

## Reading of “Autumn is the Last Quarter” Novel Nasim Marashi based on Criticism of the Status of Women Theory

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### Abstract

The field of women's literature or female critique is one of the latest achievements of literary criticism that has been devoted a significant part of literary and monetary studies in the last two or three decades. The attempt to recognize women's writing and to study the differences and differences that these two groups create were among the most important issues in this approach. In this regard, Elaine Schwalter's theory is the most comprehensive and valuable endeavor to get to know the exact and efficient nature of women's writing, which is known for the theory of Poststatus Review of Women or Writing Tradition. In his theory, he spoke of three stages and four factors that women's writings were analyzed on the basis of these factors. The present paper tries to study the tradition of writing in the famous novel Nasim Marashi entitled “The Last Autumn of the Year” by relying on the four factors of Shoaltar’s theory including biology, culture, psychoanalysis and language. The purpose of this research is to identify Marashi style as a female writer and to discover her written tradition. The result of this study shows that Marashi's narrative lies in different and specific characteristics that distinguish the themes, structures and coordinates of her work with the men's writings, and demonstrates the feminine nature of the explorer, partial and sensitive woman behind the narrative, for which women's concerns are of primary importance.

**Keywords:** *Women's Writing; Women's Critique; Male-Oriented Breeze; Olin Shvalter; Women's Status Review; Feminism.*

### 1. INTRODUCTION

The term "women's literature" in the contemporary era is a widely used concept of literary criticism, and it observes a kind of literature that is different from what men write. In regard to the nature and definition of women's literature and the division of literature between men and women, there are various and possibly conflicting opinions. This view is still unacceptable to some. According to Nathalie Sarraute, the and novel by the French woman, "Women's literature does not exist, in the exact sense of the word. As can't speak of women's music or women's philosophy, I think there is only literature" (Jhangblue, 2005:40). Or Algerian literary scholar Zahove Venetian wrote in this regard and in the denial of women's literature: "Literature is a technique that seeks human essence without the immensity or masculinity of it. Literature is just about a set of requirements to combat demoralizing elements and society's enemies wherever they are ” (Venice, 1988:15).

But the important issue in which there is no doubt is that with the increase of famous female poets, there was an important question about whether literature titled 'Women's literature versus men' appeared; or, in other words, literature can be divided into men's and women's literature. Thus, based on this concept, critics and theorists arose that believed in this distinction and sought to introduce women's literature as an axis and a different orientation than what men create. From their point of view, "literature except in recent has only been available

to men, and therefore, it requires masculine terms and structure. The literature that is generated by women, as it does not or cannot be observed, is distinct from men's literature and, in other words, women's literature" (Fayyadh, 2006:35). These works with special requirements and also with different mechanisms, although not independent in principle and basis of literature, but it is based on the application of a special kind of traits and coordinates that can be delimited by men's writings.

In the field of precise delineation and knowledge of the mechanisms and coordinates of women's literature, after the term was popularized and applied by many critics, some theories were developed that closely monitored these characteristics. In fact, recognizing the existence of a literature called women's literature requires the introduction and definition of the traits that distinguish it from other texts. Thus, since the second half of the twentieth century women and feminists have attempted to define the frameworks of women literature including Elaine Schwalter. She is the author of a detailed study of women's literature in historical and substantive terms. She believes that the women's literature has passed three important stages and that the third stage, which achieved independence and considerable self-determination, has made its distance through application, dimensions and mechanisms with men's writing more and more specific. In *Feminist criticism in the Wilderness*, Schwalter describes the characteristics of women's writing from the four dimensions of biology, psychoanalysis, culture and language. This article tries to analyze these four dimensions in "The Autumn is the Last Season of the Year" by Nasim Marashi to eventually find an answer to the following questions:

What factors and dimensions have a role in the femininity of the novel "The Autumn is the Last Season of the Year"?

What is the frequency and function of any aspect of women's writing in Marashi novel?

### 1.1 History of research

Different studies have been done about two famous novels by Nassim Marashi with the importance and place of these works. Article (2019), *The Study of Women's Characterization in the Novel "Prunes"*, by Munira Heydari and others. Published in the *Journal of Culture and Women*. The aim of this study was to investigate the character characterization of women in the novel "Prunus" by Nasim Marashi. This article, using descriptive-analytical method, examines the character of women in this novel, "Prunus". According to the results of the article, in this fictional work, Nassim Marashi uses multiple narrative spaces to narrate the fate of war-torn family over a long period of time.

Article (2020), "A Study of Fictional Elements and How to Use them in the Novel "autumn is the Last Season of the Year", by Sayyida Zahra Mirrezaei, Fatima Abbaspour. Published in the *Fourth International Conference on Persian Language and Literature*. The present paper attempts to describe some of the fictional elements and their usage in this novel by library-based and descriptive-analytical method. According to the findings of this novel, narrative mode pays a great deal of attention to the mind and its characteristics. Also, most of the elements in the service of bringing the work closer to normal life and attracting audience identification.

Article (2020), "The Theory of the Discrimination of Women and its Analysis in the Heresy novel by Nasim Marashi", by Tahmina Shujaat-Zadeh and others. Published in the *Journal of Literary Criticism and Theory*. In this paper, the reasons and consequences of women's independence in the Heress novel have been investigated based on feminist views

which are presented on the theory of discrimination. According to the research findings, women's independence in the *Horse* is like a self-imposed punishment or self-imposed exile, but at least in the case of the main character of the story, Nawal has led to a realization of self-confidence, independence, peace, agency, and harmony with the elements of existence that is due to a kind of sensual journey in herself, that is to say, the theory of differentiation.

The Essay (2021), *Sociology Review* of the novel "Autumn is the Last Season of the Year", with a Technic structuralism approach. Published in the *Journal of Literary Research* at Tarbiat Modares University. In this paper, the novel "Autumn is the Last Season" by Nassim Marashi is analyzed with Lucien Goldman's theological structuralism. This article deals with how the author reflects his worldview as the representative of the social class in his work. The results show that according to Goldman's theory, the painting succeeded in creating an effect in which the stability equivalence between the structure of this work and the community structures in which the effect was formed, and this structural equivalence along with dialectic relations of the related dialog components has turned his novel to an authentic work.

But this paper, since it discusses women's writing in the first novel fall is the last chapter of the year and is based on Elaine Showalter, is a new study which no one has ever dealt with before.

### **1. A Description of the Theory of "The Status Review of Women"**

Schwalter presents his own set of views and ideas in the theory "The Status Review of Women", which in other words indicates the style, tradition, status and writing process of female literary men. "The Latin review, called gynocriticism, opens a new world in women's literature, and the definition of feminist criticism becomes broader. Thus another form of feminist criticism seeks to revive women's writing and literature as a special field. It is therefore a field that exclusively deals with the writings created by women, seeks to find and study their writing styles, and is called Woman's Review. This is the equivalent critique of synonymy (synesis), which describes the representation of women in the works of modern writers and the discovery of female or female codes in context, and regards this process as the search for gender difference (Gambol, 2001: 244). I.e. the effect of gender category on review and evaluation of works and roles in the separation and acceptance of literary works. The critic looks for the difference that sex has caused.

In Shvalter's opinion, the representation of women in works actually only reflects the views of men on women, and therefore has a limited scope. She believes that if we examine the stereotypical roles of a woman in the literary or gender-related work of the critics of people or the role of women's boundaries in the history of literature, we will find nothing about women's feelings and experiences, but we will only understand what women should be like" (Paind, 2003: 143) because in Schwalter's view, "women have their own characteristic, due to the sociological experiences of their subjects reflected in their writing and stories." To this end, the themes follow the same concerns and patterns in their work, which for Elaine Schwalter, social realism is perfectly reflected in women's writing" (Shvalter, 1986:47)

Its main theorist is Alan Schwalter (born 1941), who deals with the structure and themes of literary works in order to make a way for the psychological dynamics of women" (Shvalter, 1977: 146). American Schwalter is a leading figure in the feminist movement from 1970 to 1979. "Influenced by French feminism, especially by Alan Sica's views, he proposes a feminine aesthetic theory, and is critical that the language and literary narrative of the female writer should rid itself of the limitations of the literary tradition of the people of Salame"

(Deceleration, 2006: 244). In order to realize the difference in women's writing, she preferred to "translate her work into the text" (Makarik, 2009:398). In this position, a woman is considered to be a text producer. In English there is no word to define such cash. In many cases, negative impact on the Iranian women is a result of negative attitudes toward them. This criticism deals with the sacrifice of women in society in a realistic way. The main goal of gender criticism is to consider a specific framework for the analysis and explanation of women's works" (Shvalter, 1977:216) Shvalter's model is summarized in four approaches: biology, ethnographic language, psychoanalytic and cultural that dealing with each of the cases of an effort to analyze and explain the quality of a woman's work" (Shvalter, 1981:186)

## 2. DISCUSSION

In this section, we will introduce the four dimensions and then analyze the novel based on them.

### 2.1 Biological

The first and most basic aspect to the study of women's writing is the biological dimension. Whether you can find a woman by biological information, or whether the effect is related to this subject. This axis "emphasizes how images of a woman's body make a personal tone in the text." In other words, Shvalter tries to keep up with the sex of the body with the events of a certain historical period and his social customs" (Robbins, 2010: 127). In fact, during this period, it provides information about itself that is not seen in men's work.

The novel in question is the mirror of all aspects of woman's biological problems on two axes. In both physical and bodily respects, it provides information to the reader in a way that fully confirms the femininity of the text, and in some respects, the problems which represent the writer's interest in the body and its improvement through the arrangement and reaching to it. The female characters in the story and their centeredness further exacerbated these problems by the fact that the writer of the text is also female. Although the near-mystical language of literature and the lack of using complex problems are rare that "Herself of Womanhood in Writing" (Lakoff, 1990: 12), and the juxtaposition of Iranian women's novels with censorship and audit phenomenon has not given the writer the opportunity to discuss the details of the environmental issues of womanhood, these issues have nevertheless been reflected in the marashi document which monitor the modesty and the bearing of such coordinates. For example, in the subweb, the personality of a woman is concerned with issues related to the living and body of women. Where it is seen about women's cancer, which is the most common form of disease, and also mannequins search as one of the social interests of women:

"I light my laptop and open my e-mails in the hope of something that is never there. All the important. Three methods to prevent breast cancer. Iranian Beauty Model in New York" (Marashi, 2021:15)

This process and emails that come to the woman of the story are in full harmony with the woman's biological condition, and this cannot be attributed to a hundred and an accident. Rather, the process of femininity is naturally occurring in the work. The arrival of such e-mails is likely to indicate that the email was already registered by the character of the story on such sites. In other words, even if it was a coincidence that these emails are not rerealted to the concept of womanhood. In some cases, even if women do not have a story about the biological experience of womanhood issues, they regret these issues or they hope to have it. Like the

category of pregnancy and childbearing, which is lost in the following paragraph and desired by the narrator:

We would all three of us would be home raising our children if we were not incomplete. All our love and purpose and our future were our children, like all the women in history, we did not run so much for strange and irrelevant things" (Marashi, 154)

This paragraph indicates the existence and agency of the female character of the story; in other words, the writing of the story proves that it is feminine at the biology level. All your women have heard their demand and are denied their rights. The sentence rendered by "all your women in history" for this second issue has led to a slogan of feminist and feminist. Here, a lamentations like popular feminists have not made the rights and rights of the woman's being jealous in these expressions, but the concept of the biological existence of a woman's child is beautifully incorporated into this longing and is due to the reflection of a woman in accordance with their real biological concerns.

There are also other issues concerning the involvement of women in the body that can be discussed. Because in the environmental dimension such mechanisms are also used, and in women writing, unlike the men's writing, women's unbiased attention to the regenerative body is found. The use of cosmetics and elegance and clothing, etc., which represents the life experience of women, and is complete in the expression of the independence of the text and its distinction with the men's writing. In the novel Marashi, these cases are used many times, and it beautifully illustrates the women's biological experiences in relation to this topic. For example, in the following articles we read:

"I look for the pencil of the eyes, I pour on the bed, I pull the corner of my eye with my left hand, to unfurl the wrinkles, and I draw a black line on the eyelashes. Tilted As Usual" (Same, 18) or in the following case:

She has dyed her hair red and looks like a dark green in her eyes. She sits and says goodbye. I say, "How good your hair looks!" (That's, 20)

In the first paragraph, makeup and beautification can be clearly seen. The author has put these issues in full detail, which can only be used in women's writing with such accuracy and elegance. Addressing this issue with this minuteness brings to mind a feminine problem and a women's biological experience that the Marashi text conveys such qualities. It is not in the next instance. It governs, and in addition to those reactions that are relevant to the same physical category, it is narrated. In fact, addressing physical issues related to women's elevation is reflected not only in the point of reference but also in the smaller levels, as well as in the expression of the reactions and the results that this emplacement entails.

## 2.2 Cultural

This component deals with social issues and the way women are viewed by society in literary work. "In this section, the role of society in shaping women's work and activity is taken into account. In this sense, the cultural level is a kind of sociological criticism. Because the social and political conditions of the society in which the writer lives and the individual position of the writer in interaction with the people influence the purity and content of his work.

For Claude Duchesse, a prominent sociological critic theorist, literary text is a position in which society plays as the first character. Also, the sociology of literature studies the social conditions and cultural conditions in which the author has written his work because he

considers the literary text to be a symbolic representation of the social world" (Zanjamber, 1996: 13).

In general, "What can be studied in women's works and their subjects are style, motonality, genre, writing structure, literary-female psychology, as well as the individual and collective course of these works" (Shvalter, 1981: 184)

On the basis of this component, we believe that the Marashi Breeze has begun to reflect women's culture. In fact, that part of culture that was relevant to women was important to her. The novel contains information about clothing, food, lifestyle or other issues such as labor and economic activities and the social status of women. With these markers, it is possible to distinguish between the present text and the men's writings.

Because only this article can address the minor issues and the existing relationships between women and their views on the issues surrounding the novel, which contains such important information. For example, in this paragraph the author's reaction to dirty and wadded clothes is that the writing has been issued by natures. Where he says:

"His glass of water was painted on your white blouse and was stained with the smell that until I was there, he did not go with a baking soda, nor the vitex nor the stain on the raphone that I had last touched, and I put it in the suitcase and said, "Just rot in the house, when there's no one" (Marashi, 2021: 14)

This article is enough to know that a woman is behind such narrative. The narrator's awareness of the types of stains indicates that the document was issued by the woman. Such items give independence to the writing of the work, and in other words, the feminine writing can be separated from the men. Because women often talk about it.

More important cultural issues are also reflected in women's writing. For example, in these writings, due to the culture and society in which the narrative comes from, male democracy and its critique or promotion of womanhood and such issues arise. In other words, the writer reflects these problems in his work, even if he does not have an interaction approach to these issues. For example, in the following paragraph the story of the humiliation that the character has encountered, the story of a bitter story that is common in many Iranian families. Where he says:

Damn it, I never said it. Today, like every day, this time, like a thousand times. I'm sitting at my desk and cursing my coward" (same, 36)

In this study, the place of stress in Iranian family is shown. That they are at a lower level, and their words are not important. In fact, the significant point of this article is that women are also reminded of their own inferiority and their sense of self-esteem and have become accustomed to this ugly trend. Or in the following case, which represents another form of patriarchy and restrictions:

Hey, I say to myself, get up, Ruja, get up. And I can't. I was going to get myself a Pastille and not go home. I don't come back, I don't come back. When do I get home? Dad yells. (Same, 70)

"When to return" is the two signs of male sovereignty. A self-help that the author uses very cleverly. Yelling at women is a natural thing; the writer carefully observes and echoes such behaviors and interactions from women. The second sign is returning home, and controlling these items by a man is his or her father or husband. This is another way of showing

male sovereignty. Such symbols also have valuable information about the ruling culture and its relationship with women.

### 2.3 Psychoanalysis

The third component of the present paper for distinction and recognition is the dimension of psychoanalysis. "Psychological cognition explores the deformity of Dorne Fard. That knowledge brings us to a kind of therapy that separates a person or his internal means from the mental stress of the environment around him. On the other hand, it provides hypotheses that can lead to the causes and process of the formation of his mental obsessions' complex (Bellman Noël, 1996: 8).

Accordingly, if we follow such a category in women's writing, we will see that "the writer's wife tries to portray her illness, psychosis, boredom, isolationism, and mental stagnation in her work" (Showalter, 1981:195)

The novel *Marashi* is full of signs that prove that the writing was created by women, because it frequently reveals their emotional state and concerns. In general, the novel "Autumn is the Last Chapter of the Year" deals with a female psychoanalysis subject and narrates the story of women's life, which contains many concerns and problems for living and dealing with important issues such as marriage, parenting, labor, etc. The author narrates their problems with a psychoanalytical perspective.

The title itself also contains psychoanalytic elements. Autumn, as a romantic season for girls and women, has a special meaning, and this title is more aimed at women and girls mentally. In the more detailed narration, the anecdotes tell of the special spiritual state of the woman. For example, the need to work in order to avoid monotony and boredom is one of the most important issues for women. Although men are on the run, women go for work because they are running away from monotony, and their main motivation is to work on the same subject, and the novel retains such motives and motives. He says:

"But what I have I don't think anymore. I work and I get tired, and then I hug my fatigue and sleep quietly. Why do you bother so much? 'Said Roja. You don't need a job. Why don't you understand that my bloody life has this one pleasure" (Marashi, 2021:13)

As can be seen, the author here talks about work as his only delight. Work is the only means of relieving the hardness and boredom of life. It is only through work that a character does not feel lonely - moving away from the monotone and repetition. Women who stay at home only brings loneliness and boredom.

The writer correctly records such mental states of women and such works indicate the status of women in this article. Women's tender feelings also go a thousand ways when they are faced with problems. This is a feminine psychological feature that has been reflected in *Marashi* novel for some of the time. He says:

"Let us not go and learn that I do not love him," she says. Maybe we'll go and fight there and yell at me before all and I'll push him down and go to jail for the rest of my life, and Mahan will be alone. I'll sit at the table and meet the days of Mahan. I must tell Mum. He did not bring it. When she sees me in the cabin window" (60)

A person who reads such a cooperative card will know that the character of the woman's story and the creator of the essay is a woman. Because such delicate emotional concerns are issued only by a woman. That he looks at all things in a sympathetic and emotional tone, and

he observes things in detail. The story is stuck in a thousand women's senses and tells the story of a woman with her true feelings. Such scenes are familiar to women, and the reason for their unparalleled reception of the novel is also the cause of the independence of her writing as a special feminine writing.

However, the thought of character goes a thousand ways, and besides the female character of the story, the female author of the story intensifies such cases. According to this feminine aspect, female morality and their love for Durham also relates in the story, and such fragments originate from the psychoanalytic factor of the story:

“In the evening he said: ‘Come to the company. They want a new force. Like in college, I'm all together. Fun Goes” (Marashi, 2021:9)

Such attitudes and behaviors of women manifest themselves, and the novel of Marashi narrates such cases that this writing is a genuine feminine writing that narrates the supremacy of women in the story without any hesitation.

Character concerns about how they make up, as well as their concerns and concerns about the truth of loving and judging others about them, are other emotional issues that women need and are reflected in their writing. For example, Maine Valley of Relations:

"There's one still. The face is dark and smells of disease. I rub my lips. I'm ugly. I'll wipe it with the back of my hand. It is enough of the red mark he left. Party That I don't go" (Same, 18) or where he says:

My heart was filled with the covenant, which I had been in a corner and I felt one day that he wanted me and not one day" (same, 21)

Also, the intense feeling of the fictional character in relation to the events surrounding, for example, where he says:

“I have to watch every now and then to go out with those whom they love and die of grief over loneliness.” I said so. Let's Go" (Same, 39)

All of this suggests that women's narrative is the product of immediate and direct women with a woman's particular concern and spirit. Such cases show that the writing of Marashi is independent and conforms to what men write. In other words, such a document cannot be examined with such delicate detail and spiritual information in the form of the general document or men. Because this situation is completely different from what men create, and it is clearly marked by personalization and feminization, especially in the psychoanalytic sections that women are depicted with a special character and a distinct character from men.

## 2.4 Language

The latest part of the pattern focuses on the differences between male and female languages and questions whether women writers are able to create their own language. “If we interpret dialog as a particular way of the world's view and experience, especially of sex, we can see the role of the stabilization and the simultaneous regeneration of sexual identities and social practices from it in the form of language. It is not simply a reflection of social reality, but rather a reality of assessment and reform. Gender is part of this fact and gender identity is known in this discourse" (Mohammad Asl, 2010:13).

To study language and gender, careful consideration needs to be given and careful field study is needed to design the pattern of women's language. Especially in Persian, this difficulty



is more pronounced because of the lack of rules for both men and women in pronouns and verb agreement. To solve this problem, some of the most frequent structures in women's speech are noted that although it is not inherently related to female gender, the Imam of Women takes them more than a job and they have a feminine label" (Fotouhi, 2012:398)

Marashi uses several language works in her novel *Savoz* Published, which are agreed in Elaine Showalter's theory of *The Theory of Situational Criticism*. In other words, the main lines of the feminine language as well as the linguistic features of feminine writing are clearly visible in this novel. Features such as motiality, use of short sentences, color of words, emotional vocabulary, etc. which, along with other linguistic mechanisms, form a whole feminine narrative in this novel and is a part of identity and feminine nature.

Marashi's novel is very similar to what women write in terms of detail and representing objects and subjects in a meticulous way. Certainly, it is not habit-based or intentional details, but it is the nature of the dominant feminine nature in the writer's eyes. For example, in the following paragraph, we see the application of such partial observation:

"There are two girls in Yeland's heel shoes standing in front of the ice cream shop. They taste and they scream. I stand back and look at their slender waist and their long hair, which is full and well-colored, wrapped around their necks. I shake my hand on my thin, limp hair, which I have no choice but to close behind. Both have long, plush eyelashes like Ruja, and they are never worried about their tears. Arsalan orders two ice cream and lets me choose his squash. I will say that the king has berries and cantaloupe. Their happiness comes to it. For myself, I'll take a sour apple" (Marashi, 68)

As can be seen, the author narrates a minor subject that can be narrated in a transient manner by giving a detailed account. "Writing details of an incident or a scene and precision in details of the affairs is a feature of the women's eyes and writing" (Fotuhi, 2012:414). The author has chosen these detailed descriptions as a means of expressing his emotion. As can be seen, the writer, by giving details of the subject, leaves a chance to escape the Ruja ice cream scene with the character of the story with Arsalan.

It's a kind of detail, and it's a way of compensating for the emotional gaps and calming down. This and this mindedness of events, now in the crisis of female personality, is a pretext for entertainment and peace.

Women use short and simple sentences in their work. Socializing with them is involved in choosing such a way, and that they are forced to speak conservative and carefully, and that the decline in their social status in the dominant culture has given them little time to talk. This is seen in the high frequency of short sentences in women's novels and particularly in Marashi's novel.

Roja, Leela and Shabana, although in a novel, they can be fairly spoken. But the structure itself does not allow them to stretch out and express rapidly the transitive events of their lives, as short speech is a form of emotional state of shame and modesty.

"I'll get in the car. I'm getting closer to the new job. A new environment, with new people. New, fresh, new. All that's good. You should be happy. I have something good to think about. You, for example. I don't think about you. My brain never jumps." (Marashi, 2021:27)

Or where he says:

My heart is pounding and empty. I'll take my soldiers under my arms and ride down together. It's like I'm water and we're pouring down the stairs. The corridor is crowded. People are gathered together and they talk. The corridors are similar to the corridors of the Family Court building. I hear: "Temporary. Dissolves" (124)

In such cases, short sentences followed one after the other. The unity of story character and the author of story in femininity has influenced the application of such features. The inequities of society between men and women have made women also less privileged in terms of language and opportunity.

Although this feature originates from a minor-concerned and simplistic nature (Fotuhi, 2012:407), it creates an independent advantage for women in general, and is evident in the written material of marashi. The writer will speak with a simple subject, a simple language and simple sentences, without the use of complex sentences, and Neto can easily talk to his audience and inform him of his/her feminine and social or psychological concerns. So he doesn't need to be caught in the maze of long, complex sentences.

In addition to the above two linguistic components, the color of the words is a significant part of the referent effect, and the reader will notice from the beginning that he is facing a woman who is a narrator. A woman who is sensitive to colors and reacts to them:

"Red couch?" You'll be tired of them in a few days. Look at the cream and the coffee... I liked the red ones. I would not be tired of them" (Marashi, 2021:11)

Or more precisely when using colors. Colors not worn among women writing:

Striped shirt and gray sweater and dark jeans. Ray's blue coat was flat. You looked at your bag, unzipped the zipper, and asked to put the clothes you took in "Same, 17"

This character, which is an advantage to women from the perspective of Shalter, has been widely used in Marashi novel and distinguishes her work from that of men. The author has used color styles extensively, in an unconscious manner, with respect to womanhood. Colors with different and minor types have been used in the narrative, and this has caused the high frequency and severity of femininity in the novel.

Another set of linguistic mechanisms such as the curse of words, prayers, the absence of the difficult problems facing the difficulties, as well as the frequent use of emotive words, have given greater autonomy to the language. As the following example:

I pick up my glass of coffee and get up. Thanks, Goli... It's no use talking to the engineer, I must go. No, I'll get it. Okay, love. (Marashi, 52)

Seeing such words and expressions, the audience easily realizes that the work was from a woman. A woman who simply expresses her emotional words or simply conveys her affection for things. While men are hardworking in expressing their emotions, women simply and clearly express these cases, which are reflected in the narrative in terms of words and phrases.

### 3. CONCLUSION

Here are some of the achievements:

The novel *The Last Autumn* is a novel which relies on women's writing. It is an important document in order for us to be able to explicitly consider women's writing as an independent writing. Because this novel is highly regarded as the dimension of femininity: biological, cultural, psychoanalysis and language. Thus, according to Rizin's components used at the level of these dimensions, Marashi's novel is distinguished from the men's writing.

In this regard, Menafe has provided women with a perspective of healthy and realistic visual biology. However, it does not provide much information to deal with problems such as pregnancy, monthly habit, or other specific problems of this kind, or is not really well known in the biological details of womanhood, given the language of secrecy in expressing such cases. However, with other biological issues such as clothing, makeup, biological concerns of having children and housekeeping, the writing is constantly applied, and the attitude of women towards these categories is evident in the narrative.

In regard to the reflection of the cultural dimension, despite the characters of the story being both external and economic, it is clear that their concerns and attitude towards cultural issues or their interactions with such issues are evident. "Especially the issues that surround them in society. Problems such as patriarchy, permission to take from a man to get out of the home, child takfel and etc. are reflected in Marashi novel.

In psychoanalysis, Marashi's novel has the most frequency of psychological components among women. This one dimension is enough to realize that this novel is an independent feminine essay. I felt alone, pain and tenderness, love, empathy, emotional reactions to issues, emotional conflicts and sensitivity to the look and positions of others towards myself were among the issues that show which category of narrative is available to.

In addition to psychoanalysis, the linguistic dimension is also one of the most frequent cases in which the woman's identity is written. This work has created a feminine and distinctive language with men through its use of partial observation, use of short sentences, use of a large amount of color words, use of common words in the feminine field, use of words and emotional expressions, etc. This dimension besides other aspects of her document's independence and distinction with men's writing, and the great interest and association of women in Iranian society with the work that has been shown in numerous publications.

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