


Literary Research

Year18, NO. 73

Fall 2021

 DOI: <https://doi.org/10.2634/Lire.18.73.4>

 DOR: 20.1001.1.17352932.1400.18.73.4.7

A sociological critique of the novel "Paeiz Fasle Akhare Sal Ast" using the developmental structuralist critical approach

Mahbod Fazeli¹

Received: 3/2/2021

Accepted: 15/5/2021

Abstract

In this paper, the novel "Paeiz Fasle Akhare Sal Ast" by Nasim Marashi is analyzed by using Lucien Goldmann's developmental structuralist approach. One of the approaches of criticizing the literary works is the developmental structuralist approach in which the dialectical relations of the literary work's structure and the social structure that the work has been developed within it are analyzed; Therefore, the approach, structure and content of the literary work, writer's mentality and the worldview of a class that the writer represents and its relation to the structure of the society in which the work has been developed are analyzed. The main question of this study is whether there is a structural equivalence and dialectical relationship between the structure of the Marashi's novel and the objective structure of society during its development? This article has been based on the explanation of these mutual relations and the findings of the study have shown that according to the theory of Goldmann, Marashi has succeeded in creating a work in which there is a stability equivalence, and this structural equivalence along with the dialectical relations of the related discursive components have turned his novel into an original work.

Keywords: *sociological critique, developmental structuralist, Lucien Goldmann, Nasim Marashi, novel "Paeiz Fasle Akhare Sal Ast"*

¹ Assistant Department of Persian Language and Literature, Faculty of Literature, AlZahra University, Tehran, Iran. ma.fazeli@alzahra.ac.ir

Extended Abstract**1. Introduction**

In this article, the novel "Paeiz Fasle Akhare Sal Ast" is analyzed from a historical and sociological perspective and within the framework of Lucien Goldman's developmental structuralist paradigms. The issue of developmental structuralist is very noteworthy as a context for the study and re-creation of literary works. "The author of the novel is a reporter of the society's real classes. Hence, the structure of the novel is linked to the structure of society; That is, there is a structural similarity between the novel and social reality" (Taslimi, 2009: 175).

Sociology of literature in the twentieth century was entered a new phase based on the ideas and works of George Lukacs, the Hungarian philosopher and critic (1971_1885). Based on the experience of the First World War, he constructed and dealt with literary and social developments, the literary structure, and a stage of a historical-philosophical dialectic, and combined them into a whole, until he came to the conclusion that each stage of social history is associated with a great literary form in which the soul is in perfect harmony with the world and the mind is in perfect harmony with the outness (Yves Tadié, 1998: 99).

"Paeiz Fasle Akhare Sal Ast" tells the parallel stories of three young girls and the events of summer and autumn of a year; Excerpts from the lives of three girls in their 30s. Three girls as Roja, Leila and Shabaneh, whose lives have been intertwined with the university days. The novel has two sections entitled "Tabestan" and "Paeiz", each of which includes three chapters and each chapter is narrated from the perspective of one of the characters in the novel.

2. Literature Review

So far, there has been no criticism of the sociology or developmental structuralism on the novel "Paeiz Fasle Akhare Sal Ast". In Iran, the background of this sort of criticism, in the manner of Lukacs and Goldman, has been named after Jamshid Mesbahipour Iranian and Mohammad Ja'far Pouyandeh. Mesbahipour in the book entitled "Social Realities and the World of Story" has analyzed six works by three authors entitled "Ziba" by Mohammad Hejazi, "Boof e Koor" and "Haji Agha" by Sadegh Hedayat, "Gharbzadegi", "Modir Madreseh" and "Nefrin Zamin" by Al-Ahmad by adapting the modern sociological theories on contemporary Persian literary works.

3. Methodology

Study of the developmental structuralism of a literary work is done at two levels; perception; That is, understanding the rational process of internal relations and description; That is, the external conditions in which the work has been formed, and there is a dialectical relationship between these two levels (Goldman, 1998: 215). In Goldman's thought, generality is important as a methodological topic and it is analyzed as a continuous process in two levels of perception and description. Ershad says:

There is a stability equivalence between the totality of a work and the totality of social conditions in which the work develops, and the task of the researcher how criticizing a work is discovering and analyzing this equivalence for methodizing the implications of the work (Ershad, 2012: 319).

"The structural whole of the work is significant throughout the history," says Goldman. He believes that "the positivity or scientific nature of sociology depends on its historical nature" (Ershad, 2012: 301). In other words, each literary is related to its historical period and has been formed under the influence of historical criteria governing the society. This novel has been written in the late 80s. The mind of the author and the atmosphere of the story have been under the influence of the occurrence of various events in those days.

Another important topic for Goldman is the equivalence between the whole structure of a literary work and the totality of the social conditions in which the literary work has been written. Discovering the equivalence between the structure of society and the structure of the work's world is one of the important topics in the sociological study of the novel; Because the result of this study is a way to understand the socio-historical conditions of the work. In the novel in question, the mental turmoil of the novel's characters and their successive retrospectives are not unrelated to the convulsive society of 2009.

One of the important topics is the position of women in the present novel. In this work, we face with women who are very close to the real people of the society, like an image of a generation's common dreams that is one of the unique features of this novel. The characters in this novel represent a generation, which refers to the author own self; Girls who do not want to live like their mothers and cannot be like their daughters.

Origin of the developmental structuralist is this hypothesis that every human behavior is an attempt for giving a meaningful response to a particular situation and thus, tends to change the world that this change

upsets the old balance and gravitates to establish a new balance that it will be left behind later. In this way, human realities are represented as two-dimensional processes; the deconstructing the old structures and structuring the new wholes that are able to create balances, which can meet the new needs of the social groups that nurture those needs (Goldman, 1998: 317). In this novel, following this law, Marashi has depicted particular characters and events. In the world of his story, de-stereotyping is remarkable. Women in Marashi's story are not celestial women, but they are not passive women in similar stories of these days. Leila who loves her husband, does not go along with him, as usual, in the role of a loving and devoted woman. Although, at the end of the story, the skepticism, as the dominant atmosphere of the novel, has caused her to hesitate during a particular period of time, but she has assayed going so secretly as if she had no purpose other than assaying. Roja works and strives to achieve her goal, which is to study abroad, and on her way, unlike ever before, she again ignores the role of devoted girls, and struggles with her inner desire to stay and protect her mother and does not see the emotional attachments as an obstacle to achieving her goal. Even, Shabaneh's mother is not an ideal and heavenly mother; she is not a devoted, forgiving and compassionate mother of sweet stories. She cannot stand her handicapped son and alienates him from herself. The women in Marashi's story are real, de-stereotype and believable women. By presenting a new plot of the women of her class, Marashi seeks to free women from the atmosphere of repetition, fears and attachments, and to accompany them in achieving discretionary power, courage to express their opinions and true expression of their feelings. In fact, she wants to give an answer to the audience in the direction of the existing balance and the ideal improvement of the future by deconstructing the past and the present, at least in the world of thoughts" (Ershad, 2012: 335).

The next topic and in fact, the most important discourse of this novel is "migration". The author's mind is entirely focused on this subject. Marashi has dealt closely with the issue of immigration. She received admission and scholarship to continue studying music in France, which is her first and last choose in her whole life, but her application for a visa was denied and she was unable to travel. However, the author's mind is so influenced by the migration that it seems as if she has forgotten that autumn is not the last season of the year in the solar calendar. The cover of the book, with a view of the Eiffel Tower and the title "Paeiz Fasle Akhare Sal Ast", all indicate that the author's mind

is entirely focused on the migration, and for this reason, the migration has become the dominant topic of the novel.

Another symbolization of Marashi's story is thirties and the celibacy of the three main characters of the novel. Marashi, who is the agent of the educated girls' class of the late 2010s, has shown this structural equivalence between the literary work and the community at the time of its creation through fictional characters which are real. Among all the themes that Marashi has dealt with in her novel, the theme of loneliness acts as a linkage and connects the issues raised in the novel. It can be said that three narrators, each face with their loneliness somehow and try to escape it in their own way. The word loneliness is frequently applied in the novel. Repetition of this word more than 45 times in the story shows that loneliness, as one of the problems of the modern world, has been able to maintain its equivalence with the structure of the work.

4. Results

In this study, the structural pattern of the novel has been compared with the social structure of Iran by describing and defining the real world (Iran) in a specific period of history (late 2010s) and mentioning some of the prominent issues of that time and also, expressing the relationship and reflection of those issues in the novel. A comparison of the structural pattern of the novel "Paeiz Fasle Akhare Sal Ast" and the objective conditions of society at the time of its creation shows that there is a high degree of structural equivalence between the meaningful construction of this literary work and the socio-economic structure of society at the time of its creation, which coincides with the socio-political events of 2009. In this novel, Marashi represents the educated and modern women in Iran. Women who struggle with what they are and what they want to be. Marashi has managed to distance herself from the stereotypical views by creating particular female characters. In his story, we do not encounter entirely white or entirely black characters; Rather, an image of real women in society has been shown.

In this novel, the author has not directly described the social environment, rather, she has shown a reflection of social class and has reflected the atmosphere of society in the mirror of the story by describing a short section of the three characters' lives.

The traces of the author, who is a member of the same group she represents, are evident in the novel, which this makes the novel a realistic work and shows the author's awareness of what she has created.

References

1. Arshad, F. (2012). *Exploration in the Sociology of Literature*. Tehran, Agah Publications.
2. Goldman, L. (1997). *Society, culture and literature*. Selected and translated by Mohammad Ja'far Pouyandeh, Tehran, Cheshmeh Publications.
3. Goldman, L. (1998). *An introduction to the sociology of literature*. Translated by Mohammad Ja'far Pouyandeh, Tehran, Cheshmeh Publications.
4. Ludwig, Sh. L. (1992). *Sociology of literary taste*. Translated by Fereydoun Badrahai, Tehran, Toos Publications.
5. Marashi, N. (2014). *Paeiz fasle akhare sal ast* (1st ed.). Tehran, Cheshmeh Publications.
6. Mesbahipour Iranian, J. (1980). *Social reality and fictional world*. Tehran, Amirkabir Publications.
7. Mirsadeghi, J., Mirsadeghi, M. (1998). *Dictionary of the art of fiction*. Tehran, Mahnaz Publications.
8. Taslimi, A. (2009). *Literary criticism (Theories and their application in Persian literature)*. Tehran, Akhtar Publications.
9. Zarafa, M. (2007). *Sociology of Fiction: Novel and Social Reality*. Translated by Nasrin Parvini, Tehran, Sokhan Publications.
10. Shamisa, S. (2007). *The journey of lyric in Persian poetry*. Tehran, Ferdows Publications.
11. Schucking, L. L. (1994). *Sociology of Literary Taste*. Translated by Fereydoun Badrahai, Tehran, Toos Publications.
12. Kowsari, M. (2000). *Reflections on the Sociology of Literature* (1st ed.). Tehran, Markaze bazshenasiyeh Islam va Iran.
13. Kahnmouipour, Zh. (2010). *Sociological critique and Lucien Goldman*. Tehran, Elmi va farhangi Publications.
14. Goldman, L. (1992). *Sociology of Literature: Defending the Sociology of the Novel*. Translated by Mohammad Ja'far Pouyandeh, Tehran, Hoosh va ebtakar Publications.
15. Yves Tadié, J. (1998). *Sociological literature and founders*. Selected and translated by Mohammad Ja'far Pooyandeh, Tehran, Cheshmeh Publications.
17. www.farheekhtegan.ir date: 1395/04/15
18. www.hamseda.ir date: 1395/04/15
19. www.khabaronline.ir date: 1395/04/15
20. www.mehrkhane.com date: 1395/04/15
21. www.nojavanha.com date: 1395/04/15
22. <http://fararu.com> date: 1395/04/15
23. <http://kalame.com> date: 1395/04/15