (*Nights of Tehran*) and *Azadarane Bayal* (*Mourners of Bayal*) Novels Based on Lakoff's Theory

Shirzad Tayefi

Associate Professor of Persian Literature, Department of Persian Language and Literature, Faculty of Literature and Foreign Languages, Allameh Tabataba'i University, Tehran, Iran
Email: taefi@atu.ac.ir

Abstract

Many experts believe that there are differences between female and male language (speech) and writing. In this article female and male language (speech) in novels, *Shabhaye Tehran* (*Nights of Tehran*) written by Ghazaleh Alizadeh and *Azadarane Bayal* (*Mourners of Bayal*) written by Gholam Hossein Saedi, have been compared according to Sociolinguistic Theories until the level of author's gender affecting on story language and dimension of author's success to create a proportional language to consubstantial and dissimilar characters is evaluated. For this purpose, female and male language (speech) in grammar was studied according to the below varies; words such as curse words, oath words, color words, and sentences, including modifiers and verifiers. Findings determine that the language has been affected by the author's gender and stereotypes of female language have been repeated with more frequency in these works. Furthermore, according to the mentioned modifiers, it was found that authors could create a proportional language with characters in many ways. In some cases, there is not a proportionality between language and gender, especially in a female character, mostly due to author's spirits and his witting that he has wanted to display women paranormal against the domination of patriarchal society.

Introduction

Along with growth and expansion in various branches of Linguistics and its collected evidence, linguists have come to realize that there are many differences between the languages of men and women and the way they use language differently. The history of language and gender studies dates back to about five decades ago, in 1960. Lebov's (1972) research in the United States and Trudgill's (1980) research in England are the first researches in this field. With the rise of the feminist movement, specifically its second wave, the issue of language and gender and the inequalities between men and women in this field came to the attention of feminist linguists. In feminist research, especially the famous American linguist Robin Lakoff (1975), many linguistic differences between men and women were identified and showed that the linguistic behavior of men and women is subject to certain stereotypes.

Since the seventies, researches that have been conducted in Iran are mostly dedicated to spoken language; As Asgari (1375), Noushinfar (1374) Barzegar Aqqaleh (1378), Farsian (1378), JanNejad (1380), and Modarresi (1387) performed some researches and studied aspects of this issue in Persian and using the theories of world thinkers achieved general criteria. Other scholars such as Najmabadi (1377), Alinejad (1381) and Bahmani and Bagheri (1391) have also written articles on gender in the language and have enriched the research of women and men in Persian.

Although the discussion of the relationship between language and gender encompasses all literary works, it is more prominent in fiction, especially in the novel; therefore, in order for novelists to be able to use language appropriate to the characteristic of their characters, they need to be familiar with the specific features of female and male language, so that they can use feminine language for female characters and masculine language for male characters.

In this research, the linguistic differences between male and female characters in the novels *Nights of Tehran* and *Mourners of Bayal* are examined from the perspective of grammar (words and sentences). In each section, the research data are reviewed according to the theories of linguists, especially Lakoff and the results of research conducted in Persian and English are analyzed and finally, according to the degree of compatibility of the language of the characters in the novel with the stereotypes of male and female language, the author's success in creating a language appropriate to the gender of the characters is evaluated.

Discussion

Linguistic differences between male and female characters will be discussed from the perspective of grammar on *Nights of Tehran* and *Mourners of Bayal*.

Vocabulary

As we know, "some words and expressions are feminine and some are masculine. This is not a rule. But over time and due to the multiplicity of uses, some words and expressions have become feminine and some masculine" (Bahmani & Bagheri, 1391, p. 45); as "in many languages, there are certain words and expressions that only one of the two sexes uses and the other sex refuses to use them. For example, the term "God give me death" (خدا مرگم بده) is feminine for Persian-speaking women, while women consider terms such as "chakeram" to be masculine and avoid using it" (Modaresi, 1389, p. 163). In examining the specific words of men and women, there are several variables that represent a specific gender, such as dash-words, color-words, oath-words, and emotional traits in the novel *Nights of Tehran* and *Mourners of Bayal*, the result of which is as follows:

Taboo Words

In folk Linguistics (Folklin Guistics), there are some harsh and ugly words in the language of male speakers. Lakoff (1975) also claims that in English, men use more ugly terms (Damn, Shit) than women. He believes that women do not use harsh and rude expressions; they are experts in using good expressions (Farsian, 1378).

Lakoff (1975) in "Language and Women's Place" states that if a little girl speaks violently like a boy, the society will certainly rebuke and condemn her and put the child in his or her place through the parents and friends. It puts him in his place. This will make the girl less strong in society in the future (Jan Nejad, 1380).

Jesperson also argues that "women, by their inherent shame in avoiding harsh expressions and intrinsic approach to politer expressions and sometimes indirectly enveloping expressions, have had a major impact on language development" (Farsian, 1378, p. 27). Gomm (1981) states that male speakers use insults and rude words more than women (KhosroNejad, 2007).

Table 1. Taboo WordUse

Taboo WordType	Vulgar		Non-Vulgar		
Gender Novel	**Male**	**Female**	**Male**	**Female**	**Total**
Nights of Tehran	3	0	60	8	71
Mourners of Bayal	51	5	14	10	80

Evidence from the *Nights of Tehran* novel shows that 88.73% of taboo words are used in men's conversations and 11.27% of the rest are used in women's conversations. 3.77% of taboo words are masculine, Vulgar and 95. 23% is Non-Vulgar and women do not use the vulgar word rude at all.

The characters in this novel are educated and have a high social class; therefore, they have very polite conversations. Female characters have an extremely polite and highly social speech; so, they have never used vulgar taboo words, and they have used non vulgar taboo words very seldom. Male characters have also hardly ever used vulgar taboo words; On the contrary, they are more likely to use non-vulgar language in their conversations. The competitive nature of the men's conversations and the existence of much debate between them is its reason.

Comparing the frequency of taboo words used in the conversations of novel characters indicate, it has been proved that according to linguistic findings and theories, men use taboo words more than women. Furthermore, vulgar taboo words are used only in male conversations; accordingly, the language of the novel is considered successful in terms of the use of taboo words.

The results of *Mourners of Bayal* novel shows that the rate of taboo words usage in male conversations was 61% and in female conversations was 19%. 83.6% of the words were vulgar by men, and 16.4% were non-vulgar. Moreover, 26.31% of the female words were vulgar and 73.69% of them were non vulgar.

The characters of this novel are ordinary and illiterate people who belong to the lower social classes and live in a traditional society. Usually, in societies with a low level of culture, the use of dash-words is more common; for this reason, dash-words use in the conversations of the characters in this novel is high. In comparison of dash-words frequency has shown that they have been more in men conversations than women conversations. Furthermore, men have used more vulgar taboo words. This comparison proves significant difference between men and women in this regard, and vulgar taboo words in men's conversations were more than usual because the men are plebeian and low social class in this novel, and women's language is more polite than men's language.

Comparing the results of this novel with linguistic findings shows that vulgar and non-vulgar taboo words have been used correctly in the characters' conversations, and the author has succeeded in creating harsh masculine language and polite feminine language.

Examples of the taboo words in conversations of the novel *Nights of Tehran*:

Non-Vulgar:

[Boy]-Did you bring pest again? (Alizadeh, 1384, p. 27).

[Young person with glasses]- You are talking nonsense. You are naive. … (ibid: 22).

[Blond hair young]- You do not understand anything about it. You are dunce (ibid).

[Blond hair man]- how nonsense you said, put aside the revolutionary people, why do you slime the sacred things (ibid: 24).

[Shirzad]- shut up, are the Russians human? (ibid: 25).

[Farokh]- they are not idle and sponger to say nonsense (ibid: 27).

[Shirzad]- they are a handle of animals, how hard I worked (ibid: 31).

[Haji Seyfollah]- the father of the dog rubs itself on the hands and feet, makes us polluted (ibid: 364).

[The owner of hotel]-pity! He was junkie, down with it… (ibid: 454).

Vulgar:

[Man]-when I die, a full belly shit on my grave (ibid: 21).

[Shirzad]-why do not you repair these bastard stairs? (ibid: 471).

Examples of conversation taboo words in *Mourners of Bayal* novel:

Non-Vulgar Dash-Words:

[Islam]-curse on Abbas' father. (Saedi, 1386: 13).

[Islam]- look at the sons of a gun, they are taking the candle to the Bayal (ibid: 23).

[Mashdi baba]-you brought him causelessly!(ibid: 121).

[Headman]-as if he is wacky (ibid).

[Abbas]-this Miserable, does not have a proper owner (ibid: 122).

[Mashdi baba]-you brought this wretched again. (ibid: 126).

[Son of Mashdi Safar]-two steps back, stupid (ibid: 136).

Vulgar Taboo Words:

[Doctor]-I cannot wait to go to that shit crypt every time (ibid: 18).

[Islam]-put them on the ground. Leave them unfathered (ibid: 23).

[Headman]-of-course; How to lead this impure dog? (ibid: 122).

[Son of Mashdi Safar]- I hate barbarian dogs (ibid: 130).

[Islam]- let him eat his food, fatherless (بی پدر) (ibid: 166).

Color-Words

Lakoff (1973) claims that colors such as beige, lavender and traits such as praiseworthy and seductive commonly used by women. It has also been said that women emphasize words in order to have a definite and greater impact on their speech, words like very good, lovely and so on (Ghafar Samar & Ali Bakhshi, 2007).

Many studies in the field of writing show that in texts written by a woman, the sentences are mostly simple and connected with related letters and in terms of describing the details, it is much more accurate than the written texts of men. In this research, color-words are analyzed in two stages; at first, we examined the color-words used by the characters in the novel, and it is expected that the number and variety of colors used in the conversations of female characters will be more than the male characters. In the second stage, all the color-words in the text of the novel are analyzed. Our presupposition is that the color-words used in texts written by women are more numerous and varied.

Table 2. Color-Words Used in Conversation of Characters

Novel	Used by Male Characters	Used by Female Characters	Total
Nights of Tehran	28	13	41
Mourners of Bayal	6	16	22

In *Nights of Tehran* novel, the frequency of color-words used by male characters is 68.29%, and the color-words frequency used by female characters is 36.61%.

Comparing this novel evidence for the theories of Linguists proves that contrary to common clichés, the number of color-words of the male language is higher; accordingly, the use of color-words is not proper in this novel, which is a feature of female language; in this respect, the language of the novel does not correspond to linguistic clichés, and the language of female characters lacks precision and detail, that using accurate color-words is the most obvious manifestation of it. Although the number of color words used by female characters is few, the variety and multiplicity of colors-words used by the female narrator and author are enormous. But in *Mourners of Bayal*, the frequency of color-words used in female language is 91% and men's languages is 19%. A comparison of the frequency of color-words used in this novel shows that the color-words used in female language are more than the colors used in male language. Accordingly, the language of female characters is detailed and precise and the language of male characters is holistic, which in this respect is consistent with the theories of linguists,

and the author has chosen the language of the characters in terms of the use of colors.

Examples of color-words used in the characters' conversation in *Nights of Tehran*:

[Grandmother]-Do you agree to take the yellow-cloth girl with us? (Alizadeh, 1384: 8).

[Shirzad]-I heard that there is a subway in Moscow that black money (doit= to devalue in Persian) the New York subway (ibid: 27).

[Shirzad]- But his eyes were green (ibid: 33).

[Shirzad]-Oh love, your blue face is not found; oh love, your red face is not found (ibid: 39).

[Farokh]-Her eyes are green; she has gone to her mother. (ibid: 40).

[Ardovan]- The shape of a witch moth's wing, wearing a red robe ... (ibid: 198).

[Behzad]- How beautiful you are, like a white butterfly on a black beach (ibid: 202).

[Ms. Hekmat]- I kept saying at night what do you look like, I suddenly realized, pink rose, and what do you think? (ibid: 212).

[Behzad]- My colors are purple and blue (ibid: 514).

[Nastaran]- I secretly picked up my mother's nerve pills, put them on the table and their white and blue colors were like a window to liberation (ibid: 567).

Examples of color-words in *Mourners of Bayal* novel conversation:

[Fateme mama]- There were opened a big valley under their feet with black rocks?! (Saedi, 1386: 13).

[Islam]- A thin woman in a white shirt was standing (ibid: 18).

[Ramadan grandmother]- A man came out with torn espadrilles and a white shirt (ibid).

[Doorman] The old woman's green body was cold (ibid: 19).

[Son of Mashdi Safar]-the black car was found (ibid: 21).

The Oath-Words

Oaths are words and phrases that when the listener is likely to doubt, he or she is saying, the speaker uses them to emphasize more. Oaths can also be the spread of lies in society. Oaths can include religious issues, such as: swear to God, to holiness Abbas, and Allah, etc. as well as valuable things in life, such as: upon my life, to my children, to my mother, and so on.

It seems that women due to their poor social status, use more oaths to prove their words to the upper class; however, research on the differences between men and women in the use of oaths in English (Gomm, 1981) suggests that men swear more than women. These researches also show that in unisex conversations, the use of swear words has been much higher.

Table 3. Oath-Words Usage

Novel	Male Oath-Words	Female Oath-Words	Total
Nights of Tehran	3	4	7
Mourners of Bayal	15	3	18

The characters of *Nights of Tehran* are intellectuals, modernists, and from the upper social classes. Behzad, the first character in the story, traveled to the United States with his parents after birth and returned to Iran after studying painting. Ms. Najm or Behzad's grandmother is one of the great owners of the North, Asieh, Nastaran, and other characters are educated people and are less committed to religious beliefs; that is why they have sworn so little. The characters of this novel have certain ideas, so most of the oaths are about valuable issues of life, such as: to myself, to my mother and … If somewhere there are oaths related to religious issues and sanctities, they belong to lower social classes and are quoted by them.

An examination of the oaths in this novel shows that women with four oaths swear more than men with three oaths. The evidence of this novel about the use of oaths is not significant and considering that the main characters adhere to religious beliefs, and most of the oaths are quoted from the language of sub-characters such as the innkeeper, etc., it cannot be said that the language of the novel is weak in this regard. However, in an examination on *Mourners of Bayal* novel shows that men with 10 oaths compared to women with seven oaths swear more. Because the characters of this novel are ordinary people, they often swear by religious sanctities. Based on linguistic research in which it has been proven that men use more oaths, the language of characters in this novel has been created correctly, and the author has been able to create the language of the story according to the gender of characters.

Examples of oath-words in *Nights of Tehran* conversation: [Nastaran]- To God I was busy (Alizadeh, 1384: 293).

[Nastaran]- To my mother (ibid: 449).

[Hotel owner]- To your grandfather's soul, have mercy (ibid: 455).

[Woman]- ...six, God is witness (ibid: 456).

[Nastaran]- To my mother (ibid: 466).

[Hotel manager]- To my grandfather' spure soul, it is not possible. (ibid: 467).

[Hotel manager]- To God, I have no money (ibid: 471).

Examples of oath-words in *Mourners of Bayal* novel conversation:

[Mashdi Jabbar]- whoops ... whatever I thought, I did not understand. (Saedi, 1386: 143).

[MashdiJabbar]-whoops ... I do not know what to say. (ibid: 144).

[Headman]-God bless you, Mashdi Islam, see what it is (ibid: 153).

[Headman]-God bless you, Islam, do not give it him to eat (ibid: 164).

[Son of Mashdi Safar]- No, to God! (Ibid: 183).

[Mashdi Jabar]-To your soul, have Abbas's back (ibid: 196).

Sentences Level

Modifiers

Modifiers are linguistic forms that indicate the speaker's uncertainty; For example, phrases like: I think, in my opinion, I guess, as you know, maybe, probably and ... are examples of modifiers.

According to Lakoff (1975), women use more modifiers due to uncertainty and unreliability and have identified three functions for modifiers: 0) It shows speaker unreliability. 2) It is used in polite cases. 3) It is one of the characteristics in female language, who has not the power in society (Nemati & Byer, 2007, p. 190).

Wacker (1975) has also proven that women more than men use modifiers, which it demonstrates doubts about issues.

Preiser (1986) research shows that women use modifiers like "you know," "relatively" and "just" in their speech. According to Coates (1986), modifying sentences such as "as you know" were less interesting and assertive than non-modifying sentences such as "It was really interesting." The greater use of modifiers by women has been confirmed in Fishman's research. He believes that modifiers are

a kind of expression to attract the audience's attention. Her research shows that in complex conversations, women like to get more attention from their audience; because they receive the least reaction from them during the conversation (Khosro Nejad, 2007, p. 19).

In Persian, no research has been done on the use of modifiers among male and female speakers. In Khosro Nejad's (2007) research on Persian and English written texts it is proven that: in texts written by men, the frequency of modifiers usage among male characters is higher than female characters and in texts written by women, the frequency of modifiers usage among female characters is much higher than male characters. This study also shows that the frequency of modifiers usage in stories written by women is greatly higher than in stories written by men.

Table 4. Modifiers Usage

Novel	Male Modifiers	Female Modifiers	Total
Nights of Tehran	36	17	54
Mourners of Bayal	14	57	71

As mentioned before, linguists consider modifiers to be stereotypes of feminine language. Fishman believes that women use modifiers as a polite way to keep the conversation going. With considering the evidence of the novel *Nights of Tehran*, which shows the politeness of women's conversations, it is expected that the use of modifiers in women's conversations will be greater. However, a comparison of the modifiers in this novel shows that 67.92% of them are used in men's conversations and another 32.08% in women's conversations. Accordingly, male characters use modifiers more than female characters, which is not in line with Lakoff and Fishman's theories that women use more modifiers and indicates the author's failure to create a language appropriate to the characters' gender.

A comparison of modifiers usage in *Mourners of Bayal* novel indicates that the frequency of their use in female conversations is 80.29% that is higher than in male dialogues with 19.71%. Therefore, according to Lakoff, Fishman, and other linguistic studies, modifiers usage in conversation of this novel has been done correctly. This comparison shows that the author has been able to use modifiers appropriate to the gender of conversations.

Examples of modifiers in *Nights of Tehran* conversations:

[Grandmother]- I think it's obvious (Alizadeh, 1384, p. 7).

[Grandmother]- Miss Ashuri works for you, I think she is over fifty (ibid, p. 8).

[Grandmother]-Although I do not think it is very interesting for you to talk to a boring and old woman (ibid, p. 9).

[Man]-For me, you know, bros know, there is nothing but art. (ibid, p. 20).

[Man]-I think not bad (ibid, p. 21).

[David]-people may be asleep (ibid, p. 30).

[David]- I think heart of such an enemy is made of stone (ibid, p. 35).

[Behzad]-the world is so big, maybe someone better than him was found (ibid, p. 40).

[Nastaran]- I think about you (ibid, p. 306).

Examples of modifiers in *Mourners of Bayal* conversations:

[Islam]- We all know that Ramazan grandmother is passing away (Saedi, 1386, p. 15).

[Doorman]-you know, our hospital does not have hearse and car (ibid, p. 16).

[Ramazan]-I don't know, we brought him with Islam's caravan (ibid, p. 17).

[Islam]- I think they are late (ibid, p. 22).

[Mashdi Baba]-do you know that Haj Sheikh can come? (ibid, p. 28).

[Headman]-you do not know how rude is Mir Ibrahim's wife (ibid, p. 29).

Verifiers

Studies in English (Crystal & Davy, 1975) show that in the English-speaking community, women use verifiers more than men; because they are more actively involved in the conversations, and they work harder to keep it going. Verifiers or short answers are phrases that indicate the listener's positive attention to the speaker. The listener plays an active role in the conversation, and the use of acknowledgments such as "oh, yes, right, yes, eh, well, etc." like the multilingual features of smiling or nodding, indicates active attention and attention (Jan Nejad, 1380,p. 110).

Although verifiers are usually used in the form of words such as "oh, yes, good and true," because these phrases have the meaning of a sentence, we can take the message "your word is true" from it, we put them in the realm of sentences.

This hypothesis is also confirmed in Persian language research; According to the findings of Jan Nejad, women in 70.4% and men in 29.6% of cases use verifiers.

Table 5. Verifier Application

Novel	Male Verifiers	Female Verifiers	Total
Nights of Tehran	16	16	32
Mourners of Bayal	14	25	39

In examination of verifiers in these novels proves that the evidence obtained from the novel *Nights of Tehran* is not significant, and the verifiers have been used with an equal ratio of 50% in the conversations of the characters.

According to linguists, verifiers are considered as stereotypes of female language. Evidence from this novel suggests that male and female characters have no difference in the use of verifiers, which suggests that the author was unable or unwilling to use verifiers correctly in the language of the story characters. Comparing the evidence from *Mourners of Bayal* novel with researches and linguistic theories proves that verifiers have been used correctly in the conversations of male and female characters, and the author has been able to create language appropriate to the characters' personalities and genders.

Examples of verifiers use in *Nights of Tehran* conversations:

[Behzad]- she is not suitable for me; she is very young.

[Grandmother]- I understand you got old (Alizadeh, 1384, p. 8).

[Grandmother]- It turns out the boy is the same.

Behzad nodded (ibid).

[Old man]-No, they are from Tehran, it is youth anyway.

[Grandmother]- youth is a good thing, but we no longer understand its grace (ibid, p. 11).

[Kiaie colonel]- This is always what I say to my wife.

His wife nodded.

[Colonel Wife]- of course, I do not want to leave my homeland (ibid, p.12).

[Grandmother]- The sum of these traits is beyond the tolerance of one person.

The old man wife said with a thin and discreet voice:

[Grandmother's stewardess wife]- Ms. is right, although I do not have children, I have read a lot about raising children ... (ibid, p. 13).

[Nastaran]- ... I have never seen anyone with more understanding and intelligent than her in my life.

The young man shook his head.

[Behzad]- He was a unique person; he understood and measured the smallest details ... (ibid, p. 512).

[Behzad]- we did not get married, sometimes a sincere friendship is better than marriage.

The girl looked at the stairs with a pale face and a dark look and stuttered:

[Nastaran]- one hundred percent (ibid, p. 596).

Examples of verifiers use in *Mourners of Bayal* conversations:

[SeyydAbadi]- Yes, he is in the village, but he is sick (Saedi, 1386, p. 33).

[Old woman]- Ok… I got it (ibid, p. 37).

[Abbas]- well, we did not know (ibid, p. 45).

[Old woman]- Of course, I have it! (ibid, p. 51).

[Old woman]- Yes, I see (ibid, p. 54).

[MashdiJabar]- Of course I come, we should not leave alone the bride (ibid, p. 114).

[Aunt]-Yes, yes put him/her out (ibid, p. 128).

Conclusion

Findings obtained from Persian and English studies show that men swear more than women, the results of our studies in the novel *The Mourners of Bayal* confirm it; however, in the novel *Nights of Tehran*, most of the oaths are quoted from the sub-characters of the story, who are mostly ordinary people. The main characters of the story have higher education and social class and believe less in religious principles and swear less; the language of the characters in the story is chosen correctly in this regard.

With Comparing the frequency of taboo words usage in the conversations of novels characters and according to the linguistic findings and theories, we conclude that the rate of taboo words usage by men has been more than women, also vulgar taboo words have been used only in male dialogues. Accordingly, the language of novels is considered successful in terms of the use of taboo words. Furthermore, color words, which is one of the characteristics of female language,

have not been used correctly in *Nights of Tehran* novel and in this respect, the language of the novel does not correspond to linguistic clichés. There is no feature of precision and detail in the language of female characters, the most obvious example of which is the use of color words. But the results of studies on *Mourners of Bayal* novel show that the masculine and feminine language is properly created in this regard, and the amount of color words in female characters is more than men.

Modifiers are linguistic forms that reduce the effect of speaker's speech. According to Linguists, modifiers are among the spoken stereotypes of the female language, because their premise is that women are skeptical about their speech. The results of the study of the novels show that this stereotype has been used correctly in the novel *The Mourners of Bayal*; however, it is not true in the novel *Nights of Tehran*, and it has been done contrary to the theories of linguists. Of course, both in *Mourners of Bayal* and *Nights of Tehran* novels, men have dominant personalities, whose use of modifiers is also somewhat striking.

Verifiers or short answers are a sign of the listener's positive attention, and linguists believe that because women are more likely to participate in conversations, they use more verifiers. Findings show that verifiers usage in *Mourners of Bayal* novel was done correctly, while men verified the other side 14 times, women used verifiers 22 times; however, in the novel *Nights of Tehran*, the use of verifiers for male and female characters is equal, which contradicts the findings of linguists.

Footnotes

Ghazaleh Alizadeh (1946 in Mashhad- 10 May 1996 in Kalardasht) (Mir Abedini, 1385: 2/28) completed her primary education at Mahasti High School of Mashhad. Then she came to Tehran to continue her education and received a bachelor's degree in Political Science and a long time later she went to Paris and studied Philosophy and Cinema at the Sorbonne University. Unfortunately, Seyyed Hassan Amin mistakenly wrote the date of her birth and death (1945-1978). She married twice; both times led to separation. Her life did not last long and after two unsuccessful suicides, she finally decided to relieve herself, because she suffers of life due to breast cancer, anxiety, and social conditions. Therefore, on Tuesday, February 7, 1996 (the day of Eid Ghadir), she moved from Mashhad to Ramsar and on Friday, February 21, 1996 her body was found hanging from a tree in Johar village. She was buried on Monday, February 15, 1996 in the Artists' Cemetery in Taher Imamzadeh, Karaj (Tavasoli, 2006, 87).

Nights of Tehran novel is a narrative of two groups of nobles and newcomers to society, both of whom enjoy prosperity and wealth. The aristocrats have been portrayed with originality and adherence to moral principles and newcomers have been portrayed with money worship, greed and so on. This novel in six hundred pages shows the last years of the forties and fifties in Tehran. Alizadeh in her stories portrays the world of lost idealists; a generation that lives with dreams and faces illusions in the face of reality.

Alizadeh after receiving the award for the best storybook in 1994, in an interview with Radio France says: our female writers who are forced to "humiliation" by patriarchal society, tried to fly with double force. They tried to break the bars of cage and the chains around themselves and establish themselves in society as human beings and not as union subjects. With such a view, if there is a contradiction between the research findings and the rules of social linguists, it cannot be considered the author's disability, but it should be considered as a kind of rebellion and linguistic aberration against the humiliations resulting from the patriarchy of society.

References

Alizadeh, G. (1384). *Tehran nights.* Tehran: Toos, fourth edition [In Persian].

Amin, S. (1384).*Contemporary Iranian literature*. Tehran: Encyclopedia of Iranology [In Persian].

Bahmani Motlaq, Y.,& Bagheri.N. (1391).Comparison of women's language in the works of Simin Daneshvar and Jalal Al-Ahmad.*Women and Culture Quarterly, 3*(11), pp. 43-59 [In Persian].

Farsian, M.R. (1378).*Gender in Vocabulary. Undergraduate Thesis*. Tehran University [In Persian].

Ghafar Samar, R., & Alibakhshi, G. (2007). The gender linked differences in the use of linguistic strategies in face-to-face communication. *Linguistics Journal, 3*(3), 59-71.

Gomm, I. (1981). A study of the inferior image of the female uses of the English language as compared to that of the male. Unpublished B.A. dissertation, Edge Hill College, Ormskirk.

Jannejad, M. (1380). Language and Gender: Social linguistic research on linguistic differences between Iranian male and female speakers in conversational interaction. PhD Thesis, Tehran University [In Persian].

Mahwah, NJ: E., & Khosronejad, A. (2007). *The role of gender on content analysis of English and Persian short stories*. Trbiat Moallem University.

Modarresi, Y. (1387). *An introduction to the sociology of language*. Tehran: Institute of humanities and cultural studies. [In Persian].

Nemati, A.,& Bayer, M. J. (2007).Gender differences in the use of linguistic forms in the speech of men and women-A comparative study of Persian and English. *Glossa*, 3(1), pp. 185-201[In Persian].

Noushinfar, V. (1381). Language and gender. *Journal of Birjand Faculty of Literature and Humanities*, pp. 188-181[In Persian].

Saedi, G. (1386).*Mourners of Bayal*. Tehran: Negah. [In Persian].

Yazdani Khoram, M. (1388). They saw the world with their own eyes: on the occasion of the birthday of Sadegh Hedayat and Ghazaleh Alizadeh. *Chelcheragh Magazine*, 88, pp. 34-35[In Persian].

Author's Biography

Shirzad Tayefi (Ph.D.) is presently an Associate Professor of Persian Language and Literature at Allameh Tabataba'i University, Tehran, Iran. Hismain research interests are Interdisciplinary Studies, Literary Criticism, Contemporary Literature, and Research Methods. He has authored several books, published numerous articles in scientific and research journals, and read papers at international conferences. He was awarded for being the best researcher of Allameh Tabataba'i University in 2015.He is a member of the editorial board of the *Journal of Literary Criticism and Rhetoric* of the University of Tehran. He can be accessed via his email address: taefi@atu.ac.ir