

A Review of Taboo in Iranian literature

Dr. Vajiheh Teimoori

Department of Persian Language and Literature, Faculty of Persian Literature and Foreign Languages, University of AllamehTabatabai, Tehran, Iran

ABSTRACT

Taboo as a social and cultural production has different aspects which in one hand shows unconscious fears and panics and at the other hand reveals the hidden natures of the people of a society. One of the fields for taboos recognition and investigating the taboos is the story texts. Fiction or story is based on different factors such as individual experiences, personal conceptions and social realities and taboos of one society are originated from these factors and have effects on them too. In this article, taboos are reviewed as a part of basic constituents of a social and cultural identity in relation with womanly independent identity and these taboos are introduced and considered from women writers 'point of views and among their stories. In this respect, it is tried to develop the theoretical concepts of taboo among the whole of Iran's society and the hidden and prominent features and parameters of Iranian woman's identity in the modern age are more surveyed and recognized now.

KEY WORDS: Taboo, Gendered taboos, Story-cultural potential, Self-censorship, Feminine identity

INTRODUCTION

"Taboos" are the unconscious social prohibitions and fears that are developed from a mythological long time ago to the present time and exist in the human societies rationally and it's not possible to find a nation and culture that has no sign of their last and present taboos or the people of that society don't start to taboo-breaking. The thing that the generation of this day knows as their ancestors' cultural heritage is a set of last time beliefs and trusts that affect the culture of present time and consequently the cultural future of that society. Of course as the societies more advanced give more novel and rational form to their beliefs when passed from yesterday to today and the less advanced societies keep these beliefs with less changes among the successive generations. In any case we can't ignore the effect of the ancients' beliefs and their thinking method on the social actions of the present time generations. Taboos such as anthropological concepts and beliefs rose from the ancients' thinking method and also their birth or death has a reciprocal relation with myths, geography, gender, moral and religious systems of nations. In fact the thing that today we call it moral and religious regulations generated from the heart of taboos and changes under the influence of cultural changes and social structures. Iran's society as an ancient and religious society has so many novel and ancient taboos, that one of the methods to know them is studying its art works and products such as stories. Art, since is rooted from the mental creativity and tensions, undoubtedly is the mirror of feelings, desires, thoughts, regrets, fears and concerns of human beings' soul. Particularly in our time that art is not an accidental thing, but it is the result of deliberation (Payandeh, 2003). In fact "literature is a form of discourse so some signs of cultural allusions of human societies can be found in the literary texts (Payandeh, 2003). Since Taboo is an anthropological concept and is related to the rules of human life and mankind's desires, naturally have high prospect and numerous meanings. Meantime, story and especially novel has particular importance because they are based on individual experience and objective and evident details. Raymond Williams said in an article under the title of "Realism and contemporary novel" that: "the contemporary Novel is the reflection of the crisis of our society and also is illustrative of its nature. Of course it can be argued like the past time that we can solve the literary difficulties merely through establishing a different society, but literature is charged to consider the details of human's sensible experiences and each kind of valuable social change is just like the practical and responsible punishment" (Payandeh, 2003).

Now among all kinds of literature, we consider the specific storied literature that is individual-oriented and introverted under the influence of Modernity and in fact is the reflection of values, experiences and mental concerns of each person, in other word the heroes of stories changed from their appearance type to character and narrator changed from the third person to the first person. Taboo is a social pattern or structure" (Freud, 2008). Thus the concept of Taboo, based on the individuals' belief, is the individuals' tendency, fear and punishment that those persons exert to the taboo-breaker person. In other word, taboo rises from individuals and is related to them, and this is the members of a society that preserve a taboo by submitting to it and on the other hand this is the society that

***Corresponding Author:** Dr. Vajiheh Teimoori, Department of Persian Language and Literature, Faculty of Persian Literature and Foreign Languages, University of AllamehTabatabai, Tehran, Iran, E-Mail: vajihehm1@gmail.com

imposes the taboos to the individuals. Story is the product of human (writer's) mind and influences on the individual (reader) and is a part that is defined and understands in relation with the whole of the society and its surrounding because it is affected with the group and is also effective on the group. So the writer's imagination and mind is full of worry, boredom, fails, regrets, desires, fears and tendencies that enter to his mind from outside. And it can be said that, each literary work isn't merely the writer's product, but also is the sign of cultural traditions and customs that exist in the literature of each country (Payandeh, 2006). Characters of each story are the characters of daily life because the today story is related to the daily behaviors and life especially in the popular stories and the addressees of these stories accept the story world like the real world and react to it as if they face it in the real world.

The imagination world of nowadays story is the world of reality exhibition, not describing the non-built utopia. But it must be considered that recognizing the cultural facts from the literary works, is recognition of one side of the coin and explaining the reason of these facts is the other side of the coin and needs a special skill and genius. Because sometimes the reason of these facts is explained so inverse and unrelated that increase the human being's bewilderment. Of course this inverting a case arises from the fear that is caused from taboos, punishments and other social stresses. In other word, the cultural facts of each society, with its limits and bounds, influence on the individuals and their mental, scientific, artistic and ideological activities and refine and contaminate the human's motivations and instincts. Also it has sublimation and friction. Now I complete my world in such a way that literature is one of the cultural meanings of each society and storied literature particularly novel, is a box full of unique realities of mind and spirit of society members. As Lukach indicate only a novelistic structure that demonstrates the one-storey and even societal problems in the form of a subjective case represents a realistic reflex from the world (Pooyandeh, 1998). Of course although the novel forms in joint to the society, but doesn't endorse the social regularity. It implicitly notifies that it's possible to be in another form, it operates critically and it is understood as for the social audiences and social conditions and maybe it is one of the reasons of its disputability (Payandeh, 2003). With these reasons it's possible to see the red lines of taboos of a society and the amount of respect of individuals to it in the mirror of literature of that society and its other arts and hear the objection shout or communal tendency of that nation regarding the frequency of each revere or revere-breaking, and murmur it for the hearing ears.

Taboo

"Taboo is a Polynesian expression (related to the initial tribes that were residents of the Polynesia islands) in opposite meanings: dangerous, terrible, holy, consecratory, forbidden, unclean, mysterious, irrecoverable, holy and limited dread" (Freud, 2008). Its Persian equivalent is unlawful or illegal, reverential, inapproachable. From Freud's point of view the word Taboo has two meanings. It is both clean and unclean and was indicative of a kind of opposition from the very outset. It is attribute to an animal, thing, place or particular issue that is mysteriously dangerous, unclean or holy that has an extraordinary strength and in all of these conditions we must avoid to approach it. Everyone who doesn't observe this prohibition will be punished severely. It must be considered that the nature of taboo limitations is a thing other than moral and religious prohibitions. It is not on the basis of heavenly orders and just depends on itself and doesn't depend on any argumentation (Salehi, 2002). It is a concept with strong religious background for persons who submit to it and if they disobey it will be punished according the mysterious invisible power that exists in taboo. This mysterious power is named "Mana" and it is believed that is an extraordinary and communicable power. Shariati, in argument of history and recognition of religious, defines Taboo as: "Taboo is illegal and unlawful thing that has a mysterious aspect and its reason is not clear from logical and rational self-awareness point of view but people do it" (Salehi, 2002). In the following Mana is defined from the primitive and public people's point of view, which is a nameless, mysterious power that exists more or less in some things or even in some people, it is very powerful and we transmute it in our body by magical actions, prayers, and special spells and mediation of wizards or particular persons who have special power and knowledge in attracting and capturing these powers and also by resorting to them and their touching and kissing so in this way we enjoy and prosper their power and holiness (Salehi, 2002).

Therefore Taboo was the first human law and then became the root and base of all kinds of moral and religious prohibitions. This first kind of codified command and prohibition has three aspects:

- 1) Holiness or uncleanness of the Tabooed person, thing, animal or place
- 2) Prohibition of contact and approaching to it
- 3) The holy or dangerous and unclean results that is generated in the case of irreverence.

From Freud's point of view whenever a thing became forbidden severely, certainly is related to the intense, revealed and unconsciously desire and tendency, because there isn't any need to forbid individuals from something that nobody interested and tended to do it (Freud, 2008). Freezer has also the same opinion and indicated that the rules just forbid the thing that human beings are able to do it under the pressure of some of their instincts. There isn't any need to legal prohibition and punishment for the thing that is forbidden by the nature and violation to it leads to

a natural punishment. So undoubtedly it's possible to accept that some kinds of crimes and offenses are legally forbidden that so many people can perform them under the influence of their natural tendencies (Freud, 2008).

With this explanation, can grant two more real powers about the dangerous and magical power of "Mana" that exists in taboo:

- 1- The power that remind the forbidden desires of a person to her/him.
- 2- The power that apparently is more important and encourages him/her to disobey the Taboo to relief his/her desires (Freud, 2008).

If there weren't these two aspects of Mana or this desire, maybe the Tabooed thing has not been tempting and taboo-breaking doesn't lead to any punishment. Whereas this power and attraction is such effective that even revival of a memory that is related to the forbidden action leads to revival of desire to do it.

Taboo in Iran society

"Our countries are the thing that we are, because they are generated from our aggregation, so their rules and laws are on the basis of our interests, and their actions are our good and bad actions in very much greater scales" (Durant & Durant, 1989). From finding the roots of initial taboos and the executive aims of that taboos we can obtain two important conclusions: the first one is that there is a direct relationship between the important and severe taboos from one side and human being's desires and instincts from the other side and whatever more is its prohibition and punishment, the desire to commit it will increase too. According to that wisely word human being become greedier to the thing that is forbidden. Moreover the initial taboos became the origin of moral prohibitions and appearance of religions and other social lawfulness in the next time, although they don't have the heavenly or moral origin in their own nature. Thus, different humanistic societies all the time enact the new Taboos and also set aside so many Taboos. Meanwhile there isn't any Taboo that is so intense and important but it wasn't violated. But the thing that is used for today's society is that the current and existing Taboos be recognized and the reason of their outrage must be considered and as if there isn't any necessity to maintain them their respect must be lost or if they are useful for the society their failures must be avoided. An event that maybe occurs in open societies faster rather than the developing closed societies. Carl Raymond Popper said in this case:

"The fall of magical tribes was the effect of the issue that human beings found that different tribes have different intimates and these intimates are laded to others by human beings and are performed by them and if someone can elude the sanctions that fellowmen impose them, he/she can contravene these intimates without any unpleasant reactions" (Popper, 1985).

So an open society is the result of development in relationship of different tribes and from his point of view transformation of society from a closed form to the open form is one of the deepest revolutions that human beings have moved toward it (Popper, 1985). But it is for some years that Iranian society spends to pass from tradition and entering to the modernity and turbulence and disturbance of this conversion is seen in all fields such as science, culture, morality, religious, policy. But this informed and inevitable problem doesn't remedy and ameliorate yet. According to this, there are very limited works that consider and introduce Iranian Taboos and collected them into a book. May be its main reason is that the majority of Iranian societies' taboos is related to the religious, power and sexual behaviors and in a closed society that all things and issues are divided in the nimbus of holiness or excommunication; we can't easily challenge these issues. This explanation is enough for recognizing the first taboo of Iranian society that talking about Taboo even though in public societies is a Taboo.

Shariati indicated that societies are two kinds, closed societies and open societies, which the closed society is a society that social movements are slow in it and also production, distribution and consumption of economic and social relationships in it rotates in a closed circle (Salehi, 2002). In addition he emphasized that one of the signs of open societies is the change of religion in minds or change of its image in thoughts whereas on the contrary, in the closed societies there is one imagination and conception from religion. From his point of view change of individuals' world view is one of the important reasons of progress, development and advancement (Salehi, 2002). Taboos that there are in Iranian society raised from two important sources, one of them is religious law and the other one is customs, and also the rules which are dominant in Iranian society has this dichotomy too and contrary to the thing that is propagandized these direction is not completely parallel or coincide each other and in many cases keep distance from each other and involve the person in selection. And since some taboos are very popular because they rooted in religion laws and give their holiness or excommunication from there and don't have any contradiction with customs.

Shariati, in his discussion about history and cognition of religion, had mentioned some samples of cultural and religious taboos that are common among the public. For example he said: "separation of two concepts of clean and pure in sight of public indicates that may be one thing be so clean and even sterilized but be considered unclean and

impure too. This tabooed thought caused that exact, logical and regular sanitary commands of Islam among its public followers can't provide sanitary and cleanliness. As in taboo viewpoint of public an old man or old woman who doesn't become unclean or menstruation, can doesn't take a bath to the end of his/her life and remain clean, although there are so many dirt and sweat and other filths on their body and clothes and they just can be washed in the mortuary. In other discussion he indicated that some people among us believe that a soil seal is holy, whereas it is not a thing except a piece of soil, they mix it in water and pour it in the child's eye, ear or mouth to cure from illness (Salehi, 2002). In addition to the mentioned Taboos that usually are common among the public's beliefs there are some samples which are seen among the educated people and religious and scientific learned people that are essentially contrary and opposite the principles of modern societies that is the same as critical rationality, in cultural context discussion about sexual relationships, girls and boys relationships and its difficulties, or about political problems, argument about the past regime and its strength and weak points remained as taboo. So that everyone who talks about it must surely vilify about it; or analysis of Iran's revolution and criticisms that exist about happening or at least the method of its happening remained as Taboo even among our intellectuals, or analysis of eight years war of Iran and Iraq and its consequences or constitution particularly some of its principles such as unconditional jurisprudent or discussion about ideas and thoughts of Imam Khomeini, all are covered in a nimbus of holiness or excommunication in such a manner that have stopped all the rational and intellectual discussion about them or in the case of religious matters, discussion about religion principles, monotheism, prophet and resurrection, even question about matters lower than the religion principles such as miracle, chastity and the 12th Imam that is not necessities of religion and even some of the religious precepts such as retaliation or apostate or precepts which are related to the lapidating. All are treated as if they are taboo and must not approach them but must accept them indisputably (Salehi, 2002).

Self-censorship and indirect language

One of the important points about "Taboo" among different tribes especially in Iran's culture, is taboos relation to the gender, or feminine or masculine taboos, it means that some taboos are particular to women that doesn't have any reverence among men (feminine taboos) and some taboos are particular to men and are not forbidden and illegal for women (masculine taboos). In cases that taboos are common, sometimes it is seen that severity and intenseness of punishments for taboo-breaking is related to the gender and is not the same for men and women. For example, in the "incest" taboo that is one of the oldest and strongest taboos, the punishment of this action for women is so strict and severe for women. The society and family doesn't accept the adulterous woman at all, but the adulterous man can pay indemnity and live comfortably. Or having the sexual relationship before marriage for men is not as important taboo as for women and it is forbidden for women. On the other side, "the repeated or second marriage" is a taboo for women but not for men or "divorce" was a women only taboo for a long time and a divorced woman was a taboo too. Also among the taboos which become the reason and root of some religious principles among different religions, the amount of reverences and prohibitions which are particular to women are more than them for men. Not only in the action domain but also in the speech domain, using some words is taboo for women and not for men. Even thinking to the subjects and matters which are taboo for women is more taboo for women rather than the men and maybe it is for this reason that women have written less taboo-breaking stories and if they have the bravery of passing from these forbidden lines they generally approach them by ambiguity and metaphor and it less happens that the dialogues and sentences of their work has preciosity and slandering. This belief and fear of taboo-breaking caused a kind of self-censorship and internal abstinence in the women's writings (Zarrin Panah, 2004).

Also self-censorship is not necessarily related to the fear from cultural matters and fear from others and is not limited to the Iranian writers. Maybe the western writers faced this event and combat against it, but we are in the relatively primary stages. "Kate Chopin"¹ one of the most important woman writers of the late 19th and early 20th century wrote a book with the name of "Awakening", that in it talks freely about emotional feelings and seeking to reach the emotional independence and personality independence of the woman hero in the story and faced to the bad and incisive attitudes of her contemporary critics and writers that caused she doesn't write and publish any other story to the end of her life or Anaïs Nin, the French Spanish raced writer, in her testament forbids publishing her diary, that she speaks freely from her personal relationships and experiences in it, at the time of her husband's life that they loved each other (Zarrin Panah, 2004).

¹ The American Irish writer at the late 19th and early 20th century (1851-1904), two main characteristics of her stories was brevity and the bitter scoffing. In a short story with the title of "an hour dream" she represents the internal thoughts and feelings of a woman who, after his husband's death, doesn't become sad but she absorbed in dream and tranquility and pleasure by imagination of freedom and independence that will obtain again. But when she found this news is incorrect and by destruction of her dream and pleasure had a stroke and died.

Sometimes the woman writers use solutions and remedies other than the metaphoric language and ambiguity of images that is using the pet name. such as the story of “the light cuts” from “Mehrnoosh Mazareie” under the pet name of “M. Mehrnoosh” that was published in “Forugh”² literary magazine. This means that if the reader feels that the writer of these scenes and imaginations is a woman, take a severe position against it but if he/she imagine that these frankly speaking is written by a man, can accept it better and more. Also we can mention to Mary N. Owns (the English novelist, 1819-1880) that preferred to hide her feminine identity and use the masculine pet name of “George Eliot” or “Daneshvar” chose the pet name of “nameless Shirazi” (not unknown Shirazi) in articles that wrote for Tehran Radio and Iran newspaper in 1320s. Another remedy seeking of story writing for woman writers in propounding the respectable and revered matters and pictures, is narrating the story through a Child’s language. As if when a child says something about this it’s not a taboo-breaking. Such as the story of “the broken law” and “a city like paradise” from Simin Daneshvar that narrator of story is a child. Self-censorship and using an indirect language in women literature, are seen more in gender Taboos but this doesn’t mean that women don’t have any fear of breaking or approaching or thinking to other Taboos (Daneshvar, 1981). Because feeling of sin and judging about behavior of women, is a premade mentality and cultural imagination that even a feminine society involved in it and a woman writer who writes dauntlessly or a woman hero who acts dauntlessly and violates and step on limits, is called shrew, impudent, immodest, shameless and “the women authors who try to express and pay attention to the feelings and desires of women out of the customary frameworks, will confront different difficulties, because they became forced to propound the disputable and disturbed matters” (Mir Abedini, 2008). A sentence from Margret Doras is narrated that is as the following “if a woman wants to write quite freely and openly, she must discard and questioned all the things which are accepted as good or bad, all the analogizes, thoughts that are suggested to her in the schools, books, studies and experiences to her and renewed her standards again”.

The kinds of indirect narration in story

As we said one of the methods in propounding taboos and forbidden thoughts and actions in stories is the use of simile, metaphor, allegory. As applying the Fable literary style in Iran’s traditional literature, was one of the methods for writers to propound dangerous and disputable matters for example they ridicule the taboo of strength by fail of a selfish lion, also nowadays writers apply symbols and similar images to approach the forbidden limit that want to express. Some examples are as the following:

The metaphor of “watering the flowers by an ewer” in the “light cuts” story that is written by “Mehrnoosh Mazareie” to express Sima’s sexual feeling, (character of the story).

Comparing “the behavior and actions of the great daughter of the family in reading the philosophical and political books and establish relation and connection with boys”, with “repeatedly wetting and dirtying the pants of the little daughter of the family” in the story of “the paper pants” that is written by “MitraDavar” (Davar, 1998).

Analogizing the mountain “to a woman who supine with her face that is looking to the sky, with obligated legs, exerted breast and open mouth” in the story of “both apple and star” written by “RaziyehTojjar” to describe the emotional loneliness of a woman in her married life (Tojjar, 1999).

Or the allegorical story of “the row” written by “Shiva Arastoeie” that a woman goes to the university to take her academic paper and has to stand in a long raw and when she comes back home, she stayed behind the door and sees her husband, children, home and life from a distance and nobody opens the door for her (Arastoeie, 2007).

Or in another allegorical story from this writer under the title of “the last day of camp”, a school boy and girl made friend each other at the first day of camp and had emotional relationship with each other but at the last day of camp the boy lost and the girl came back lonely. Later in her dreams the boys wear the soldiers’ cloths and seated in a sedan chair (Arastoeie, 2008).

In the “wandering island” novel, Simin Daneshvar, writes from Hasti’s language to describe Tehran: “Tehran is like a library that is full of dispersed unlisted books. Neither have the alphabetic list nor the subject or topic list. Generally, Tehran is exactly like the people who live there”. It is clear that Daneshvar’s allusion to the facelessness of Iran’s capital is a part to whole metaphor to allude to the Iranian’s lack of identity or their facelessness (Payandeh, 2006).

In the story of “steel heart” written by “Moniro Ravanipour”, the “Dictator” metaphor is used for the first husband of the woman, and indicates all of her feelings and beliefs to her husband. In the “Gipsy by the fire” novel from the same writer, the limitative or encumbering social rules is sarcastically attributed to the rules and principles of the resident tribe and it is said that: “dancing among the resident tribe is not the act of respectable women, dancing is a sin that the drunken townsmen who have so much money are attracted to it” (Ravanipour, 2003). In

²The literary journal of “Forugh” that was published from 1990 to 1992 in Los Angeles, and was allocated to introducing the women literature.

addition she said in other sentence that: “the resident tribe has its own rules. Here everything that you touch has the savor of sin(Ravanipour, 2003).

Maybe based upon this novel and similar works it can be said that another method to express the taboos indirectly, is creating the native characters and tribal and limited regions, so that writer can propound her objection and opposition against that belief or rule allegorically and indirectly or with the part to whole metaphor. For example in “the Gipsy by the fire” novel, Ayeneh, the sinner gipsy girl, wants to escape from the rules and principles of the tribe, and from the tents, and customs that are said and inducted to the girls without any change and goes to the town. Furthermore, Ayeneh dances. She dances every night, her father drinks her some wine or liquor to dance hot and fervent. If a rich customer comes he advises her “perform a good dance, he is rich, he is a good man. These descriptions are not Taboo breaking while Ayeneh is a gipsy girl and stays among gypsies. But when she violates the principles of the tribe, she becomes a sinner and guilty, because she escapes the customs and limitative tents. And at last the writer declares in a feminine motto that: “indeed, it is just love that can cause a woman either is a gipsy or not stays in one place”. (Ravanipour, 2003).

On the other side, in some novels we faced the mystical atmosphere and Gnostic characters. And we know that Gnosticism is a system to symbolic explaining of some concepts. Now this question is come up that if choosing such a manner and system for the work can be a method to symbolic and indirect explaining some taboo breakings and opposite the customs or not? Isessentially this passage from forbidden limits in a mystical environment counted a taboo breaking or not? For example, in “Tooba and the meaning of night” that is written by “Shahrnoosh Parsi pour” some characters, some events or stories and some changes and transitions are placed in a mystical system(Parsipour, 2003). For instance, Tooba faces two “men” or spiritual leader in her life after her mystical conditions and moods and looking for a spiritual leader that exist in her mind from childhood because of her fathers’ instructions and training.

The metaphor of “man” is so important. One is “a street man” who engaged in politics and other one is “Alishah mendicant” who is an enlightened theosophist. When Tooba found that the street man is a politician said: “the street man” and constitution and constitutionalism? It wasn’t understandable for her. The man was straight-line light, so why was he revolutionary and ultra-progressive? Mirza Kazem said that these men are good but hazard the country”(Parsipour, 2003). The street man is a superhuman creature (Parsipour, 2003) and she thought indeed what happened if that man was “the king”? (Parsipour, 2003). The use of such a mystic as a tool to achieve different purposes through apparent meaning is found plentifully in poem texts. Wine, drunkenness and cupbearer, are coming and going from the earth to the sky and everybody define and explain them proportionate to his/her own mood and condition and even its possible to wash the prayer carpet with the wine and make it clean.³ And allow this apparently forbidden and illegal thing.

Taboo and Gender

The Gender is one of the important and effective factors on taboo breaking. Men and women, particularly in eastern societies, don’t have equal freedoms and limitations. In Iranian society some religious and legal gender-dependent prohibitions are exerted in addition to the custom gender-dependent limitations and in this respect make the gender factor more important. It is clear that the result of this frame making and lawmaking and determining the limits and forbidden lines and actions are so much sever for women. Women have so many limitations in gender-dependent taboos in addition to the public taboos, whereas they sacrifice the most part of their humanistic and individual freedom for public and cultural interests of the society and naturally must have more quarrel and objection with civilization and culture. From Freud’s point of view “women, who had found the civilization with their love, at its beginning, start to oppose the civilization procedure and expand and increase their preventive and moderator effect. Women are the representatives of the family profits and sexual life. Since the mental energy of men is limited, so they must do their work with economical distributing the libido. Consequently they take the energy that use for cultural aims, from the energy that is spent for women and sexual life. His continuous association with men and his dependence to relation with them foreignism him with his duties as a husband and father of the family. Thus the woman supposes that she is retarded because of civilization demands and opposes it” (Freud, 2005).

The writer agreed with Freud in this opinion that women has less part in the nowadays civilized life and paid the most price and share in lack of freedom and sexual and emotional satisfaction but is not agreed with this fact that men sublimate their taste in dividing their energies and spend most of their energies for cultural matters. Men everywhere feel they have been limited in justice and freedom break the frameworks and violate the respects

³ Hafez, “color the prayer carpet with the wine if the Taha spiritual leader said to you/ because the seeker isn’t unaware from the ways to reach the goals”.

instinctively, and particularly don't impose any sexual freedoms and frustrations and repression to themselves because of women. On the strength of the studied storied texts that are counted an indirect statistical population, the majority of taboo breakings are on the men's part and the most of violated taboos consist of the sexual taboos in the first rank and the strength and power taboos in the next rank, that both situations lead to acquisition of power and advantage, and expansion of masculine freedoms limits. Women invade the limits of taboos in their combat with civilization and demanding more freedom and social justice, but it wasn't openly and frankly. Women annihilate their instinctive and innate frustrations and repressions through a composed movement and milder quarrel and gradually when the life of taboospast their number decreased and certainly the next generation of women have more and more taboo breakings and fewer taboos.

Conclusions

Taboos are some predominant concepts and unaware prohibitions that exist in different cultures and societies. Passage from forbidden limits of taboos has various punishments which are certain and definite and only it's possible to be released from punishment of taboo breaking through performing repentance and expiation and purification. In Iranian culture women have gender dependent and feminine taboos in addition to the public taboos of the society. On the other side women, in direction of social changes and development and modernization, struggle to obtain their gender dependent freedom and try to present an independent, separate and new definition from their feminine identity. One of the backgrounds of this action, is writing that among them is story writing that fight with the premade conceptions and imaginations from woman and the dead taboos through creating different taboo-breaker characters and types and abstain the indemnity of repentance and purification and help to present the more real imaginations and conceptions from feminine identity and gender intentionally or inadvertently.

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