

Critique of the poetic short story “The demon possessed Man” written by Mehdi Akhavan Sales

Sakineh Abbasi¹, Kazem Rahiminejad²

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Abstract

In this research, an attempt has been made to study the short story "The demon possessed Man" written by Mehdi Akhavan-e-Sales in a descriptive-analytical manner from the perspective of his pioneering in writing a modern poetic short story. The subject of this story is the author's critique of the situation of the bewildered contemporary intellectual (urban class) in society. The result shows that the author, using Impressionist language, has acted in drawing the mental states of the pivotal person in such a way that the plot of the story is out of linear mode, and regardless of the events and the reasons for their formation, it is structural. Found minimalist. Of course, this model has been left out of the ancient structures of Iranian fiction based on the travel model. Hence, the central figure in his story has replaced a particular intellectual mood before he became important as an actor in the narrative.

Keywords: *Contemporary Fiction, Modern Poetic Story, Mehdi Akhavan-e-Sales, the demon possessed Man.*

¹. Assistant Professor of Persian Language and Literature, Faculty of Literature and Humanities, University of Sistan and Baluchestan, Zahedan. Iran. s.abbasi31@lihu.usb.ac.ir, 0009-0003-4719-5669.

². Assistant Professor of Persian Language and Literature, Department of Language and Literature, Farhangian University, Fars. Shiraz. Iran. k_rahiminejad@yahoo.com.



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Extended Abstract

1. Introduction

In the course of expanding the circle of modern writers' interest in new issues of life and in the midst of the social and political tensions of the 1940s and beyond, the inner conflict of the writers, which was the result of external conditions, sought a kind of anti-normative and innovative reaction, which was the result of their resistance. And on the other hand, it led to the creation of new narrative works in the field of expression and narration or presentation of speech, direct speech method using monologue and dialogue narration, indirect speech, free indirect speech, summary of story, less summary of pure story and free direct speech. (Also see Rimon Kanan, 1387: 148-157). The interior was person-centered. In this modern artistic creation, the author's focus on "tone", with whatever topic is chosen for the story, be it love, war, death, politics, economy or any other topic, created a type of narrative in contemporary modern literature that is in the world with The pioneer of Chekhov (1860-1904) is known. This pattern, which is called "poetic short story" - in Iran, for the reasons that we will address in this research, started with Mahdi Akhvan-Sales in the collection of four short stories "The Possessed Man".

Research Question(s):

- 1- Why is Mehdi Akhavan Sales the pioneer of modern poetic short story writing in Iran?
- 2- What changes has the structure of the story been found in the narration of the modern poetic narrative affected by its content?
- 3- What effect did the content of the poetic story have on the creation of the people of this kind of story?

2. Literature Review

If we rewrite the summary of the short story of the possessed man and the adventures that happened in it, we will find out that after the beginning of the story with the adventure, the whole story takes place in several scenes despite its large volume. The first scene is when Ibrahim wakes up from a disturbed sleep and the people around him are surprised by his becoming dumb. Of course, this scene is very fundamental, because it shows the disruption of the inner balance of the hero and depicts the first stage of his journey.

In the story of the demon-possessed man, despite the fact that we are dealing with a completely real character, rather than the character being

important as an actor in the narrative, it has become a substitute for a certain intellectual mood. As soon as the central character's nightmare is narrated at the beginning of the story, the other thing that is important is the induction of his sense and state of mind.

This component is strengthened through the narrator's omniscient and person-centered tone. This makes Plot off-centered. This factor means the element of ambiguous tone with long and sometimes repetitive sentences which the author deliberately lengthens the story, causing the same person-centered feeling to be transferred to the audience and acting as a unifying factor of the story. The idea of creating unity or connecting different elements of the story with each other should be replaced by Plot.

In this order, the poetic story of the demon-possessed man, like a poem, refrains from adventuring and instead of focusing on the chain of events and their causes, it is based on the concept of "forgetting one's mother tongue and being dumb." "Becoming" has found its nonlinear form. This concept, meaning forgetfulness, confusion, and dumbness, is sometimes embodied in the image of "society" in the story. Also, at the end of the story, "sea" is embodied in the image of "free society" which is reworked with different images and behaviors, to the extent that a person's central journey to it and returning from it does not change his inner world.

In the story of the possessed man, "Ebrahim" is the main character of the story. All the mentality, conversations, actions and statements that the narrator presents about his appearance are all in the direction of drawing the Iranian intellectual man of the 30s and 40s. In the fictional system of the possessed man, the work of Ibrahim's "mind" is to recall and recount the past and the present. This mentality is full of blind spots, empty pits, and every worrisome dust and dust buried in the autumn fog.

In the stories, the three journeys lead to solving the problem and a new discovery, while in the story of the demon-possessed man, although the problem of forgetting Abraham's language disappears, his inner turmoil It remains constant. Therefore, the short story of the demon-possessed man can be considered as an antithesis to the old Iranian short stories. Such an image of life and slow and aimless movement completes the circle of anti-libertarian ideology and returns the audience's mind to the starting point or the myth of nature.

3. Methodology

One of the modern patterns that can be seen in the creation and payment of short stories today is the combination of special realistic details with romantic lyric writing, and as it was said in the new criticism, the short story is read as poetic. In such stories, the prose of the story finds an impressionistic texture, and instead of including an important and captivating event, the author deviates from the rule of plot, which is specific to early contemporary short stories, and uses the following three important rules. It follows in the story, Fictional characters or persons are representations of a mental state instead of a realistic description or a symbolic function. Plot is not a strong story or an elaborated story with intertwined events, but has a minimalistic pseudo-plot. The atmosphere of the story is strongly influenced by the ambiguous combination of external descriptions with the psychological projection of a central person (Payandeh, Vol. 2, 2015: 175-241).

4. Results

According to the three questions that were given in the introduction, the following findings can be considered as an answer to them. Since the writing of the short story "The Possessed Man" dates back to April 1335, and according to critics, the writing of modern poetic stories in Iran dates back to the sixties, that is, more than twenty-five years after the story was written. In this case, the short story of the demon-possessed man, like other modern poetic short stories of the world that started with Chekhov, is based on the three laws of describing the state of mind instead of the realistic description of the character in the story, a minimalist plot without paying attention to events and its causes in the story are the description and expansion of mental time instead of real and linear time, as well as the use of impressionistic language in describing external events from the perspective of the central person. The theme and central theme of the story is the confusion of the contemporary Iranian intellectual, which is made and written by using the three inner, outer journeys in the form of a trip to the south and the coast, as well as an extraterrestrial one in the context of a trip to the island of people of the open waters. In this case, while strengthening the nightmarish atmosphere of the story, Akhavan-Sales encourages the reader to find out the mental state of the main character by temporarily suspending his disbelief. The result is the mixing of two incompatible feelings "humor" and "horror". A link that is used by the author in the two areas of the use of signs (sleep, wandering, travel, sea, island, favorable wind, helping song and blue boy as a guide) as well as the

story form (triple journeys). taken as well as the creativity used in mocking the success of a person-centered person in achieving reward (hope), is a contradiction of the journey of the hero of ancient Iranian and of course world stories. In the fictional system of the possessed man, the work of Ibrahim's "mind" is to recall and recount the past and the present. Abraham's mind system shows nightmares by censoring what there is hope in. This self immersed in the complex and sifting process and reminder of today's boredom and bitterness, forgets his mother tongue with a nightmare.

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