

## "A Study of the Realist Aspects of the Fiction Works of Northern Climate Literature"

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### **Abstract**

This research intends to express the realist aspects in the best fictional works of three climatic generations of this region. The wave of climatography in the north, like in other parts of Iran, began in the 1940s; Beh-Azin and Bozorg Alavi were the first generation writers, Mahmoud Tayari was the second generation writers and Bijan Najdi was the third generation writers of these northern climate writers. Political events such as the Jungle Movement and the Mirzakoochak Khan Uprising, the special nature, the efforts of fishermen, the foggy and rainy weather of the north as the background of events are especially reflected in the works of northern writers. On the other hand, the structure of the story, in accordance with the realist criteria, serves to express the critical-corrective attitudes of the authors. The reference to internal and external conflicts, popular movements against the landlord system, etc., was in fact a demonstration of the real life of the people and a sign of protest and criticism. Thus, among the types of realists, the writers of the North have used the styles of social and critical realism more than anything else; of course, everyone has chosen a writing style according to the circumstances and their type of thinking; for example, Bijan Najdi has used the fluid flow of the mind.

**Keywords:** *Realism, climatic literature, northern storytellers*

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***Extended Abstract***

**1. Introduction**

Realism, as a literary school, emerged in France in the mid-nineteenth century from writers such as Chateaubriand, Balzac, and Flaubert. Realist writers try to reflect the lives of the people of their time in a complete objective and real way with its good and bad, and far from imagination. This is how the realist writer tries to show reality as it is when creating a work more as a spectator.

Realism, as one of the largest literary schools in the world, has branched out into various branches of elementary, magical, new, psychological, social (socialist) and critical realism since its inception. The rudimentary realism committed itself to accurate, complete and honest recreation, but it sees the simple social environment and the contemporary world. In magical realism, the structures of reality are transformed and a real world is created, but with its own cause-and-effect relations. In fact, magical realism is a combination of reality, myth and history. The neorealist authors sought to portray the contemporary reality of World War I and the resistance that followed to testify an era that tragically questioned all Italians. Realism is personality-centered psychology and uses characters to express themselves on social or political issues. Critical realism refers to works in which the characters reject the social situation and try to change it. The socialist realist artist must be able to have a proper understanding of social conditions and to be sensitive to them in the form of a work of art. Social analysis, the study and embodiment of human life in society, the study and embodiment of social relations, individual-society relations, and the structure of society itself are the principles of the school of realism. During the constitutional period, it led to the presence and influence of world literary schools in Persian fiction. In the meantime, realism has been the most successful. Iranian storytellers use the school of realism as a tool to express their ideas and criticize the obstacles to the progress or modernism of Iranian society. Political and social developments in Iranian society in the field of literature led to the creation of works with social and political themes.

The first realist story was *The Horrible Tehran* by Mushfeq Kazemi, and then we can name the stories of Sadegh Hedayat, Bozorg Alavi, Jalal Al-Ahmad, Siman Daneshvar, Reza Barahani, Gholam Hossein Saedi and Dolatabadi. At this stage, the writers are dissatisfied with the current situation and in order to achieve a better and more intellectual

social situation, they confront the traditional thought of their time and try to bring about socio-political changes. Consequently, climatic writers chose the style of realism to show the existing realities of society and the natural phenomena of their particular climate. And by presenting the facts on the context of this literary school, they engage their heroes. Thus, due to its documentary and sociological approach, climateist literature also considers the school of realism appropriate for describing indigenous realities.

**Research Question(s)**

1. Which of the fictional works of the northern climate is the most prominent characteristics of the school of realism?
2. What types of realism do the authors have used?
3. Has profiting from the school of realism had any significant impact on the value of their work, and have they been successful in doing so?

**2. Literature Review**

Several studies have been conducted on climatic literature in general; Mohammad Ali Spanloo (1979) was the first to raise the issue of the influence of climatic elements on contemporary Iranian fiction and proposed the term "Khuzestan School". Others have referred to climatic literature in some of their works and not independently; For example, Hassan Mir Abedini (1998) divided climatic literature into two regions, north and south, and paid more attention to studying the themes of the stories of these regions. Yaghoub Azhand in a part of his article (1991) has divided and differentiated the narrative styles of different regions and their linguistic characteristics and expressive context. Ali Taslimi (2004) also briefly discussed the characteristics of climatic and rural literature in a part of his book. In 2008, the Milky Hero has also discussed in detail the effects of different regions on the style of writers. In addition, following the holding of a conference entitled "Study of Gorgan Climate Literature", a book called "Fiction Literature" (2001) was published, which examined climate literature and its impact on poets and writers. Morshedi (2009) has also written his master's thesis entitled "Study of Climatic Literature in the Works of Southern Writers" (2009) on Southern Climatic Literature and its reflection in the works of Southern writers. In all of these works, more emphasis is placed on distinguishing climatic literature from national literature, expressing its general characteristics and finding climatic elements, and

none of them focuses on their influence on literary schools and its result. Therefore, in this new study, we have looked at the northern climate literature from a new perspective and examined the realist aspects of these works. There are many works on the literary schools of the world, particularly realism, and in this research we have tried to use first-hand sources in this field as our background; that is, the literary schools of Reza Seyed Hosseini (1987), *Realism and Anti-Realism in Literature* by Sirus Parham (1981), *Realism* by Damian Grant (1997).

### **3. Methodology**

This research intends to criticize and study the climatic stories of the North and their realistic values from a scientific perspective in a specific context. Initially, explanations about realism and its types are presented, and then the main features of the school of realism are explained in the works of the authors in question, which are consistent with this school.

### **4. Results**

Studies show that the wave of northern climatic literature began with the novel *The Daughter of a Peasant* and the short story of the great Alavi Gilemar and flourished with a collection of short stories by Mahmoud Tayari, Akbar Radi, Kazem Sadat Eshkori and Bijan Najdi. Political events such as the Jungle Movement and the Mirzakoochak Khan Uprising, the special nature, the efforts of fishermen, the foggy and rainy weather of the north as the background of events are especially reflected in the works of northern writers. The wave of climatic literature of the 1940s influenced northern writers as much as it influenced southern writers. Climatologists usually find the use of realist style to better represent the climate; Of course, depending on the conditions of each climate and the author's intellectual point of view, a certain type of realism is used; In southern climatic literature, magical realism has a significant effect due to the belief in imaginary beings, and in northern climatic literature, due to living problems, hard works and suffering of people to make a living, social realism is widely discussed. The literature of this region also pays considerable attention to the Russian Revolution and the regional uprisings and the lifestyle of the owner and the peasant, which had a huge impact on this region, and the authors expressed their critical views on these matters. Thus, after social realism, a tendency towards critical realism is observed in the northern climatic literature.

In this study, some of the best works of northern climatic literature in which realist aspects were more prominent were examined. Beh Azin

and Alavi, who were from the first generation of northern climatists, in their two works, *Daughter of Peasant* and *Gilehmard*, not only show the political, social and living conditions of different classes of people with a realistic view, but also address the poverty of workers, tyranny of landlords and oppression and anti-oppression of the peasants. And also criticize the poor social conditions and poor living conditions of homeless people. Also, among the second generation of writers, Akbar Radi in the two stories "Rain" and "Road" and Mahmoud Tayari in the story "Plans and Crows" described the situation of deprived people of the lower classes of society in this climate.

Bijan Najdi, as the author of the third generation of northern climatic literature, opened a new path in the field of climatic literature by using the fluid flow of the mind; Through the association of the characters' minds, he narrates the events of the story and their logical cause and effect, and describes the social conditions of the time under the influence of the school of social realism. It can even be said that realism is more tangible because the audience is confronted with the mentalities of the characters in these stories,. The fluid flow of the mind in Bijan Najdi's stories reflects the radiance of the lonely people of the northern climate. He also illustrates the deep connection between human and nature in northern climate. Therefore, Bijan Najdi is only concerned with social realism.

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