



Presence of Women Two Stories: My Bird and Someone I Loved

Alireza Saleh^{1*}, Mahdiah Fadae²

¹South Tehran Branch, Islamic Azad University, Tehran, Iran

²South Tehran Branch, Islamic Azad University, Tehran, Iran

Received: October 02, 2020

Accepted: October 13, 2020

ABSTRACT

In their works, women writers often use the same formal techniques and components to raise ideas and issues related to women and their place and presence in life and society. The aim of the present study was to investigate the common issues of the main female character in two stories, *My Bird* by Vafi and *Someone I Loved* by Anna Gavalda, a contemporary French writer. In this study, both authors' views on love, family, and the position of women in society have been examined. Given that these two writers are from two different communities with different cultures and geographical locations, the message and theme of both writers are the oppression of women, their loneliness, and the infidelity of men. The women in these stories seek to discover their independent personal identities, and despite their emotional and economic dependence on their husbands and families, they experience an emotional vacuum; as a result, a sense of loneliness and psychological fatigue due to lack of identity and independence pervades their existence.

Keywords: Identity, love, *My Bird*, *Someone I Loved*, status of women

INTRODUCTION

Fariba Vafi was born in Tabriz in February 1972. She has been interested in storytelling since she was a teenager, and several of her short stories were published in *Adineh* literary periodicals, *Donya-ye Sokhan*, *Chista*, and *Women's Magazine*. He published his first serious story under the title of "You Are Comfortable, Father" in 1988 in *Adineh* magazine. Her first collection of short stories, entitled (*In-Depth of the Stage*), was published in 1996, and his second work: "Even When We Are Laughing" was published in 1999. Her first novel: "My Bird" was published in 2002, her second novel: "Tarlan" was published in 2003, and her third novel: "Tibetan Dream" was published in 2005.

"My Bird" has been translated and published in English, Italian, Turkish and German languages. The focus of all Vafi's stories is on

women who have failed in their married life and always play a passive role. Paying attention to women as people who make up half of society is inevitable, and Vafi, especially in "My Bird" novel, has illustrated this insecurity well, both mentally, physically and socially.

Anna Gavalda was born in 1970 in Boulogne-Billancourt on the outskirts of Paris. Her parents were engaged in handicrafts. In 1974, they moved to the Eure-et-Loir district south-east of the capital. In this neighborhood, Anna spent her childhood with her three siblings in a carefree environment and artistic atmosphere. When she was 14, her parents separated and she went to see one of her aunts. As a teenager, she became a member of a Catholic community in St. Claude, where she put her free thinking to the test, but gradually learned to adapt to other realities of life. Prior to joining the Sorbonne, she worked as a waitress, saleswoman, marketer, real estate agent, cashier,

*Corresponding Author's Email:
salehi-iau@azad.ac.ir



and florist. She gained many experiences in various areas of life and met the most special human beings. She married a veterinarian and had two children. During this time she sometimes worked as a teacher and sometimes in a documentation center. At the age of 29, she wrote the collection "I Wish Someone Were Waiting for Me Somewhere", which was a great success. After separating from her husband, Anna devoted her entire life to literature and published the novel "Someone I Loved" in 2002. Love is central to Anna Gavalda's work as life, subject and theme.

BACKGROUND

Despite much attention that researchers have shown to the study of women, little research – to the best knowledge of the researchers – has been conducted on the work of Fariba Vafi, one of the most successful women writers after the revolution, whose work reflects the status and problems of women in Iran today, and Anna Gavalda, a successful French writer who addresses women's issues. The purpose of this study was to investigate the presence of women in "My Bird" by Fariba Vafi and "Someone I Loved" by Anna Gavalda.

The conducted researches are as follows: In 1390 A.H, a dissertation on comparative criticism with a feminist approach in the works of Anna Gavalda and Zoya Pirzad was written by Somayeh Maleki for a master's degree at the Islamic Azad University, Central Tehran Branch, under the supervision of Monira Ahmad Soltani. In this article, we comparatively reviewed two selected authors who are from two different societies. By studying the works of both authors, we found that both had basic feminist approaches and concepts. Both authors had a common message in their stories, i.e. the women's oppression, and both are creators of very similar stories.

In 1394, an article was written on examining the common issues of women in the two stories: "I turn off the lights" (Zoya Pirzad) and "My Bird" (Fariba Vafi) by Zahra Azimi and Ismail Sadeghi, an assistant professor at Shahrekord University. In this article, the common issues of the main female character of both stories are examined. Both authors

have focused on psycho-socio-cultural and economic issues and thus visualized a picture of women's lives and characteristics. The female characters of these stories seek to discover their independent personal identities during family life.

In 1394, an article was written on reviewing the novel "My Bird" (Fariba Vafi) from the perspective of critical stylistics by Mehri Talkhabi, an assistant professor at the Islamic Azad University, which shows how to discover the dominant discourse and ideology in the novel "My Bird". She used a critical style. At the end of this article, it is concluded that by examining the layers of "My Bird", the dominant discourse and ideology of the novel is more easily accessible and the depth of the author's work and thoughts can be achieved.

In 1389, an article entitled "Structural Analysis of the Plots of Novels by Four Female Authors of Contemporary Persian Literature" was published in the Journal of the Institute of Humanities and Cultural Studies, which examines the structure of novels by four authors, including Fariba Vafi. All the four novels have the same pattern in the plot.

In 1392, an article entitled "Critique and Analysis of the Theme of My Bird Novel" by Sakineh Pashazanousi was published in the Journal of the Iranian Persian Language and Literature Promotion Association, which focuses on the ways the writer develops the theme.

In 1393, an article entitled "Analysis of the Two Novels "My Bird" and "The Fish Sleep at Night" by Afsaneh Hassanzadeh Dastjerdi and Seyed Mostafa Mousavi Rad based on the components of women's writing was published in the Journal of Literary Criticism and Rhetoric. Attention is paid here to the formal and thematic components of female writing. This study highlights both the effects of women's ideas and loneliness, as well as that of men's unfaithfulness.

In 1393, an article entitled The Concept of Social Identity in the Works of Natalia Ginsburg and Fariba Vafi was published in the Journal of Comparative Literature Studies by Effat Sadat Moniri, PhD student in Persian Language and Literature, Arak Islamic Azad

University, and Maryam Hosseini, a faculty member at Al-Zahra University. That is a comparative study of the concept of identity in the works of both authors. In this study, to examine the novel's infrastructure, it examines the social identity that the protagonist displays during daily communication with other characters in the story.

In 1396, an article entitled "Comparative study of female image in the works of Fariba Vafi and Sahar Khalifa" was published in the scientific quarterly of women and culture by Zahra Mortezaei, a graduate student of Arabic language and literature, and Ruhollah Sayyadinejad, associate professor of Arabic language and literature, Faculty of Literature and Humanities, Kashan University, which examines the feminist views of Fariba Vafi and Sahar Khalifa and examines the image of women in the works of both authors.

Summary of *My Bird*

The novel is narrated from a first-person perspective and tells the life of a thirty-five-year-old married woman who has two children named Shadi and Shahin. Throughout the novel, the woman struggles to maintain the family. That is in fact the main focus of the story. Through the narrator's monologues and her return to her past childhood, the narrator's suffering and fear are revealed; this fear and loneliness is brought to her adulthood. She is always afraid of various issues, of being alone, of separation, of failure in married life, of losing a small house that they have been able to buy in a crowded neighborhood after years of tenancy. After many years, the narrator wants to taste the sweet flavor of independence and ownership, and she is happy with it. But her husband is dissatisfied with the current situation and criticizes and ridicules her and is tired of living in Iran and considers emigration a solution. The central character of the story acts neutrally in the sensitive and critical situation she is faced with and feels powerless to express her decision to go through this crisis. During the uneven course of actions in the story, the identity of the woman is gradually formed, and she finds way to a new belief through the feeling of stranger she had in her

house and develops from stagnation and silence into protest and movement. Amir, the narrator's husband, who needs money to emigrate, intends to sell the house and leave his wife and two children to go after his bird and leave the narrator in a mess.

Summary of *Someone I Loved*

Chloe, the main character in the story, is a woman who loves her husband and has done everything for him, but now her husband has left her with her two daughters and gone with his mistress. Chloe goes to her father-in-law and her father-in-law tells of his love for a woman years ago; that he left her for the sake of his family and tried to forget her for years. The book *Someone I Loved* is about the conversation between Chloe and her father-in-law on the ground that if we fall in love, it is better to stay or go, and in a way, it makes the audience think about which of the characters in the story was right. The father-in-law talks about his loveless life over the years and that his children needed a happy father rather than a depressed one. The young woman is stunned and rejects this incident, and after that she remains in anger and feeling helpless, rejected, lonely and helpless.

"You have to cry for everything once, until the tears dry. You have to shake the sad body and then turn the pages of life again Others have said a hundred times to think of something else. Life goes on, think of your daughters. You have no right to be yourself Yes, I know, I know well. But you cannot understand me ..." (Gavalda, 1393:21).

When Chloe hears the story of her father-in-law, who has lived without love for years and abandoned her old love, she calls him a coward and apathetic. Hearing the love story of her father-in-law, she thinks whether her husband's love for another woman should she understand or her own love and feelings about him instead!

Content of *My Bird*

My bird is a slice of an Iranian woman's life. The main character of this novel tells the story. Using a first-person perspective allows her to present her simple world and that of

the women of her story. This novel depicts the story of a woman from childhood to adulthood. This woman is always ready to make any sacrifice to maintain the centrality of the family during her life.

The narrator is an anonymous woman whom Vafi has disguised so as to unveil her own feminist tendencies. When she was born, everyone was waiting for a son; thus from childhood, the superiority of the male role over the female has been marked to her. Fear and anonymity are always associated with the female character of the story and she tries to hide herself from everyone's eyes until she loses herself and suffers from anonymity and being lost.

"I was afraid of the darkness, of the shadows, I played a hundred games so as not to be seen, I slowly hid from my eyes and one day I had to ask myself who I was. With this loss, I grew up. A deep loss that could not be found" (Vafi, 1396: 46).

Her inner conversations intensify her loneliness. The female characters of this novel are always trapped in the bonds imposed by the patriarchal society, and the only woman in the story who has human rights and has an independent and self-made character is Mahin, who can fall in love and pursue her dreams and overcome the burden of patriarchal society. The spouse of the female narrator of the story wants to change their life and tries to take the woman with her by force. A woman does not have much authority in life and is considered a man's property. The status of women in traditional and patriarchal society is the most important theme in this novel.

Content of *Someone I Loved*

In this novel, Anna Gavalda takes a psychological look at the issue. The first character of the story is static and simple and does not change throughout the story. The narrator is a sensitive, kind, and devoted woman whose husband has abandoned her and sought a new love. The woman in the story is confused, embarrassed and looks at her life oppressed and thinks about why this happened? And how can she forget her love for him?

"How long does it take for a person to forget the smell of someone she loves? And how long does it take for her to no longer love him?" (Gavalda, 1387: 35)

That is the story of a woman who wants to continue and live and is waiting for her betrayed husband to return to the family at any moment. She is stunned and still does not believe in separation and betrayal.

"I use the absence of my father-in-law to check my cell phone.

Neither a bell nor a message

Yes nothing

How stupid

What a fool

I turn the radio on, off

He returns" (Gavalda, 1387: 21).

The author of the story does not go into the details of life and the whole story is to show the importance of love in life.

"In my home, expressing emotions, kissing and hugging is as obvious and necessary as breathing" (Gavalda, 1387: 26).

In the continuation of the novel, we are accompanied by the second narrator of the story, Chloe's father-in-law, who talks about his love and failure, who just experienced the true love at the age of 42, but left this big love mistakenly and tried for years to play the role of a committed man, yet regret and despair have turned him into a depressed and self-absorbed man who could neither be an accompanying spouse nor a happy father.

"I went to the edge of the abyss a thousand times, bent down and ran back and forth, feeling responsible for Susan and the children ... What was I responsible for? What a confusing question ... I felt committed." (Gavalda, 1387: 133).

This novel is written in a deep feminine tone and all the men in the novel are betrayers and unreliable, and having a love life for the woman in the story has always been her dream.

The author calls the subconscious mind of the readers to a comparison between staying and going. Here she secretly refers to the issue of forgiveness, which is one of the feminist approaches.

"The grief of those who are hurt ... those who remain, we listen to their complaints and lamentation, we comfort them, but those who go?" (Gavalda, 1387: 86).

Similarities of the Two Works

The common similarities between the two works include expressing the human truth of women and addressing their concerns and sufferings. In both novels, a slice of people's lives is depicted, which shows the oppression against women. Both novels are written in a socially realistic style. Both novels are narrated in a first-person manner. Women play a key role in these two stories. The stories have an open plot. Having a romantic life together for women is both of their dreams. The women of these stories seek to discover the identity and truth of life and want to show their existence as human beings.

In both stories, the authors express topics such as the issues and problems of women's lives, their thoughts and desires in simple and expressive prose. The special similarity between the two stories is the attention of both main characters to the family and maintaining the family centrality. Both women in these novels have simple and static characters that are not willing to change their married and family life, and infidelity and separation give a hard and unbearable blow to their spirit and feelings, which make each of them somewhat move to the recovery of individuality and independent identity. Considering the commonalities of issues related to the main female character in the two stories, we examine in this study the issues of character identification in the two novels and the emotional dependencies of women also.

Identification

The concept of identity is one of the most important topics in psychology. The concept of "I" was introduced to psychology by Erickson almost 60 years ago. He first used the term to describe the main disorder among some soldiers who had returned from World War II- a disorder that caused these people to lack a sense of integrity and continuity in their lives. Later, Erickson's clinical experience led him to

ask questions about the formation of identity in healthy people, and the field of psychosocial theory of personality development was developed, and since then, identity has been added to the field of psychology. (Kamrani Fakour, 1381: 17-18)

Identity has been explored at different levels and dimensions: social identity, family identity, national identity, cultural identity, individual identity, etc. In traditional societies, in pre-modern life, identity was not an issue. Man's nature, as a creation of God, was fixed, predetermined, and firm.

According to Martin Heidegger, man was an image seen through the eyes of God or the gods, and his identity was the product of the functioning of a powerful and predetermined system of religious, ritual, and mythological beliefs. Man was in a symbolic system that was both known, and illuminator and opener of possibilities and orientations" (Ahmadi, 1377: 39).

Definition of Family Identity: "A person's family identity refers to the particularities, characteristics, and thoughts that a person has about his or her family. The family is usually the most prominent kindred within the group, in the lives of individuals, and perhaps that is why it introduces the family as the first nucleus of socio-human identity and considers kinship in family identity as an identity issue with several psycho-socio-communal and sociological concepts" (Doran, 1386: 89).

Definition of Individual Identity: Individual identity is manifested in the form of behaviors that are reflective. This image of self-reflection, which is based on biographical, coherent, and always revisable narratives, is embedded in the fabric of his many choices resulting from re-systems" (Giddens, 1999: 28).

Woman Identification in *My Bird*

"In this story, the identity of a woman is manifested only in the role of wife and mother, as if her individual nature is tied to the concept of family". In fact, it can be said that a married woman, either in her own eyes, or of others', does not have an individual identity. Married women generally prefer the needs of the family to their own wishes and desires, and in

the eyes of others they are associated with their families (Abbott, 1385: 121).

The main character of this novel is an unnamed housewife who has the same anonymity and fear that springs from her childhood that causes her to gradually forget and ignore herself and even gradually hide from her gaze. She sees her identity in the form of the role of a wife who cannot object to the departure of her husband, and another manifestation of her identity is the role of a mother who is responsible for her children. She is constantly seeking to play the various roles assigned to her, and after marriage, the absence of her husband intensifies the feeling of loneliness and frustration within her and intensifies her inner conversations.

Although the woman in the story initially had an independent identity for herself, she experienced an identity crisis throughout the story. When she returns to her childhood memories, she realizes that she has always concealed her desires; hence she has many identity concerns:

"I was nothing also in the role of a child. My presence did not make sense. My mother gave birth to me for the love of a boy, and I was born a girl" (Vafi, 1396: 79).

The woman in the story is in a conflict between the identity that others have given her and the identity that she wants to have. "My sins are now one or two ... I am neither a mother, nor a wife, nor a daughter. I cannot do any of the roles they have given me" (Ibid: 79).

A woman who hoped to gain an independent personality and identity through marriage, has been passed from the possession of her father to that of her husband. Life has once more presented the same content to the woman in another form. The kind of attitude and behavior of the spouse is a good example of this.

"When he has full of me, my stomach reminds him of a drum and my legs remind him of a camel. Sometimes I become a whale and eventually turn into the same polar bear" (Ibid: 60).

The position of women in a patriarchal and traditional society is the most important theme in this novel; the rule of a patriarchal system and passive and domineering women who are full of feelings of frustration and anonymity.

That is a system that leaves the responsibility of wife and child to a woman and does not value her as a mother and wife, and constantly demands more self-sacrifice from her, and we receive the theme in depth of the story that a woman again feels guilty and frustrated despite all her responsibilities.

"It's my fault. My sins are no longer one or two. It is piled on top of each other and it is so heavy like a wet blanket that I want to stay under it. I am neither a mother, nor a wife, nor a daughter. Nothing. I cannot do any of the roles they have given me. I was nothing in the role of a child. My presence did not make sense. My mother gave birth to me for the love of a boy, and I was born a girl" (Ibid: 79).

The woman's anonymity shows her as a man's property. A woman who does not accompany her husband does not deserve to be a wife. Children also belong to women in times of difficulty. The woman in the house of her father and husband, in line with the duties assigned to her, moves away from her identity every day and is silent.

He put his hand on my bony chest and said, "A woman must learn to keep everything here." Do you understand? I understood" (Ibid: 35).

The narrator continues to search for individuality and she empties herself every day. She must adjust her whole life to the needs of others and sacrifice herself for their will.

"Amir can ignore me, but why can't I?" I cannot. From now on, I am miserable for long evenings without him" (Ibid: 49).

The one-sided responsibility and self-sacrifice of women is also evident in this phrase.

"This is my life and these two children are only mine. Now it's all my responsibility to figure out how to proceed. I wipe away my tears from the heart-felt heavy pain" (Ibid: 115).

In search of her identity and attitude towards herself can we find when she introduces herself as the owner of the house.

"Everyone is gathered in the parking lot. The man who later becomes the building manager asks everyone to tell each other whether they are owners or tenants? It's my turn to say owner; And I'm surprised by its sweet taste. I come up and taste the word like chocolate that suddenly fills the mouth with cocoa, the owner.

God, I own it, the owner. This word has made me big. I am no longer miserable. I am no longer a wanderer. The charm of this single word has been with me for a long time. I do not believe a word can do that to a person. "I did not know that the owners could make so much money".

Through the narrator's monologues and her frequent returns to the past, her childhood is revealed. From an early age, she plays the role of a son for the father, filling the child's vacancy for her aunt and being sexually abused in her home. She is admired for her silence and secrecy. Her mother punished her many times, and as a result, from that time on, she took refuge in silent cries. Fear of the underworld and everything that was associated with this place as a child has taken root in her and she has even hidden it from her own eyes.

"I was afraid of the dark, of the basement, of the shadows, from Uncle Qadir and even from my beloved mother and aunt. That's why I couldn't make a sound. I played a hundred games so as not to be seen. Slowly, I hid from my eyes and one day I had to ask myself who I was. I grew up with this loss, a deep loss that could not be found. She had no hope" (Ibid: 46).

"Amir has a lot of lights. It can turn on the outside when the house is off. That's why he can go to the pool when he is angry with me. Or he can eat junk breakfast, invite himself to a cool juice and go to the mountains and plains with his friends.

"Like Mom, I only have one light. When it goes out, there is absolute darkness inside me; When I am in a huff, I exasperate the whole world, even more my own self" (Ibid: 136).

The narrator's husband is always able to align the woman with his thoughts, his words are decisive and we see his dominance throughout the story. In a part of the story, Amir intends to sell the house and emigrate without the consent of his wife and without considering her wishes, and says in an authoritarian tone: "I am selling the house".

"I hate sentences without preamble. I always need to be prepared. I cannot do something improvised. That is why I am always behind " (Ibid: 13).

Examples of neglect of women and female characters are depicted in all scenes of the novel. Amir portrays a man who refuses to pay attention to his wife even once he is talking to her.

"I was talking to Amir about my past. Amir lay down comfortably as a generous man; but I had not finished my speech yet, I was speaking that suddenly the sleepy Amir closed my mouth with his hand, I was taken aback and the feeling of loneliness and frustration like a second wife occupied the distance between me and Amir " (Ibid: 16).

Throughout the story we see a woman who has lost so much self-confidence that she considers herself an animal:

"The polar bear is lying under the duvet, the polar bear is telling a story to the children, she is cooking lentils for them. The polar bear is bored. The polar bear yells at the children, unnecessarily" (Ibid: 78).

Shahla says: "You are not a mother" I shout: "No, I am not. I am not a mother. I'm a cow, a bear" (Ibid: 79).

Throughout the story, the man's contemptuous look at the woman is evident. In many parts, the man addresses the woman by the names of the animals. By expressing such views and by describing the narrator's past and the inner layers of her life, the author tries to portray the position and status of women from her point of view. According to her, "in Iranian society, despite the great respect of women by Islam and the importance of their position in society, due to masculine and fanatical views in the contemporary era, we see humiliation and pessimism of some people towards women" (Pishgahifard, 1389: 131).

In most traditional cultures, the issue of insulting women and attributing inappropriate attributes to them is seen; in a general analysis, perhaps, the reason why women are considered inferior to men could be sought in the cultural valuation of any society and the elements in cultural ideology, symbolic arrangements and socio-structural trainings that exclude women from presence or contact with some realms of society (Pishgahifard, 1389:89).

When the narrator's sister, Shahla, sees her suffering, she tries to calm her down a bit by referring to her father's tyrannical behavior.

"If you remember what wrong deeds our daddy did and how big a bully he was, you will calm down" (Ibid: 27).

The self-forgotten woman is still limited from the beginning to the end of the story. She has to play predetermined roles that take her further and further away from her personal identity.

"In this house I have no right to have something private for myself?" (Ibid: 132).

"I do not know whether I should fight first because of the letter or because of Amir's opinion about my mother. "You had no right to read my letter," I say.

"Of course I was right. "Everything about this house that belongs to you, it belongs to me also".

Ignorance of the woman strengthens the bond of inferiority in her, the male dominance in the clothing of the father or husband represents the shadow of an oppressive traditional thinking.

"When daddy brought a guest and ordered dinner, the sound of her wailing was being heard in the basement. It was being echoed around the rooms, turned in the yard. At that time, daddy must have thrown something that hit the wall so that the mourning sound was cut off" (Ibid: 29).

The use of soliloquy better shows the narrator's loneliness and lack of audience. The repetition of the phrase "I do not exist" throughout the story reveals the woman's grief for not being seen.

Fear of abandonment and rejection is another fear of dependent women. "People with active abandonment and rejection schemas feel very insecure in their relationships and are constantly afraid that the other person will leave them," said Jung. Lest he no longer love her! "Some people, who have a schema of abandonment, find resort in loneliness and cannot tolerate separation and abandonment, because of the intense fears of loss and rejection".

"I divorce you", he says slowly. It is like a shotgun that fires very slowly. I have to die. Lie down and die. I lie down, but don't die" (Ibid: 58).

The narrator's hatreds and frustrations and not being seen are reflected in many parts of the story:

"I am fed up with everything in this life, now that I have turned to myself, I realize how much depressed I am, boredom has blown like a balloon in my heart, tears are sprinkling down my eyes" (Ibid: 58).

According to Betty Frieden and Simone de Beauvoir, a housewife is a parasite who is less fortunate than a human being and spends herself without her real purpose for her husband, children and home. In line with this thinking, the author shows a kind of confusion in the character of her story. Husband, children, housekeeping, and constant possession dominate her privacy and individuality, and she must adjust her whole life to their needs and become more and more empty.

"Once you open your eyes and see that wherever you go, people ask you about how your children feel, and wherever you go, you have to take them with you, and your life is in all its forms connected to the lives of two other people" (Ibid: 77).

Identification in *Someone I loved*

The identity of the woman in "Someone I loved" is reflected in the role of mother. A woman who has been betrayed and has a sense of bewilderment, loneliness and anonymity. A woman whose role as a wife is neglected, and whose husband, Adrienne, abandons her, regardless of Chloe's existence as the wife and mother of his children, as a woman with an identity and feelings.

Chloe is a woman who is so involved in her love affair with her husband that she forgets herself and only considers herself an individual when she is a wife and a mother.

"I'm a soap bubble, perhaps more perishable than that" (Gavalda, 1393: 46).

"I felt like smoking. It was stupid, I had not smoked for years. Yes, but now I wish I had one, this is life ... You admire your determination to quit smoking and then one cold winter morning you decide to walk four kilometers to buy a pack of cigarettes, you love a man, from him you have two children and one winter

morning you realize that he will leave, because he loves another woman" (Ibid: 46).

Chloe is a housewife who alone takes on most of the responsibilities, doing the work outside the home and the work inside the house, and taking care of the children and raising them. She gives up her education because of her husband so that he can pursue his studies and sacrifices herself for her husband's progress; just to be able to play the role and identity of a good spouse. A woman who faces failure and rejection loses herself and leaves life to itself and forgets herself. Because she knows her identity depends on her husband and children, this frustration and anonymity causes Chloe to become a nervous, tired, and bored woman to the point that she does not even have the patience to deny herself.

"I invest my whole being, I wake up in the morning, I get dressed, I eat, I dress them. I give them food; I watch over them until night. I put them to sleep and kiss their foreheads. I can, I can do it" (Ibid: 29).

"I held my head in my hands. I wish I could remove the screw from my neck; put it on the ground, shoot it hard to go as far as possible, so much so that it can no longer be found. But I do not even know how to shoot." (Ibid: 56)

The feeling of abandonment has taken over Chloe's whole being, and she is terrified and anxious about the future.

"I thought to myself, my life is like this bed: insecure, temporary, delinquent.

"I thought I was left in space; phrases cannot express the facts. You must be very scared to understand the meaning of the phrase "cold sweats" or you must be very anxious to understand what "my belly is tied" really means?"

"Abandoned" is the same. What a unique phrase"...

Releasing the rope

Leaving a good wife" (Ibid: 53).

A woman is not able to make decisions even in the most critical moment of her life when her husband intends to leave her and tries to be a responsible and obedient woman as always.

"Adrienne, cherished Adrienne packed his bags that day ... I was shocked ... a woman, a wife, a lively creature whom we take with us

everywhere and smiles when we kiss her. So, I was surprised. ... Suitcases in front of the elevator of our apartment and Adrienne gloriously looked at his watch Hurry up dear, the plane, what a hassle! "Oh, he should not have missed the plane, his Mistress was waiting for him There was no time for a marital quarrel Never explain, never complain, finish it very soon, be classy."

Chloe finds her life lost but still moves again because of her role as a mother.

Chloe represents the women of French society as a woman who, despite her talents and freedoms, prefers to give up all her desires and accept her new identity and position with all her might. She loves every day, she loves the responsibility she has. She loves her husband, a man who has been able to walk firmly and be seen in society with his wife's self-sacrifice. She loves the children who have filled her all the time; children who are only hers.

Emotional Attachment to Spouse

Emotional attachment is a complex and different issue from the love that does not actually follow any rules. In the background of attachment lies basically fear. Couples' emotional attachment is one of the most common and harmful attachments. This type of dependence occurs in people who feel very insecure. They doubt their abilities. In fact, they think they are very helpless. They need support to survive and they expect this support from their partner. Cultural contexts and personality traits can, directly and indirectly, affect emotional attachment. Among personality traits, self-awareness and self-knowledge are of particular importance. (Harter: 1999) Knowledge of one's thoughts, ideas and feelings, as well as correct self-knowledge, can regulate interpersonal relationships and help to better adapt (Wardell, 2011).

Cultural factors also play an important role in the quality of couples' relationships and emotional dependence. The culture of Iran has collectivist characteristics in which such characteristics as forgiveness, sacrifice and self-sacrifice for others have a special place.

Emotional health is a factor in people's mental health and therefore it is necessary to

pay attention to the mental and emotional state of each person: "Every person knows that he has emotions and life without emotions would be a dark, mechanical and colorless life. On the other hand, a person's mental and intellectual health depends on his emotional health, because a person's opinion about himself, others, social conditions and life in general is affected by how his emotions grow and develop" (Sho'arinejad, 1364: 247).

One of the common psychological issues of women in both novels is the feeling of loneliness. The loneliness of women in the two novels is deeply linked to emotional deficiencies, and this has caused them depression. One of the characteristics of the main female character in both novels is emotional dependence on her husband. Emotional attachment causes a woman to summarize her whole identity and existence in her husband, and this makes her identity dependent, and also causes women to have higher levels of emotional expectations of their husbands, and the slightest lack of attention leads to self-absorption, and cause mental disorders.

Emotional Attachment in *My Bird*

The narrator, despite her emotional attachment to her husband, always suffers from the cold behavior and indifference of the man. The woman in the story, who only wishes for a simple and ordinary life, cannot believe her husband's thoughts and wishes and prepare to travel and emigrate with an empty bag, but on the other hand due to emotional dependence and lack of self-confidence, independent nature, and relying on his abilities she knows as difficult to continue living without Amir. Therefore, her emotional frustrations cause her mental disorders and fear. The narrator's disturbed thoughts express her emotional attachment to her husband.

"I tell myself in despair that if he had a moment of happiness with a woman on that street near the subway, nothing in the world could ruin it. My brain is like a rinsing with wide holes that a few thoughts pass through my mind and invade my mind. I cannot think of anything in order. I go and stay at the same time. I forgive and take revenge. I walk and I

stand. Finally, one fantasy is more stubborn than the rest; imagination of a man and a woman in love" (Vafi, 1396: 105).

The only way for the narrator to deal with problems is to take refuge in the world of fantasies. When a woman's husband does not spend a moment of his married life with his wife, the woman creates a man in her imagination and addresses him.

"He got the answer and a happy man lay down comfortably. But I had not finished yet. I was still speaking that the sleepy Amir closed my mouth with his hand" (Ibid: 16).

Lack of verbal communication with the wife, lack of a sense of responsibility of the man towards his wife and children, gradually causes emotional separation.

"Feeling lonely and frustrated like a man's second wife occupied the distance between me and Amir. Many days had to pass before we could leave each other alone and each of us would spend the act of going alone for ourselves" (Ibid: 16).

The emotional separation of men and women from their perception of each other's future in the park is also clear. The woman depicts the future of the man beautifully.

"My old man is not so bent that he cannot see the tops of the trees. "His shoulders are thin, but in his eyes - even from behind glasses - there is still a spark of interest and curiosity".

But Amir brings before her eyes the picture of a weak and helpless old woman as the future of his wife.

"Amir shows me an old woman who is left with an old and crumpled paper bag and says: " It would be you after twenty years".

This kind of attitude of a man towards a woman and indifference to her emotions and feelings lead to emotional separation and boredom and indifference of a woman to a man: slows her down, connects her more to them; a man who hates his wife or mistress tries to run away from her, but the woman wants to have the hated man at her disposal so that she will have to change" (de Beauvoir, Vol. 2, 1379: 156).

Gradually, this indifference turns into hatred, and we see this woman hating her husband in part of the story.

"I must be the poorest of all, when I am full, I put my head on the belly of the one I am most fed up with, and I listen to the rinsing noise in his intestines, and I am just ashamed of all that fullness" (Vafi, 1396: 62).

This indifference and emotional separation in the narrator and her husband comes to an end and hatred and disgust take place in the subconscious mind and there is no place to love and be loved, but whatever it is, it is a habit, dependence and fear of living without habits.

"When Amir is full of me, my stomach reminds him of a drum and my legs remind him of a camel. "Sometimes I become a whale and eventually turn into the same polar bear" (Ibid: 60).

According to Lingern (2003), boredom is a physical, emotional, and mental exhaustion that results from a mismatch between expectations and reality. Boredom occurs due to failure in love and is a response to existential issues. The accumulation of stress that weakens love, the gradual increase of fatigue and monotony, and the accumulation of small resentments, contribute to boredom" (Hadian and Amini, 1398).

"Now Amir has to look at me with the same care he did years ago. With the same love that was at the bottom of his eyes. He can see the fine wrinkles around the eyes of a woman who will be lost forever for a moment, and he can feel a little sympathy. He can see my eyebrows, which the world and man have known for months, and only he does not know that he is no longer a bow.

Hey, mind you!

I become alive with despair....

I wonder why a man who can call one by "Hey" does not die?" (Vafi, 1396: 64).

"I think he should at least look at me with gratitude. But it seems that I do not exist ..." (Ibid: 68).

One of the factors that leads to boredom in couples is the lack of proper use of communication patterns. Couples' communication patterns are a process in which a couple interacts verbally and non-verbally with each other. (Parvandi et al., 2016)

"I am lying next to Amir. To him now, I am neither a wife, nor a mother, nor a sister, we

have no relation to each other. The cold and white light of the TV has fallen on us like a spotlight from the enemy line and we are trying to identify that we have fallen on the carpet like two strangers. I cling to Amir and hold his shoulders tightly. He comes back and hugs me in my sleep. Now he is neither a husband nor I am a wife. He is neither a man nor I am a woman, we are two people close to each other and taking refuge in each other" (Ibid: 98).

"Amir is a stranger and absent. After all, he could not have been a happy person; or else we would have got a share of it" (Ibid: 98).

As a result of breaking the emotional attachment, the woman in her mind and psyche tries to achieve independence and gradually eliminates the presence of Amir in her life and thoughts and gradually eliminates him.

"He does not know that I betray him a hundred times a day. I leave this life a hundred times a day, with the fear of a woman who has never left home. "Slowly, slowly, silently and to the point of death, I secretly go to places that Amir does not even imagine, then, to the regret of a repentant woman, I return to Amir's house in the dark of night like a horse" (Ibid: 42).

The narrator suffers from emotional separation while being dependent, and in the meantime, she is left between staying and leaving, giving up and being released. In a way, the coercion of the patriarchal system and the society in which only men are allowed to express themselves has made the woman in the story refuse to express any interest or hatred in life in order to maintain the continuity of life. A life in which there is no sign of life. They are just alive without living, without love and affection miles apart.

"I say I'm full ... Amir says: What? From everything, from this life ... from this house, from these Fridays ... I want to say about you. I do not say. Saying this word destroys everything" (Ibid: 58).

Women who have failed in their married life are always dependent on men and act passively in life. They make no effort to improve the status quo and remain silent.

Loneliness of women in the family and urban society is one of the consequences of modernity. "Women who are in the family but

have suffered an emotional divorce, and the continuation of their presence in the family, is due to having children who follow the presence of the parents, or not having a source of income that can provide for her needs or other reasons" (Shekarbeigi, 1391: 14).

When these women do not find the right response to their emotional needs and feelings, they feel lonely and this creates a field of depression in them.

In patriarchal and traditional societies, women are less pronounced due to the economic dependence of women. They are the property of the man, and the man in these societies has complete control over everything, and there is no need for the woman to want anything or have anything to say. A woman is the only woman without the lowest rights in family and social life. A woman whose only concern should be her home, her husband and her children, and in our story we see several times these hesitant behaviors and attitudes towards women. "I am selling the house" and "I am divorcing" are sentences that a woman must accept without saying a word.

From the perspective of traditional Iranian society, the female personality is tied to the house and household affairs and related matters. Being confined within the home itself creates a daily life and a sense of monotony in the lives of housewives and women have accepted without any objection.

The narrator wants from life only an ordinary house and a simple life. Hence he cannot accept change.

"Basically, a woman does not believe in emancipation because she has never tasted the powers of freedom. In her view, the vague destiny against which rising is the work of self-consciousness governs the world. She herself has not opened the dangerous paths that they want to force the woman to follow. It is natural for a woman not to throw herself into them with enthusiasm. If the way to the future is opened for her, she will no longer cling to the past" (de Beauvoir, Vol. 2: 510).

Women in traditional societies spend most of their time at home and in the family and feel a false sense of freedom at home, but because of this sense of patriarchy and lack of

expression by women, they are turned into fenced prisoners. According to critics, the most important reason for this behavior is the lack of financial resources: "What gives men such authority in married life is their control over financial resources, and this causes a woman to be emotionally harassed, even if by her husband" "Even if she does not feel happy in her married life, she finds it difficult to leave her husband (Abbott and Wallace, 1385: 128).

The analysis of the speeches and thoughts of the characters of the novel depicts well the laws of patriarchy and the lack of independence of women and the dependence and feeling of the need of women to men, and shows women as the property of men.

Emotional Attachment in *Someone I loved*

The narrator of the novel tells of a home and family in which expressing emotions, kissing and hugging is as obvious and necessary as breathing. In such a home and family where love is a necessity of life, the narrator's life full of excitement is suddenly shocked by the betrayal. Shock and flip those ruins everything. All that she is proud of during their life together, the love and affection that was part of the axioms of their lives, she suddenly realizes that everything she thinks is the truth is a soap bubble that has been destroyed with the slightest flick.

Chloe does not want to believe that Adrienne, whom she loved dearly, is no more.

"I thought he was coming. I could hear the sound of his car engine from the yard. He sat next to me, kissed me, put his finger on my mouth to keep quiet. He wanted to surprise the girls. I could still feel his hand around my neck, the smell of tension, his voice, his warmth, his love and affection. Everything was in its place" (Gavalda, 1393: 35).

"How long does it take for a person to forget the smell of the body of someone she loved? And how long does it take for her to no longer love him?" (Ibid: 35).

Betrayal is an unforgivable oppression. The defeat of pride and the crushing of the emotions of a woman like Chloe who made her husband an idol. Chloe considers him the most loving man on earth, but he easily overrides

everything, leaving his wife and children behind and pursuing his dreams.

"I thought to myself, my life is like this bed: insecure, temporary, suspended" (Ibid: 52).

"I'm surprised, you can imagine ... the suitcases in front of our apartment elevator and Adrienne looking at his glorious watch. He was boasting because his mistress was waiting!" (Ibid: 66).

Lack of emotional and financial independence, which is one of the main causes of women's dependence on men, has made the character of the failure story painful and difficult. Chloe is a character who considers her happiness conditional on being the wife of a woman who limits her activities after marriage and only takes care of family affairs.

"I stopped studying so that he could study. I rolled up my sleeves and walked him to the front of the university for three years before I went to work. I did not complain so understand why I am a little awful today ..." (Ibid: 83-84).

In connection with reality and fantasy, Chloe is always waiting for a man who does not want to believe her, and stubbornly seeks her out so that she may be able to illuminate the blind side of hope in her heart.

"I use the absence of my father-in-law to check my cell phone. Neither a bell nor a message.

Yes nothing

What an idiot

How stupid ...

I'm still checking my cell phone. It is four o'clock in the morning ...

I am a fool" (Ibid: 21-22.)

In the struggle with herself to stay and go, to accept defeat and to continue, the woman fights with herself many times so that she can stand on her own two feet again, be able to gain independence and continue. Continuing the responsibility of being a mother is responsible for the lives of children who are only his, and a woman has to bear this responsibility alone as always, but each time she goes through what has happened to her and what awaits her, she becomes more helpless than before.

I said to myself, "You have to cry for everything once. As long as the tears are dry, this sad body should be shaken and then the notebook of life should be turned. She thought of something else. You have to move your legs and start all over again. Others have said it a hundred times. Think of something else and life goes on. Think of your daughters. You have no right to deny yourself ... Yes, I know, I know well, but you cannot understand me" (Ibid: 29).

Chloe is a good example of a selfless woman who sacrificed herself to continue her husband's education and now, despite being in the worst mental condition, she does not abandon her children and tries to hide her grief in order not to make it difficult for them and continue her life by repeating the sentence and think of her daughters.

"My grandmother used to say that at that time delicious food would bring kind husbands home" (Ibid: 54).

The woman goes through everything many times and is heartbroken for how simple and stupid she has been. But this sense of stupidity is so ingrained in her that she can no longer be wise.

"I was waiting for him for dinner. I waited for hours. Sometimes I even fall asleep waiting for him to come ... At last he came, with a confused look on his face. I was forcing myself to go to the kitchen. I was moving. But he was not hungry, he politely said he had no appetite. Or maybe they ate something together ..." (Ibid: 78).

The emotional attachment that arises from lack of self-confidence and acceptance of loneliness leads to a feeling of depression, hopelessness and psychological insecurity in the struggle for separation and liberation, and cannot imagine individuality and a future for themselves.

"I'm old, I feel old. I feel like I will lose trust in everyone. I look at my life through a small hole" (Ibid: 79).

CONCLUSION

Regarding the effect of personality traits on the quality of communication and also the emotional belonging of couples, it can be said: personality is a determining and fundamental

factor in interpersonal relationships ... Awareness of their thoughts, ideas and feelings as well as proper self-knowledge can regulate interpersonal relationships ... (Wardell, 2011). This awareness and self-awareness leads to identification and recognition of the individual and increases self-confidence and self-reliance in the individual. Another personality trait is secure attachment and logical and correct emotional attachment between people, which when a person fails, if proper identification and emotional attachment, prevents the collapse of personality and depression.

By studying two novels, *Someone I loved* and *My Bird*, it can be concluded that both authors have addressed issues related to women and their place in society. By highlighting women as the main element of the story, they have shown their status in society. Both writers have been able to portray suffering and oppressed women well. In both stories, the identity crisis and the lack of individuality and dependence of the characters are well illustrated. Women who, due to lack of independence and dependent personality, cannot withstand the problems that suddenly disrupt the family center and their peace, and go into the abyss of depression and failure. Feelings of disgust and hatred are the only reactions of women in these stories. Simple and static characters who cannot fight and express themselves.

These women are so involved in their home and family that they do not identify with each other, and they see their identity as dependent on issues related to parenting, marriage and housekeeping, and portray a passive personality. In the novel *My Bird*, the narrator seeks lost femininity and identity, and tries to discover his individuality through inner monologues, and to fight and persevere for what he wants in life as the value and purpose of life; As in the novel *Someone I Loved*, we see Chloe trying to discover herself and her place in life, a place that is flipped over by her father-in-law and makes Chloe think.

In general, in the works of each of the two authors, there is a need for love, female frustration, fear of separation, male infidelity and ignoring the existence of women, and why women should suffer from frustration and loneliness.

Given the differences in nationality and geography of the two writers, however, they both have a common theme and message and portray it well, and that is oppression of women.

References

- Abbott, Pamela; Wallace, Claire (1385). *Sociology of Women*. Translated by Manijeh Najm Iraqi. Fourth edition, Tehran: Ney Publishing.
- Shaarinejad, Ali Akbar (1364). *Psychology of development*. Fourth edition. Tehran: Ettela'at Publications.
- Shekarbeigi, Alieh (2012). *Investigating the Phenomenon of Loneliness from Two Objective and Subjective Dimensions in Urban Families and its Consequences on their Family and Social Life*. Papers of the First Scientific and Research Conference on women and urban life. Conference venue: Faculty of Management, University of Tehran. 30 Aban and 1 Azar. pp. 73-11.
- Ashuri, Dariush (1386), *Zaban Baz, a study about language and management*, Tehran, publishing center.
- Du Beauvoir, Simon, (1379) *Genus II*, translated by Qasim Sanavi, Tehran, Tus Publications.
- Vafi, Fariba. (1391). "*My Bird*", Tehran: Center Publishing. 15th edition.
- Robbins Root (1389), *Literary Feminisms*, translated by Ahmad Abu Mehboob, Afraz, Tehran.
- Edam, Jean-Michel and Françoise Ravaz (2013), *analysis of types of stories (novel, drama, film)*, translated by Azin Hosseinzadeh and Katayoun Shahparrad, Qatra, Tehran.
- Akhot, Ahmed (1371), *Story Grammar*, Farda, Isfahan.
- Lodge, David (1388) *The art of story writing*, translated by Reza Rezaei, Ni, Tehran.
- Miles, Zaralind (1380) *Women and Novels*, translated by Ali Azrang (Jabari), Roshangaran and Women's Studies, Tehran.
- Gavalda, Anna (1392). *I loved him*, 9th edition, Qatra, Tehran.

- Pasha Zanavisi, Sakineh (1391). *Criticism and analysis of the theme of the novel My Bird*, the 8th International Conference of the Association for the Promotion of Persian Language and Literature.
- Azimi, Zahra and Ismail Sadeghi (1393). *Examining the common issues of women in two stories, I turn off the lights* by Zoya Pirzad and *My Bird* by Fariba Vafi. Shahrekord University. Specialized Quarterly Journal of Fiction Studies, second year, fourth issue, pp. 117-94.
- Hassanzadeh Dastjardi, Efsaneh, Mousavi Rad, Mostafa (1393). "Analysis of two novels, *my bird* and *the fish sleep at night*, based on the components of women's writing". University of Tehran. pp. 51-70.
- Talkhabi, Mehri (1394). "Examination of my bird novel from the perspective of critical stylistics". Khodabande Islamic Azad University.
- Maleki, Samia (1398). "Comparative criticism with a feminist approach in the works of *Anagavalda* and *Zoya Pirzad*". Master's thesis. Islamic Azad University Tehran Branch.
- Hadian, Saba and Dariush Amini (1397). "Prediction of marital dissatisfaction based on emotional intelligence, communication skills and marital conflicts of married couples". Hamedan Azad University. Women's Journal, Volume 10, Number 27, pp. 179-211.
- Giddens, A. (1390). *Sociology*, translated by M. Sabouri (1378). Tehran: Ney Publishing.
- Pishgahi Fard, Zahra (1388). *Cultural theories of feminism and its implications on Iranian society*, Women in Culture and Art Magazine, No. 3, 109-132.
- Kamrani Fekur, Shahrbanu (1391). *Comparative study of psychological characteristics of women, especially normal women*. Master's thesis. Tarbiat Modares University.
- Ahmadi, Babak. (1377). *The mystery of modernity*. Tehran: Nahr-e-Karzan.
- Doran, Behzad (1386). *Social identity and cyberspace*. Edition 5. Tehran: Ministry of Guidance.
- Hosseini, Maryam Moniri, Efat al-Sadat, (1393). *The concept of social identity in the works of Natalya Ginzburg and Fariba Vafi*, Research Journal of Comparative Literature Studies, 8th year, No. 32, pp. 152-129.
- Mortezaei, Zahra, Sayadinejad, Ruhollah (1395). *A comparative study of the image of a woman in the works of "Fariba Wafi" and "Sahr Khalifa", a case example: the novels "My Bird" and "Lam Naad Jovari Lakm"*. Scientific Research Quarterly on Women and Culture, 9th year, number 34, pp. 63- 80.
- Dashti Ahangar, Mustafa (1389). *Pirang's structuralist analysis of novels by four women writers*. Contemporary Persian Literature, Research Institute of Humanities and Cultural Studies. first year. the first number. spring and summer. pp. 39-60.
- Purandi, Ali et al. (1395). *The role of family functioning and couples' communication patterns in predicting marital satisfaction*. Two quarterly journals of pathology, counseling and family enrichment. second year. the first number. pp. 54-65.
- Harter. S. (1999). *The construction of the self*. New York: The Guilford Press.
- Wardle.L.D.(2011). *The boundaries of belonging: Allegiance.purpose and the definition of marriage*. BYU journal of Public Law. 25(2). 287-315.
- Lingern. J. (2003). *Individual differences in self-appraisals and responses to dating violence scenarios*. Journal of Violence and Victims.12(3).265-276.
- Betty Friedan (1964). *Feminine Mystique*. Dell publication.
- Yu Y. Wu D. Wang JM. Wang YC. (2020). *Dark personality. Marital quality .and marital instability of Chinese couples: An actor-partner interdependence mediation model*. Personality and Individual Differences. 1.145:109689.

Biodata

Ali Reza Salehi has published dozens of scientific books and articles on international levels. He also has been a supervisor and advisor of 20 Ph.D. and M.A. students. He was the former president of the Payam-e-Noor University of Karaj and Shar Rey. He was also a member of the advisory Commission and Political and Scientific Committee of the 20-year road map of the Expediency Council of Iran. He also was a member of the advisory commission and higher education committee for the higher council of cultural revolution.

Email: salehi-iau@azad.ac.ir

Mahdiah Fadae M.A. , South Tehran Branch, Islamic Azad University, Tehran, Iran.