

Personage and Personification in “Tehran-E-Makhof” Novel

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ABSTRACT

Moshfegh Kazemi wrote the first Persian social novel in Reza Shah Period. Although the social novels written after this novel in the first and second decades of the present century are not comparable with “Tehran -e-Makhof” from subject matter and artistic view point, but they are based on the structure of this novel and the personages are more similar to each other. Women and employees are the main types of these novels. The style of Moshfegh Kazemi personification in “Tehran -e-Makhof” is continuous as old stories and novels in European style. In some cases it is approached to the characteristics of the story and it is sometimes far from the traditional personification because of relationship with west countries and as consequences Russia and French writers. This article analyzes “Tehran -e-Makhof” personification among social novels elements.

KEYWORDS: personifications, social novel, “Tehran-e-Makhof”, static personage, dialogue.

INTRODUCTION

The concept of the personage has been changed by passing of time and progress of the story literature like other literary phenomena. The personage involves all story persons and actresses and it is considered as a main element of the story that the story is based on it and the incidents, plot and other factors are changed because of personage diversity.

The literary critics believed that a skilled critic reaches to story personages by following steps: “the writer has special image from personage and places this image in the special situations to change a social personage into the story personage and develops an image in his mind that has a relationship with alive person in the society and a relationship is established with invisible progress with writer ideology” (Baraheni, 1982).

The writer uses two styles for personification in the story:

A-offering an explicit personage by helping direct explanations (direct or report style)

In this style, the narrator introduces his story persons by explanation and analysis of their behavior, actions and thoughts with their language. Since the narrator introduces the personages in an explicit and brief way, they have no free hand and the narrator is prevented from motivating the addresses feelings.

B-introducing the personages by their actions with less explanation and interpretation or without explanation (Indirect or representation style)

This style of introducing the personages is inevitable part of the representation methods since the personages are introduced by their actions and behaviors. In this style, reaction and interaction and thought of the personages are indicated. In an indirect personification, the narrator allows the personages to interact with the reader by their behavior, speech and actions (Hawthorn, 2001)

-Personage and personification in Tehran -e-Makhof

The writer in “Tehran -e-Makhof” uses direct method in introducing personages. In this style as a primary method for explanation of the personages, the writer tries to introduce the personages by words and signs directly. This style has been employed in the primary social novels like “Tehran -e-Makhof”, “Ziba”(pretty) and etc since this style is more efficient and effective. In other hand, since “Tehran -e-Makhof” was published as footnote in Iran newspaper, the writer had to use this style for personification. The writer employs this style to progress the story and he does not pay attention to personification. In other hand this novel and primary social novels are story oriented and the personages are adult and they do not speak with their own language. The personages have to progress the story and they do not have special identity. Like other traditional story tellers, the writer in “Tehran -e-Makhof” expresses the reasons for narrating of the story in several sentences after explanation of appearance of the personages.

The personages of “Tehran -e-Makhof” are divided into two categories: the first category involves aristocrats and wealthy persons and their goal is to gather more wealth and power and prevent social changes. They are identified by characteristics like “pleasure seeking, hypocrite, mean and rich. The personages like Siyavash Mirza,

Fakhro Saltaneh, Shazdeh and Ali Ashraf Khan are in this category and they are evil. The second category is described with titles like good, devotee and miserable and patient that involves common people. The personages like Faroukh, Javad, and the servant of Farokh, Mahin and Effat are in this category and they are gentle and emotive. The writer is in this category (Baharlou, 1997).

The main and secondary personages preserve their primary characteristics from beginning to end and they act accordingly and they called "static personages" that they attend in the story without changes. All personages in "Tehran -e-Makhof" are real and they reflect the society facts. The personages of this novel reflect special time and place, so that most of the events refer to decline of Gajarid and coup d'état of March of 1920.

Women and employees are personages of this novel and they entered to Iran contemporary literature. By concentration of the country and progress of the administrative discipline in Reza Shah Period they formed the main Persian novels personages by critic of constitutional administrative system (Mirabedini, 1998).

Woman as a social phenomenon concurrent to constitutional revolution enters to literature scope and constitutes the main personage of the social novels.

In the past societies, woman was inside home and she could not be in external world. She was pretty, loyal and obedient and shameful.

Change in Iran social and political foundations in constitutional revolution is a result of relationship with western countries that changed the society attitude toward some issues. It can be referred to women and their freedom rights. In the traditional and man oriented society of the Reza Shah period the women were considered as inferior and the men were superior. But occurring knowledge about their situations and familiarity with western countries and their liberty caused to dissatisfaction. One of the reasons for attention of the writers of social novels to women can be being affecting by French writers. It should be pointed that the first translations of European novels into Persian were product of Romantic Movement that it led to entering of women into social novel scope (Asgari, 2008).

The personages of "Tehran -e-Makhof" are bound to the social conditions and they could not change their life and decide and only wealth, position and temporary pleasures are valuable. The writer of this novel like traditional narrators enters the personages into story after description and introducing their inner and outer characteristics.

Most of the Kazemi personages in "Tehran -e-Makhof" enter to the story by direct and report style. This style of personification causes that the readers could predict the behavior, actions and feelings in the story. This style can bring explicitness and irony in personification of the story by explanation of the personages from personal view point. But other method could not be used. If the report style is merely used, there will not free hand and the story changes to a report. Kazemi employs this style in "Tehran -e-Makhof" and changes the story to a report and sometimes offers an excessive explanation and according to Tolstoy fattens the story (Mir Sadegi, 2002).

The personages of Tehran -e-Makhof

In a glance on "Tehran -e-Makhof", the diversity of the personages gains attention. The personages of this story are divided into two categories: the first category involves aristocrats that their goal is to collect wealth and power and prevention of changes in the society. They do everything for reaching to their goals. They are identified by characteristics like "pleasure seeking, hypocrite, mean and rich. The personages like Siyavash Mirza, Fakhro Saltaneh, Shazdeh and Ali Ashraf Khan are in this category and they are evil. The second category is described with titles like good, devotee and miserable and patient that involves common people. The personages like Faroukh, Javad, and the servant of Farokh, Mahin and Effat are in this category and they are gentle and emotive. The writer is in the latter category. The personages of this novel is expanded and one dimensional and their past poverty and future can be predicted from their present status (Baharlou, 2007).

In this novel all personages speak by one style and they do not speak with their own language. The personification style of Moshfegh Kazemi in "Tehran-e-Makhof" is continuous as old stories and novels in European style. In some cases it is approached to the characteristics of the story and it is sometimes far from the characteristics of the story because of relationship with west countries and as consequences Russia and French writers. Indeed it can be said that the style of personification in this novel is passing from traditional to a new and western style. The old stories and legends are considered as inexperienced and primary that extraordinary events are emphasized and they are distinguished as a fundamental element from one hand and less attention to personages' diversity and changes in other hand from narratives. The logic behind of these stories is believe in certainty and fate, chance and etc causes that the spiritual, social, mental characteristics and inner effects of personages are not considered (Estachi, 2010).

As before said the style of personification of Kazemi is between old stories and legends and modern novels in western meaning. The personages of "Tehran -e-Makhof" have similarities and differences with stories personages as follows:

1-in "Tehran -e-Makhof", the personages belong to good and bad categories and all personages can be placed to these categories. While all stories and legends personages are certain and they are not intermediate.

2- In "Tehran -e-Makhof", the personages do not have unique identity and their mission is to develop the story toward specified and predictable way. In other hand the personages of this story are not in "individuality" and they are not creative and dynamic and their strong and weak points and political and social viewpoints cause that they become unknown to the readers. In the stories the narrator concentrates on events and the personages are not complex and unique.

3-the personages of the "Tehran-e-Makhof" are static .It means that they are not change from the beginning to end: the personages of the story are static, since they do not react in a appropriate way to behaviors and actions. So they do not accept any changes in the story. Finally they are as the same as the beginning of the story" (ibid: 35) .

4- In contrary to the personages of the old stories and legends that are bound to fate, the personages of the "Tehran-e-Makhof" are not bound to fate. "The fate is real hero of all stories not hero that like straw is play thing of static fate" (Mir Sadgi, 1987).

5-The main and secondary personages of "Tehran-e-Makhof" are explained briefly while the heroes of a story are explained completely. Especially their heads turns on their body like a simple globe without signs of color, states and quality of face parts (Estaji, 2011).

6-In "Tehran-e-Makhof" sometimes the writer wants to writes about characters mental characteristics; but in the stories the personages inner states are not considered.

7-all personages of Kazemi are real and they reflect realities of time and place but personages of the stories are not mostly real and they poses human ideals and they are samples of good and bad traits and they never have normal humans weakness and inabilities (ibid:34) .

8-the writer of "Tehran-e-Makhof" like all old stories and legends introduces the characters directly and enters to story.

9-In contrary to old and mythical stories that they do not have specific appearance, Kazemi personages pose apparent characteristics like color of eye, hair, face expression and etc.

Story literature critics belie that personification is not completed by introducing of personages in the story but it requires offering explicit identification from begging to the end. The story personage does not show independent identity but by progress of the story and sharing of the events of the story the personage releases from implicitness doubtfulness and paradox and it changes to a person with defined identity and position. The personage is progressed with set of intricate and gradual comprehensions and this comprehension is developed by thoughts, feelings and believes and also by external moods and events sometimes cuncurent and sometimes as alternative (Mokhtari, 2008).

The personages of "Tehran-e-Makhof" do not have independent identity and they wonder in the story and play their roles. The only duty of them is progress of the story based on the primary plot in other words the defined structure of the story .Kazemi describes the personages' characteristics in powerful way and takes free hand of the personages and prevents their deep identification.

Kezemi enters the personages to the story with defined characteristics and they representation themselves according to this framework. During the story the personages do not achieve new knowledge. They have specified internal and external characteristics based on the writer explanations.The reader recognize them according to the explanation of the writer not from their behavior and reactions to different events.

"In addition this style prevents movement toward story language but also gives report characteristics' and reduces dynamicity of the personages considerably" (Ostaji, 2011) .

In application of direct and report style, the writer should use indirect and representation style in order to prevent feeling of boring among readers and extra explanation.

Kazemi in "Tehran-e-Makhof" employs representation style in some part of novel. Today most of the writers prefer this style since it is most effective and he allows the personages think and feel and by representation indicates that he is acceptable among the readers. It should be pointed that in the contemporary story writing it is common to offer the personages inner and outer characteristics besides story trend naturally. The culmination of this explanation can be found in Hosahng Golshiri works. (ibid:97)

Indirect personification is done in many ways like: actions or behavior, speak, naming, appearance and description of mantel state (Okhovat, 1992)

-behavior: all behaviors and actions are originated from thoughts, so every movement is a sign that shown for the readers. The story personages by the appropriate account are offered by behavior and action not by explanation and

description. Kazemi in "Tehran -e-Makhof" uses this category less in personification so that the readers understand the personages' characteristics by explanation.

-dialogue

Dialogue is one of the main elements of the story that expands the plot and indicates theme and after introduction of the personages it leads to progress of the story. In Persian long and short stories dialogue is dependent and it is a part of the narration. The personages speak in similar way and there is no difference between their speeches. The dialogue of literary story books based on narration is not natural and most of the times it is accompanied by literary figures. In total dialogue of eighteen and nineteen century's stories and novels are dependent. The naturalists used dialogue in common and natural way for the first time in the stories and plays and the languages was use as the same as it is spoken. (MirSadegi, 2001)

Kazemi is unsuccessful in indirect personification by using dialogue elements. The dialogue of Kazemi is incompatible with their subjectivity and social states. All personages of Kazemi speak in a similar style and their dialogue is only for progress of the story and offering information. While every dialogue is a sign of speaker, social class, level of studies, mental characteristics and etc that they are useful in indicating inner of the personages. It can be said that in "Tehran-e-Makhof" and novels written in this style the plot is emphasized and indirect personification as a fundamental element of since thirtieth decade is not accounted. In "Tehran -e-Makhof", dialogue is dependent and there is no way to identification of the personages and knowing their mental and moral characteristics.

In sum, Kazemi uses direct dialogue for personification and indicates the personages' thoughts. In most cases there is a dialogue between two persons and sometimes monologue is common in indirect and traditional way.

-naming

Using special names and titles is one of the ways of indirect personification. Every personage should have a name and the writer could easily use appropriate and compatible name for progress of his goal. The great writers try to have names related to individual characteristics .since personages of folklores mostly are types and personification of the relationship between this type and the name is not difficult. In other words the name of the persons in the folklores is symbolic and allegorical. For example the person who says right his name relates to this behavior and the person who is wrong, he is called accordingly (Okhovat, 1982).

In today novels some personages do not have specified names and they are introduced by pronoun or adjectives. This style is common in stream of consciousness novels .It can be referred to some reasons like lack of interest of the writer to the personages and not knowing the personage name or having the reader to think (Mokhtari, 2008).Also lack of naming of personages in today stories causes to elimination of typology and generalization. The writer does not name the personages for prevention of association and making typology (Abdollahyain, 2002).

The writer of "Tehran-e-Makhof" is successful by employing names and titles appropriate to personages' characteristics .Especially this work is the first step of Iranians in writing of the social novels. Kazemi could separate two upper and subordinate classes by choosing proper names and titles. The wealthy class is introduced by splendid names and their identity is unclear because of generalization and typology .The titles like FakhroSaltaneh,ZalolSoltan,Shazdeh K,Hazrate Aga,Allaodolleh and etc are used for description of the wealthy class and the subordinate class is introduced by titles like Baji and Beygum because of their poverty.

"Insist of the writer on brief names and using (...) is indirect and symbolic emphasis on reality or documentation of the novel persons" (BaharLou,1987) .

In addition the writer pays attention to differentiation of the names. In this story the upper class individuals are called by aristocrat names like Malaktaj Khanoum ,Shyavash Mirza,Mahin,Ali Ashraf Khan and etc. But the inferiors names like Batul, Javad, Baba Hydar,Reza Goli and etc do not associate the feeling of power and splendid

-Description of appearance

Explanation of appearance is one of the personification methods that it has been important from old times. The heroes had appropriate appearance and their appearance was explained for the reader. In "Tehran -e-Makhof" the writer tries to deepen the story personages and enhances knowledge of the readers about the characters .Most of the Kazemi parsonages have specified appearance and characteristics.

- Description of mental states

The personage behavior and action should be originated from his or her mental states. As before said in old stories the spiritual and social places, mental characteristics and inner moods were not considered (Ostaji, 2011).Accordingly the personages of Kazemi are similar to stories personages. In novels written since thirtieth decade description of mental stets is a tool for indirect personification and the writer tries to create tangible

personages. Sadegh Hedayat in "Boofe Koor" analyzes the personages inner thoughts and motivations and describes their mental states and the reader enhances his identification by rereading of the story and even changes his opinion (Mir Sadegi, 2001).

Conclusion

Kazemi in "Tehran -e-Makhof" uses direct and report method in creating personages. This style has been employed in the primary social novels like "Tehran -e-Makhof", "Zibaand etc since this style is more efficient and effective. In other hand, since "Tehran -e-Makhof" was published as footnote in Iran newspaper, the writer had to use this style for personification. The writer employs to progress the story and he does not pay attention to personification. In other hand this novel and primary social novels are story oriented and the personages are adult and they do not speak with their language. The personage has to progress the story and they do not have special identity. Like other traditional story tellers the writer in "Tehran -e-Makhof" after explanation of appearance of the personages expresses the reasons for narrating of the story in several sentences.

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