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Feminine Language in the Works of Two Iranian Female Playwrights

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Abstract

This study deals with the analysis of the plays by ChistaYasrebi and NaghmehSamini and is trying to study the role of feminine language in the plays of these two contemporary Iranian woman playwrights.

In this study, first issues of women, language, feminine language and brief introduction to the life of ChistaYasrebi and NaghmehSamini have been investigated and then the feminine language in the works of these two female playwrights has been studied, to specify the role of the female narrator in narrative and feminine writing.

The result of the study is that the structure of the plays of these two playwrights is very influenced by the gender of the narrator in terms of Personality Science, dramatic situation, and dramatic language, and feminine language is a key element of writing.

Keywords: NaghmehSamini, ChistaYasrebi, Woman, Language, Feminine language, Dramatic literature.

1. Introduction

Women's literature, in every culture, serves as a valuable indicator for understanding the dynamics of that culture. Among the various branches of literature, dramatic literature has become one of the most important genres in the past century. Although the number of female playwrights in Iran is relatively small, their contributions have had a significant impact on this literary genre.

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Studying the staged works in professional theater halls across the country, as well as the published plays and awards received by the two female playwrights, Chista Yasrebi and Naghmeh Samini, supports this claim.

This study examines the works of two contemporary female playwrights, Chista Yasrebi and Naghmeh Samini, in order to explore the role of women and the use of feminine language in their plays.

In this regard, the study seeks to answer the following questions:

1. What are the characteristics of feminine language?
2. What is the role of the female narrator in narrative structure and the use of feminine language?
3. To what extent has feminine language influenced the creation of the works of these two playwrights, based on a case study of the plays of Chista Yasrebi and Naghmeh Samini?

2. Women in History and Culture

It goes without saying that different cultures deal differently with the presence of women in their communities. However, despite the challenges and injustices faced by women in various societies, many women throughout history have performed epic and heroic deeds. More importantly, in communities influenced by degrading superstitions and negative attitudes toward women, remarkable women have emerged, demonstrating their presence and asserting the value of their gender—not through slogans, but through heroism and valor. (Najjari-Safi, 2012, p. 14)

Women have always been compelled to enter the realms of society, politics, culture, and intellectual life through indirect or constrained means, as they have traditionally been seen as dependent on men. A woman's identity was often perceived not as an independent entity, but as a reflection of men's ambitions, used as an instrument to achieve their goals and desires. Consequently, women have historically lacked the same opportunities for personal and social growth as men, and in all human societies—though to varying degrees—they have not enjoyed equal social rights. In economically and socially advanced societies, women have gained more rights and have narrowed the gap with men in terms of political and economic participation over the last century. However, this progress does not yet constitute full equality, as rightly demanded by the women's liberation movement. (Ahmadi, 1991, p. 171)

In response to the historical injustices faced by women, the feminist movement emerged, advocating for women's rights. Since women have rarely occupied their rightful positions in society, this movement seeks to restore their proper and genuine place. A key characteristic of feminist theory is its critical perspective on patriarchal culture. Feminist theory examines the values and ideologies embedded in patriarchal systems and, at times implicitly and at other times explicitly, exposes the mechanisms of male dominance—the body of norms and practices that patriarchal culture has established as dominant. In addition to critiquing patriarchal structures, feminist theory also challenges the continuous privileging of male artists over female artists.

3. Language and Feminine Language

Any tool or system that enables people to communicate with others or to express their thoughts and emotions can be considered language in a general sense. Broadly speaking, two types of human language can be distinguished:

1. Gesture Language: A form of communication in which intentions are expressed through hand, body, and facial movements, such as the language used by the deaf and mute.

2. Acoustic Language: This includes both spoken and written forms. The spoken aspect refers to the organized sounds and voices produced by the mouth, while the written aspect involves transforming these sounds into visual signs through handwriting. In essence, handwriting serves as the means for the visual expression and manifestation of language. (Aboomahboob, 2004, p. 11)

Writing is considered an artificial extension of language and speech. Evidence suggests that historically, men have been the dominant force in the development of writing, with little or no presence of female contributors. Consequently, men have largely determined the trajectory of language toward specific purposes and goals, embedding their perspectives firmly within it. Through writing, the male viewpoint has been immortalized in the collective memory of civilization, making the male element both the essence and the foundation of language. Over time, this perspective has become deeply ingrained, shaping not only the appearance but also the thematic content of language. (Ghazamy, 2008, p. 28)

Considering the linguistic differences between men and women, feminist scholars emphasize the existence of a language and linguistic structure specific to women. Given that we live in a patriarchal society, it is not surprising that language has historically been dominated by men. Therefore, feminists use linguistic analysis to identify specific patterns in speech and writing, aiming to uncover a distinct feminine style of language.

In literature, the feminine perspective often seeks to defamiliarize conventional narratives. Women writers create atmospheres infused with feminine elements, whether directly or indirectly, through references to everyday symbols such as clothing, hair, and other aspects of female experience.

Some scholars identify concurrency, intensity, and movement as key linguistic features of feminine writing. This type of writing often challenges and disrupts male authority in narrative structures. Feminine writing frequently emphasizes metaphors related to desire and libido. Techniques such as jump cuts and video-like collages in poetry, which create organic movement, are also characteristic of this style.

The feminine perspective in writing sometimes gravitates toward silence, while at other times it manifests as incessant speech or “jabbering,” which can be understood as a form of expressive outcry. Both partial perspectives and continuous speech are recognized aspects of feminine writing. Conversely, minimalism—often evidenced through silence—is also considered a characteristic feature of feminine writing, highlighting restraint, subtlety, and depth of expression.

Absolutism is often considered a characteristic of masculine language, whereas feminine language tends to be more flexible. Women’s language frequently emphasizes interaction, dialogue, tolerance, compromise, and adaptability.

Addressing contemporary issues or “speaking to its time” is considered a feminine feature of language. In texts where the narrative authority is disrupted, multiple features and voices coexist, preventing any single idea from becoming central, such works are often evaluated as more feminine within this framework of thought.

Women tend to be less commanding and more inclined to make requests or ask brief questions to engage with their audience. They often use more words to express their opinions, providing greater detail and explanation, and are generally more sensitive to the needs of the listener, offering more linguistic support. Women also possess a richer vocabulary for describing emotions and aesthetics, such as differentiating shades of color like bright red or purple. Their language tends to be more cautious, frequently employing indefinite

expressions such as 'I think...'. In contrast, men often use linear and direct language focused on their desires, whereas women's language is typically non-linear and fragmented, reflecting the diversity of their experiences and desires. (Torabi, 2012, p. 1391)

The feminine element in literature can be divided into two branches: one that establishes feminist literature, and another that employs innate or psychological feminine elements, regardless of the author's gender or social position. Importantly, these elements are not exclusively tools in the hands of female writers.

4. First Branch: Feminist Literature

Feminist literature is a form of literature that arises from the social position of women. It reflects women's protest against the conditions historically defined by men and their demand for equal rights. This type of literature can be understood as a critique of social hierarchies and the lack of equitable power distribution. Women, through these literary tools, called for the decentralization of power. The central focus of this literature is on women who occupy lower statuses within the social order. On one hand, it protests against these inequalities and seeks to raise awareness among women; on the other hand, it offers social and political critique of the broader society. Many literary works, particularly in playwriting and novels, have been created with this approach. As the first voices protesting gender inequality, women themselves took up the pen, bringing their critique and resistance into the literary domain.

5. Second Branch: Femininity in Language and Structure

In addition to the political, social, and critical perspective on the status of women in literature, there is another approach that explores femininity—or muliebry—as an inherent element. This concept was initially introduced in psychology and later extended to linguistics. Although this is a relatively modern argument, emerging alongside the development of psychology and linguistic sciences (e.g., Saussure), it has also been a topic of significant discussion within the Muslim world. (Sayyahiyan, 2011, p. 43)

Feminine literature metaphorically extends to the text a type of linguistic behavior that resists the concentration of power in the form of pre-established

images and archetypes. It reflects the uncertainty inherent in the real world, and this resistance is a defining characteristic of feminine literature. (Payandeh, 2010, p. 1389)

Feminist plays can be divided into two types. The first type consists of plays that primarily serve to protest and criticize. Typically, the main characters in these plays are women who have been oppressed and are subjected to psychological and physical pressure by a patriarchal society. Examples of such plays by Yasrebi include *Bride Hotel*, *It Is Impossible to Think This May Be Possible*, *Close Encounters of the End*, and *Story of Stone Women*.

The second type includes works in which the story's backdrop reflects a patriarchal society, but the female characters actively resist oppression instead of remaining passive. In these plays, women assert their power, sometimes turning men into instruments of their will. The protagonists are strong women who revolt against their oppressors, using their feminine spirit, cunning, and sometimes deception—traits that can be traced back to the women in *The Thousand and One Nights*. Many of Bahram Beizai's works fall into this category. For instance, *Ay Banoo*, the protagonist of *The Chelate Letter of Victory*, the female character in *Death of Yazdegerd*, and various female characters in *The Thousand and One Nights* exemplify this type of empowered feminine character. (Sayyahiyan, 2011, p. 44)

6. Short Introduction to Chista Yasrebi

Chista Yasrebi, born on Mehr 27, 1347 H (October 19, 1968), is a prolific Iranian playwright, screenwriter, and theater director with a wide range of talents in writing, translating, and reviewing. She has authored 26 plays and directed notable works such as *Friday at Sunset*, *Magical Court*, *Slumber Landguest*, *A Woman Who Reached Last Summer*, *Hot Red*, *Sylvia Stay One Night More*, and *A Woman for Life*. She has received numerous awards from various film festivals, and in 2010 (1389 H), her adaptation of Dostoevsky's *Crime and Punishment* was staged at the Classic Festival in Moscow, Russia, where it was nominated in three categories and won the Best Actress award.

Yasrebi has also explored the therapeutic potential of theater (drama therapy) and its impact on the education of mentally challenged children, integrating these studies into her research and practice. This focus has contributed to the appeal and popularity of her plays across different social segments. Women are often central to her stories and plays; Yasrebi explains this focus as a reflection of her own experience as a

woman, claiming she understands the realities of women's lives better than men. However, her recent works show a shift, featuring more complex and colorful male characters as well. Yasrebi draws inspiration from everyday life, creating new themes from simple events, often embedding bitter satire intertwined with psychological analysis, which distinguishes her work from that of other playwrights.

7. Short Introduction to Naghmeh Samini

Naghmeh Samini, born in 1352 H (1973) in Tehran, is a prominent Iranian playwright, screenwriter, theater scholar, and professor at Tehran University. She began her university studies in 1370 H (1991) in dramatic literature and later pursued advanced studies in cinema (undergraduate) and art research (doctoral level).

Samini is recognized as one of Iran's leading contemporary playwrights, with notable works including *Charm of Burned Temple*, *Secrets and Lies*, *Sleeping in an Empty Cup*, *Smiley*, and *Sky Horses Fall Ashes*. Her plays have won multiple awards at national festivals and forums. In addition to playwriting, she is active in book writing, translation, compilation, and screenwriting, and has published several articles in journals such as *Art Month*, *Art Book*, *Workbook*, *Imagination*, and *Fine Arts*.

Currently a university professor, Samini has also served as a jury member for the Fajr Film Festival (Critics), Home Cameras, Cinema House Celebration, and Kowsar Film Festival, further establishing her influence in Iranian theater and cinema.

8. Feminine Language in the Plays of Chista Yasrebi and Naghmeh Samini

For a woman, whose very existence embodies elegance, speaking in a masculine-dominated language can be challenging. However, the imaginative and resilient nature of women allows them to absorb, reconstruct, and engage with masculine language, ultimately transforming it within their writing. Through this process, women become storytellers, shaping language to reflect feminine perspectives. This transformative use of language is one of the most evident characteristics of women as artists, and it is prominently displayed in their creative works.

In many of Chista Yasrebi's plays, storytelling and narrative are central elements, intricately woven into the core of the main story, showcasing her ability to infuse feminine language and sensibility into the dramatic text.

Yasrebi employs this feature in many of her plays. For example, in *Story of Stone Women*, both main characters narrate their life stories, emphasizing personal experience and introspection.

One of the central principles of feminine writing is the feminine perspective, which often acknowledges the woman's position as a victim of patriarchal structures. The historical victimization of women profoundly shapes feminine writing. A woman who has long endured the effects of male egoism naturally channels these experiences into her work. When she takes up the pen, it is unsurprising that her eyes, words, and artistic creations are imbued—directly or indirectly—with the enduring pains and struggles of women, a suffering as ancient as history itself.

In Yasrebi's works, it is rare to find a play in which a woman is not depicted as a victim of male egoism or a male-dominated society. For instance, in *The Last Two Love Birds*, Parivai suffers under the oppression of a king, while even the singer Perry is sacrificed by a male poet. This theme is often expressed explicitly through dialogue, highlighting the pervasive impact of patriarchal power on women's lives.

In Yasrebi's plays, the theme of women as victims of male-dominated society recurs frequently. For example, in *Jarireh*, the title character ultimately survives, yet she remains entangled in the desires and machinations of Siavash. In *Moonlight Women, Sunny Men*, the story of the first deceased woman depicts a lover who sacrifices herself under the hooves of the prince's horses. In *The Last Little Sea Fairy*, most characters are women, all subjected to the harsh rules of a boarding school established by a woman named Eve.

The victimization of women and their psychological struggles form a significant aspect of feminine writing in Yasrebi's works. Unlike masculine language, feminine language is often structured around dialogue. As noted in *Woman and Language*, "actions are resolved more through dialogue and occasionally peaked" (Ghazamy, 2008, p. 50).

Yasrebi, as a female narrator, frequently employs two-person conversations rather than long narrative passages. In *Jarireh*, she structures the challenges faced by the protagonist entirely through dialogues—with Afrasiab, then Farangis, then Soodabeh, and finally again with Afrasiab—allowing the characters' interactions to convey the narrative and emotional depth of the story.

For instance, in *Jarireh*, Yasrebi constructs dialogue to reveal both emotional and thematic depth:

Afrasiab: "What has brought the old girl to my court this night?"

Jarireh: "What keeps a mother awake in the darkness of the night, listening to the crisp breathing of a child in sleep, and thinking of her future." (Yasrebi, 2011, p. 75)

This excerpt highlights Yasrebi's emphasis on two-person exchanges as the main vehicle for narrative progression and emotional resonance.

Similarly, the women in Naghmeh Samini's plays are shaped by a feminine consciousness in language. They rarely interrupt their interlocutors, instead waiting for the other to finish speaking before they respond, thus reflecting the dialogic, patient, and relational qualities of feminine discourse.

A woman's lived experience shapes her feminine perspective, which then manifests in her writing. The feminine narrator recognizes that women tend to avoid recounting violent events in explicit detail and prefer not to dwell on disturbing subjects. Consequently, they strive to make their language more "feminine" by softening or omitting harsh and unpleasant descriptions.

For example, in *Moonlight Women, Sunny Men*, Yasrebi depicts two violent events—death beneath the hooves of horses and a stoning—yet she refrains from offering graphic detail. Instead, she mentions these incidents briefly, allowing the narrative to move forward without lingering on the brutality. This stylistic choice reflects her inclination toward a feminine mode of storytelling, one that prioritizes sensitivity and emotional resonance over stark realism.

In *Love and Rock Perry Singing*, the audience witnesses the harrowing scene of a girl being buried alive. Yet Yasrebi, through a distinctly feminine strategy, softens the tragic weight of this event. The girl is portrayed as having grown up in a society where her body has always been devalued in comparison to boys of her age. To endure this reality, she turns to self-deception through dreams, reframing her father's brutal act not as violence but as a kind of game. This narrative technique exemplifies the feminine approach to writing—transforming unbearable pain into symbolic or dreamlike imagery, thereby shielding both character and audience from the rawness of violence while still exposing the injustices of patriarchal culture.

In women's writings, the frequent use of short sentences and moments of silence becomes a distinct feature of feminine language. When the style of writing tends toward a reportorial or descriptive mode, these concise and detached sentences appear even more prominently.

In Chista Yasrebi's plays, this characteristic is particularly evident, especially in the dialogues written for female characters. For example, in *The Last Two Love Birds*, the brevity of the lines and the pauses in speech highlight both the emotional distance and the subtle strength of the female voice, reinforcing the feminine qualities of the text.

For example, in *The Last Two Love Birds*, Yasrebi employs fragmented and poetic sentences to convey profound emotional states:

Woman:

Human ... the only human left on earth ... a human with two birds on the shoulder ... the last two of thirty birds that cry ... and the human does not know how to cry, and this is pain ... a human that suffers, but cannot scream.
(Yasrebi, 2005, p. 57)

This passage illustrates the reliance on short, broken sentences and pauses—hallmarks of feminine language. The fragmented structure mirrors the inner turmoil of the character, while the silences between thoughts heighten the emotional weight of the dialogue. Instead of a direct, linear description, Yasrebi creates a poetic rhythm that underscores both suffering and restraint, making the pain palpable through what is left unsaid as much as through the words themselves.

In Naghmeh Samini's plays, the use of short and distanced sentences, often interspersed with silences, is also a recurring stylistic feature. For instance, in *No Goodbye*, which is composed of three episodes, the text frequently adopts a reportorial tone, where brevity and pauses dominate the language. Similarly, in *No Return*, whenever the narrative shifts into a report-like form, silences emerge between sentences, and the dialogues themselves are constructed with short, measured exchanges. This stylistic tendency reappears in *No Grave*, where the fragmented and distant sentences again highlight the restrained, introspective quality of Samini's feminine language.

The use of superstitious beliefs occupies a notable place in feminine writing, and in some works the entire narrative may even be structured around such beliefs. In Chista Yasrebi's plays, characters often become vehicles through which the female narrator introduces these elements. For instance, in *The Last Two Love Birds*, superstitious beliefs are interwoven into the storyline, as the two remaining birds attempt to break the spell of rain. These symbolic and mythical motifs not only enrich the narrative but also reflect the way feminine writing incorporates cultural imagination and inherited beliefs to reshape reality through storytelling.

In *The Last Little Sea Fairy*, superstitious belief permeates the entire narrative. When several girls collapse one after another, the first and most widely accepted explanation within the boarding school is that they have been “fairy-struck.” This attribution of a supernatural cause reflects how folklore and superstition shape the characters’ understanding of reality.

Similarly, in *Sing with Desert Silent*, the introduction of an enigmatic woman who accompanies a young mother to the Kaaba serves as a narrative device to bring superstitious belief into the story. In both plays, Yasrebi integrates cultural myths and inherited superstitions, not merely as decorative elements, but as central forces that drive the characters' perceptions and the unfolding of events.

In Naghme Samini's *Sleeping in an Empty Cup*, the female characters are deeply influenced by superstition, particularly the practice of coffee fortune-telling—a tradition popular across different generations of women. MahLilly and Mahtab, belonging to two distant generations, are both portrayed as being affected by these beliefs. Through them, Samini highlights how superstition not only transcends time but also shapes the concerns, desires, and fears of women across ages.

Mahtab returns the cup and carefully examines the lines and designs inside.

Mahtab: (mumbled) "A rooster above, a cross with a mouse beside the heart ... (worried and confused) it is not a good sign." (Samini, 2011, p. 39)

Speaking to the time, such grumbling and confabulating with self is largely found in the writings of women that examples of it can be found in both authors. For example, in "The Last Two Love Birds":

Woman: I Paryva, a gypsy girl fall in love in the first night of my death; I fell in love of a man another time, the man who my dream brought me and foamy waves of the sea Oh man if I have never seen you... or if I have seen you a day earlier ... (listens) it is their song.... Still, after countless millenniums the same song is being sang in the mind of the mountains and plains.... do you hear? (Yasrebi 59:1384/2005)

The discussion of traditions and customs also occupies a significant place in feminine literature. In *The Last Two Love Birds*, several examples of this can be found. For instance, when the woman speaks of her death:

Women's language is often more reportorial, and in many cases, they choose narrative as a means to express their intentions. In Chista Yasrebi's works, the reportorial style—a characteristic feature of feminine writing—conveys her intentions through the underlying emotional and thematic currents of the text. For example, in *Sing with Desert Silent*, when the Prophet issues a command to the Muslims, the language shifts into a reportorial mode:

Voice of Rector: "No woman is the inheritance of anyone, for she is human, and humans cannot be inherited. Release her. She is not only not inherited by you, but she also inherits, just like you." (Yasrebi, 2011, p. 16)

In Samini's works, the language also becomes reportorial when it is necessary to narrate the story. For example, in *Charm of the Burned Temple*, the beginning of each of the three stories employs a reportorial style:

Voice of Young:

For a thousand years, my dreams were disturbed, and now I have discovered the secret of half of my dreams, the secret of the Burned Temple, and the signs of blood and the giant lotus ... until seven more nights when I created another face ... It was then that another ghost was summoned. (Samini, 2001, p. 29)

Women frequently use feminine elements to create atmosphere, describe scenes, and even enrich dialogues. For example, in many of her plays, Yasrebi often employs "hair" as a symbolic element to evoke imagery, set the mood, and enhance the emotional and aesthetic layers of the narrative.

One of the central concerns of women writers is addressing emotional issues in general, and love in particular. Love consistently finds its way into their work. In many plays by Samini, love emerges as the most significant theme and is portrayed as the only path to discovering the truth and achieving the perfection of the universe. The author views love as an inexhaustible source of insight and transformation:

This secret only opens to the spell of a love, a love that is confidential; we are alien to each other (Yasrebi 62:1384/2005).

Perhaps the view of some scholars that Sufism represents the highest manifestation of human religious life is somewhat exaggerated. Nevertheless, it can be regarded as the most daring ideal and the highest spiritual aspiration within religion. In its various forms, Sufism reveals the psychology of those who, constrained by the narrow confines of ordinary life, have sought broader horizons beyond the limits of experience and rational understanding. Direct contact with the sublime inevitably relies on a wisdom that transcends the formal knowledge prevalent among people and nations. Without a doubt, Islamic Sufism and Christian mysticism represent the most perfect expressions of this pursuit. (Najjari–Ahmadnezhad, 2012; 9(3): 2225)

The central theme of the plays *Moonlight Women* and *Sunny Man* is love. The story follows a man who has distanced himself from society, dedicating his life to prayer and mysticism. However, he is confronted by the spirits of women, victims of love, who appear one after another and urge him to embrace the path of love as the true way to attain ultimate truth.

In the play *A Woman Who Reached Last Summer*, the entire story is permeated by a cold and desolate atmosphere, reflecting the absence of love.

Another type of love that frequently concerns women writers is maternal love—the bond between mother and child—which is widely reflected in their work. For example, in the play *Moonlight Women, Sunny Man*, the mother of Salek, who died many years ago, appears to him and says:

*"I'm dying here thousands of times every day, I see you thousands of times every day suffering and silent... and your journey always begins tomorrow... and every day I am born thousands of times for you, to help you..." *(Yasrebi 45:1384/2005)

Another important aspect of feminine writing that gives the work its distinctively female voice is the author's awareness of women oppressed by men. For example, in the play *Moonlight Women, Sunny Man*, when the nun first encounters the men of the temple, they immediately begin to attack her:

Man 1: Oh, a woman among the devotees! Undoubtedly it is the evil spirit that has appeared in the body of a woman. Burn her, three times with holy fire, in three successive mornings, to remove the curse and abomination of this place. (ibid.: 22)

In another story, two grooms struggle over a bride, and ultimately, the woman is stoned. In the play *Behind the Pine Shadows*, Chista Yasrebi repeatedly highlights the inferiority of women in society and exposes their suppressed suffering. Leila, the central character, endures abuse from her father beginning in her teenage years, and subsequently faces oppression from all the men around her, illustrating the pervasive nature of patriarchal violence and control.

Feminine language often emphasizes internal actions and psychological depth. In the play *The Last Little Sea Fairy*, most of the significant actions are internal rather than external. For example, an event that happened to a woman named Eve many years ago has shaped her entire life: she recognizes herself as its victim and uses it as a motivation to establish a boarding school. Even her daughter, or anyone else, does not know why she has allowed Michael—the only man present—to teach at the school; the true reason is Eve's desire for revenge. Similarly, most of the women at the boarding school experience intense internal conflicts. They feel love for Michael, but each struggles with it internally. Kyara initially expresses it as hatred before ultimately surrendering to it; Tara, a religious woman, conceals it entirely and only

appears to write prayers; while Lilly, a simple and outward-oriented girl, expresses her feelings openly and without restraint. (Yasrebi 1389/2010)

In *Lajus Agri*, when defining the most important characters or discussing a person-centered play, Najjari writes:

It is not enough that the hero of the play merely has a willingness or desire or wants something; that thing must be of significant interest to him, capable of causing the downfall of his opponents, or leading to his own destruction.
(Najjari 13:1390/2011)

Women writers also often challenge social taboos and introduce elements of rebellion or anarchy in their stories. For example, in the play *The Last Two Love Birds*, a princess and a deceased girl fall in love with each other—a pure act of anarchy that is considered inappropriate and even sinful according to conventional customs and religious norms:

Merat became a bird... Not ashamed of marrying a dead girl... but because of his inevitable love for her dead body, who was not his bride and never knew him... a forbidden love that was damned by both living and dead.
(Yasrebi 64:1384/2005)

Unlike masculine language, which is often absolute and confrontational, feminine language tends to be more permissive and tolerant. This quality is strongly evident in the play *Moonlight Women, Sunny Man*. For instance, a woman who loves the prince chooses to sacrifice her life rather than fight for her love; another woman, pregnant by a teacher in front of her husband, dies of shame; and the bride, rather than resisting, submits passively to being stoned. (Yasrebi 1384/2005)

In the play *Aunt Odyssey*, the goldsmith women welcome the arrival of a new wife with happiness. They not only accept her presence without objection but genuinely celebrate it.

Using subtle and sometimes poetic language is another hallmark of feminine writing. A large portion of the dialogues in Chista Yasrebi's plays is filled with poetic expressions, rich in imagery and lyrical quality. However, such poetic language is less common in her realistic works. For example, this feature is evident in *Her Eyes Laugh*:

Yalda: People, what if water takes me... with open eyes, take me to bed... Take, take, take... (Yasrebi 5:1382/2003)

Women often display a special delicacy in expressing their feelings, sometimes infusing their language with the fragrance of poetry. This is evident in the play *Sing with Desert Silent*, as shown in the following line:

Women demonstrate a particular delicacy in expressing their emotions, often imbuing their words with a poetic fragrance. An example of this can be observed in the play *Sing with the Silent Desert*, where the following line is presented:

The man (Rhymes) desert is sea... Its sun is sinking you... (Yasrebi, 2011, p. 38)

Loquacity is another prominent characteristic of feminine writing, while minimalism—often symbolized through silence—constitutes its opposite dimension. Both of these features appear simultaneously in the second scene of the play *The Last Little Sea Fairy*. In the school's kitchen, Lilly arrives intending to inform the staff about the school's disorder. She then shifts the conversation to Michael and, ultimately, to Yasamin, revealing her own uncertainty regarding her relationship with him. Lilly expresses herself through an abundance of words and lengthy sentences. By contrast, Yasamin responds with only a few words and, at times, chooses silence.

In the play *Sleeping in an Empty Cup*, the dialogues between Lilly and Faramarz Khan are notably lengthy, with loquacity primarily attributed to Mah Lilly. Similarly, in *No Goodbye*, moments of verbosity can also be observed in the character of Firoozeh.

Finally, the structure of feminine writing tends to be more narrative in nature, with significant events frequently conveyed either directly or through dialogue. In the play *A Woman Who Reached Last Summer*, the central moment—clarifying and unraveling what has happened to Siavash—is presented in the form of dialogue led by Marjan. Through this narrative strategy, the plot is disentangled, and by the conclusion of the play, the relationships among the characters undergo transformation.

9. Conclusion

After examining the plays of Chista Yasrebi and Naghmeh Samini and analyzing the characteristics of feminine language within them, the following conclusions can be drawn:

1. In the works of these two female playwrights, there is no evidence of slogans or chaotic confrontations. These authors do not aim to critique the patriarchal system; rather, they focus on exploring and reflecting the thoughts and perspectives of women.

2. In the works of these two authors, characterized by feminine language, the emotions, thoughts, judgments, and decisions of female characters reveal a distinctly feminine worldview, reflecting the authors' own perspectives.
3. A woman's life experiences shape her feminine perspective, which, in practice, manifests in writings characterized by feminine language, through which she reclaims her lost identity. Both playwrights also incorporate their own life experiences as women into their works.
4. Another notable aspect of the works of these two authors is that their female characters are depicted as independent figures, capable of engaging in various artistic and social activities. They challenge social taboos and navigate the constraints imposed by societal norms.
5. In the works of these two authors, women are given the opportunity to narrate both their personal stories and the broader narrative of the patriarchal society in which they live.
6. In the works of these two playwrights, we observe women utilizing their language, character, and thought processes to construct dramatic situations. Of particular significance are the elements of gender, language, and feminine discourse, which these playwrights skillfully incorporate in the creation of dramatic scenarios.
7. The writings of these two authors exhibit characteristics that define them as distinctly feminine. Therefore, these women can be recognized as pioneering figures in feminine literature within their region, fully embodying the distinctive traits of feminine writing.
8. These two female playwrights, by avoiding excessive sentimentalism and challenging conventional modes of thought and narration, strive to prevent generalizations and seek new insights and intuitions in the depiction of human situations. They employ a form of deconstruction in their retelling of social realities.
9. They challenge established stereotypical structures, deconstructing them and constructing new frameworks based on critical thought and a distinctly feminine perspective.
10. When engaging with mythological, historical, and epic contexts, these two female playwrights, through their creative and distinctly feminine perspectives, offer new narratives with innovative interpretations.

11. When engaging with mythological, historical, and epic contexts, these two female playwrights, through their creative and distinctly feminine perspectives, offer new narratives with innovative interpretations.
12. Ultimately, a feminine viewpoint and language contribute to the advancement of both linguistic and dramatic structures. Feminine language, being dynamic and courageous, is capable of portraying traditions, values, and counter-values within the framework of drama. Utilizing this language, these accomplished women in the arts and literature of their region have successfully navigated the barriers of a male-dominated society, incorporating a distinct and alternative understanding of the world into their works.

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