From gothic to surrealism in the story of the woman behind the bronze door

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Abstract

The Woman Behind the Bronze Door" is one of the stories in the "Doors and the Great Wall of China" collection written by Ahmad Shamlou. From the reading of the story, it appears that in writing this story, Shamlou has used the features of the Gothic and Surreal schools, in a way that it can be said, he has turned the characteristics of the Gothic school towards the Surrealism school with a kind of artistic transformation. This research aims to show the most important effects and dimensions of these two schools in the story with an analytical method. The findings of the research show that on the one hand, using an atmosphere full of ambiguity and mystery, otherworldly events with anxiety and fear, fearful place, fluidity of time, morbid and chaotic characterization, nightmare, superstitious beliefs and boundless fantasy of a full-fledged Gothic story. has created and on the other hand by creating something wonderful and extraordinary, subconscious mind, illusion, dream and surrealist objects, automatic writing and surreal love, he has written a surreal story. The content of the story is a mixture of dreams and reality in an inflammatory and melancholic atmosphere, and at the same time, the border between the two is not clear. Based on this, it can be said that Shamlou has reached Surrealism from the Gothic passage and has reached the peak of the connection between these two schools, and his innovation in creating a work that is a combination of

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the two mentioned schools is a remarkable experience in the tradition of Persian story writing.

Extended Abstract

1. Introduction
The issue of various approaches and manifestations of great literary schools in a particular work is considered as one of the important topics and indicators in the study of the evolution of Persian fiction writing and is of special importance. Different authors create works based on their views and insight towards literary schools, where traces of several different schools can sometimes be seen in them. The two schools of Gothic and Surrealism have an important part of the history of world literature.

The affinity and connection of the above two schools is undeniable in many principles, techniques and characteristics.

"The Woman Behind the Bronze Door" is one of the stories in the "Doors and the Great Wall of China" collection written by Shamlou. The unique feature of this work is that by including the characteristics of the Gothic school, it has also moved towards the Surrealism school with a kind of artistic transformation. Rereading this work based on gothic literature and surrealism leads to a correct and accurate understanding of its dark and unknown dimensions and highlights its literary value in the field of contemporary Persian fiction. Based on this, the current research aims to explain the components of the Gothic school and surrealism and their connection and kinship, and examine how they are combined in the mentioned story.

Research Question(s)
What are the most important components of Gothic school and surrealism and how are these components manifested in this work?

2. Literature Review
The woman behind the bronze door is a description of a nightmare in which the main character is trapped in a world between reality, dream and nightmare; A scary world that is the product of the narrator's

imagination and anxiety and has become the reason for writing an amazing text that is full of eerie, chaotic images and the dominance of the dream atmosphere. In line with the surrealists' special attitude of searching for truth in a world beyond reality, the author has gone beyond the world of sense and reason and entered the world of dreams and illusions.

In this story, everything is vague and unknown. As the story progresses, not only the ambiguity of the story does not decrease, but the reader is immersed in the unknown. The author does not provide the reader with information about the narrator's life. Who is the narrator? whats its name? What is his job? Where is the geographical location of his life? In what historical period and at what time does he live? How was his past life and what pains did he endure? The answer to these ambiguities and similar ones are all in an aura of ambiguity. The reader does not find any answers to these questions and until the end of the story, he is faced with why in his mind. This ambiguity and mystery in the story shows the Gothic style of the work.

3. Methodology

This research aims to show the most important effects and dimensions of these two schools in the story with the analytical method while introducing the mentioned two schools.

Results

In this story, the author has been able to design the structure of his story by mixing the features of gothic character and atmosphere with some elements of surrealism. By creating an environment and a space suitable to the intellectual characteristics of the storyteller, Shamlou has provided the ground for the creation of a reality outside of the existing realities. The plot of the story is based on the struggle of a psychopathic character with himself and his emotions, who finally realizes that there is no escape from destiny. The nightmares of this character are used to intensify the terrifying aspects of the novel.

This story is very consistent with the Gothic genre in terms of atmosphere and descriptions, and in such things as a scary place, time travel, supernatural events such as the presence of the devil and his realism, nightmares, predictions and talking about the future, mental conflict between the inner and outer world, and the presence Abnormal personality is seen.

The story is based on the unsaid. The time and place of the story is also unknown and ambiguous. This work uses supernatural elements

such as the devil and ghost to advance the plot, and on the other hand, it is a romantic narrative that leads to sadness and disaster, which are two of the factors that make up the Gothic style. Coming. The Woman Behind the Bronze Door focuses on a romantic love affair, but also features terrifying anti-heroes and gothic atmosphere. These themes are sometimes read together without logical and rational explanations, as if their goal is to disrupt mental habits and logical and rational determinisms. The author links the distant past (the narrator's childhood) to the present and mentalities to objective realities. Shamlou has narrated this story using the elements of time travel, the narrator's psychosis and the incoherent memories of his sick mentality. By searching his memories, the narrator recreates and records his dreams and nightmares and in this way seeks to know his identity, emotions and feelings. In this story, the elements of dreams and nightmares combined with the anxious atmosphere of Gothic stories are often seen. In the end, it must be said that while the woman behind the bronze door is a gothic work, it is also considered a surreal story; Because, on the other hand, by using an atmosphere full of ambiguity and mystery, supernatural events with anxiety and fear, scary place, fluidity of time, morbid and disturbed characterisation, nightmare, superstitious beliefs and boundless imagination, he has created a full-fledged gothic story. The other side has written a surreal story by creating something wonderful and extraordinary, subconscious mind, illusion, dream and surrealistic objects, automatic writing and surreal love. The content of the story is a mixture of dreams and reality in an inflammatory and melancholic atmosphere, and at the same time, the border between the two is not clear. Based on this, it can be said that Shamlou has reached Surrealism from the Gothic passage and has reached the peak of the union of these two schools, and his innovation in creating a work that is a combination of the two mentioned schools is worthy of consideration.

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