



The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

Maryam Faghih Abdollahi Ph.D student in persian Literature, University Of Mohaghegh Ardabili M.faghihabdollahi@gmail.com

Khodabakhsh Asadollahi (Responsible author) Professor, Department of Persian Literature, University Of Mohaghegh Ardabili Kh.asadollahi50@yahoo.com

Bijan Zahiri Nav Professor, Department of Persian Literature, University Of Mohaghegh Ardabili Zahirinav@yahoo.com

Abstract

Russian literature is one of the richest literatures of nations, which has a great portion in the literature of the world, and this literary richness has caused the literature of other nations not to be deprived of its effectiveness, however we should say that the school of socialist realism is also one of the schools that its emergence in Russia influenced other countries and their literature. A school that defended easy and accessible art for all and its topics had been taken from the daily life of the population.

The time when Iranian people familiarized with socialist ideas is almost concurrent with the modernistic notions related to the years before the constitutional movement. After the constitution, socialist realism also drew the attention of Iranian writers, and Iranian fiction literature became the main center of affectability from this school. It continued to the extent that the leading writers of socialist realism tried to portray the external and internal motives of the story characters in the field of individual and social life based on this school of thought.

Socialist ideals were reflected in a movement called the Tudeh Party, in which most of the writers and intellectuals of the time were considered as members. Jalal Al-e-Ahmad is one of those people who wrote a collection of stories called The Suffer We Experience It during his membership in this party... and considered it as an arena of the concepts of socialist realism.

The current article seeks to explore these concepts and their effect on reaching the goals of socialist society.

Keywords: Socialist realism; the suffer we experience it; Jalal Al-e-Ahmad; Proletariat; Bourgeois

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

Statement of the problem

Realism is a literary-artistic school that became popular in Europe and America in the mid-nineteenth century. A school that emphasized the objectivity and reality of society and as if it considered itself as one of those people; As he believed that in order to state the realities of society, there is no need for complicated language and language should be simple and transferable in order to depict a correct image of society (Dad, 1996: 155). In the book named "History of Realism," Sachkov states that "revealing the novel reality, concentrating on its multifarious aspects and researching about these aspects, unremitting criticizing the principles of feudalism and its ethics, and emphasizing on criticism in the domain of the negative aspects related to full-fledged bourgeois society" is deemed as one of the vital principles of this school (Sachkov, 1983: 35).

Therefore realism was a school that all of its followers, as Balzac, Maupassant, Tolstoy, Dickens, Flaubert, Zola, the Goncourt brothers, Turgenev, Chekhov, Eliott, Jack London, and dozens of other writers examined the underlying layers of social reality in the framework of novels, short stories and plays, such as the sociology of criticism and kind psychology and revealed the infection, corruption, and nearly advanced body of the West, and depicted the different kinds of class exploitation, moral corruption, poverty, starvation and inhuman relations (Servat, 2002: 41).

A realist novel or story is based on natural and social laws; it aims at external factor called society for reactions and spiritual phenomena of its characters; The factor that makes the fate of all those characters in the limited space of the novel and the story and, of course, in the expansive external space and this means believing in the existence of society as a living being or as a determinant; And in a word, realism before the biological description of human, examines its social and historical studies (Parham, 1966: 55).

Apart from its own components, realism also has various sorts that socialist realism is one of them. This literary form, which emerged in the Soviet Union after the October Revolution (1917), claims that in addition to accepting the principles and foundations of classical realism, it has created changes and transformations.

Socialist realism may be considered as an attempt to put socialist literature in line with the goals of Marxist ideology (Zarshenas, 2010, vol. 2: 69). The time when Iranian people familiarized with socialist ideas is almost concurrent with the modernist thoughts of the years before the constitutional movement, that is, that is, the late nineteenth century. After the Constitutional Revolution, literature of Iran experienced a connection with society to great extent and became the center of attention. Enlightened writers determined a function beyond love and praise for literature. The literary lover gave his place to the motherland and literature was turned into a platform for stating this lover's suffer. It was then that the currents governing the political and social process of the country formed the basic themes of the literary works of that era. The years concerned

Maryam Faghieh Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

with 1940s and 1950s witnessed realist stories derived from the context of society with a focus on critical struggle. The main characters of stories were considered as the center of the population, the people that emerged in a social framework. It was during these years that socialist literature in Russia was born during the October Revolution, and Iran that was continuously interacting with its northern neighbor, experienced the most workable hint in line with the image of its society and literature and many realist writers such as Samad Behrangi, Jalal Al-e-Ahmad, Ali Ashraf Darvishian, Sadegh Hedayat, Bozorg Alavi, Ali Mohammad Afghani, Ahmad Mahmood, Mansour Yaghooti, Amin Faghiri, etc. were affected by Marxist thought (Koochakian and Ghorbani, 2010: 88). The ups and downs of Iranian society have constantly attracted enlightened writers and placed and imposed a kind of commitment and duty on them. The same social approach of writers has resulted in the formation and, of course, sociological prosperity, that its duty is to state the interaction between literature and society, and induces the writer to think that the closer his work to society, the more fruitful it will be (Farzad, 1999: 77). That is why most of the works of these writers are a mixture of reality and society. It is as if they themselves are the narrators of a society that experience an era of a history along with all its ups and downs.

Socialist ideals in Iran and during the nationalization of the oil industry were revealed by the two currents of the Tudeh Party and the National Front concurrently. Jalal Al-e-Ahmad was one of the members of the Tudeh Party and called for political independence and the establishment of a democratic government (Katoozian, 1989: 44) and he depicted his constant concerns in face of populations.

The suffer we experience it, it is a work that contains the concepts of socialist society which is written in the framework of a realistic form, and it is the arena of Jalal Al-e-Ahmad's communist-socialist beliefs in the first period of his political life. The current article, has attempted to introduce the elements related to the school of socialist realism that are reflected in this work by examining this story collection.

Research questions

1. What are the most important theories of socialist realism in the story collection named suffer we experience it?
2. The story collection named suffer we experience it to what extent has been successful in presenting the idealistic image of socialist realism?

Research background

Up to now, no independent researches have been written about story collection named suffer we experience it by considering the prospect of the socialist realism.

Research limitation

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

The research limitation is story collection named *suffer we experience it* by Jalal Al-e-Ahmad, which is written under the influence of socialist realism.

Research method

In this research, after eliciting the components concerned with the school of socialist realism, the story collection named *suffer we experience it* was analyzed in a descriptive-analytical method and according to the thought of that school by stating various examples.

Theoretical framework of research

Socialist realism

Socialist realism is considered as an official school and doctrine in domain of art and literature, in the Soviet Union and in all countries that are protectorates of Soviet. This type of aesthetic and literary style was introduced by Stalin in the early 1930s as the only suitable style of communist societies and imposed on the union of Soviet societies (Dancy, 2/10/2009; Habib, 2007: 290 and 291). But before examining and stating the features of this literary style, it should be known that in general, the school of realism in Russia has divided into three periods: 1- The primary realism; 2- Critical realism; and 3- Socialist realism.

The era of the primary realism should be deemed as the period of the greatness of Russian literature; as in no other period like this era, the literature of this country has had prominent writers (Seyyed Hosseini, 2008, vol. 1: 302). The primary realism in this geography was begun concurrent with the short story named *Cape* by Nikolai Gogol, and that is why he was also called the father of Russian realism (Sachkov, 1983: 88). This work (*Cape*) examines the social situation of Tsardom of Russia in a comic style. The advent of **critical realism** is also concurrent with spreading the great novels including *Famagardif*, and *The Mother* of Maxim Gorky (Seyed Hosseini, 2008, vol. 1: 301 and 302). For Sachkov, critical realism was able to gravitate the nature of the novel capitalist system, which was founded on the ruins of the feudal world; But he failed to imagine the forces that created the social transformations of the time and in fact prepared, as well as revealing the causes of the downfall of capitalism completely and its final destruction, and couldn't to understand the future and practical prospects for resolving capitalist class conflicts. Therefore, realism in the current of its evolution had paved the way inevitably for the emergence of novel and creative ways that could recognize and imagine new and effective factors in society, the factors that prepared and provided a reorganization of the whole system of social relations on a socialist basis. In other words, the evolution of critical realism paved the way for a qualitative transformation in the realist style and led to the emergence of socialist realism, and from this prospect, socialist realism owes the thoughts of its critical realism (Sachkov, 1983: 212).

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

Socialist realism was turned into the common style of novel writing in the Soviet Union immediately. These novels focus on oppression of the bourgeois capitalists, the virtue of the proletariat class and their happiness under Soviet socialist government. The foundation is "work" and art should demonstrate the creative power of work. Work and art regulate social relations together (Shamisa, 2012: 84). Socialist realism was created with the aim of advancing the goals of socialism and communism. Communism focused on making all means and materials of production to be belonged to the society, and in this regard, the means of art production as a powerful tool of propaganda were embedded among them (Volk, 2009: 644). The writers in this manner, attempt by completely changing the content and form of the artistic work to save their devastated and shattered homeland (the Soviet Union) with the help of expressing the originality of reality and paying attention to the life of the poor people, expressing class problems and sometimes the process of struggles and revolutions (Hadi and Atae, 2009: 135-136). In this school, emphasis is on the working class, for the same reason that the Communist Party Manifesto discusses the adhesion of poor workers and peasants in the working class; Gaining a national majority; as the creation of a socialist revolution and dominating over the needed government should be possible with the help of the majority (Maleki, 1978: 34). That is why Lenin believes that "elements of democratic and socialist culture, however in a primitive form, are established in every national culture, as the suffering and exploited masses whose living conditions eventually led to create the socialist ideology that existed among every nation" (Lenin, 1943, vol 19: 20).

But despite all the sensitivities, highlighting the school of socialist realism, holding meetings and congresses, etc., not only a comprehensive and complete definition of socialist realism was never presented, but also its principles and components were not been underlined completely as well. But what is clear is the emphasis that this school has on the realism and social aspect of artistic and literary products. But by considering the above-mentioned statement, in a general view, the basic principles and components and theoretical foundations of socialist realism can be listed as following:

1. Presenting humanist interpretation that is based on a socialist interpretation and consequently the Marxist approach is an example of humanism which in terms of collectively it seeks man purely as industrial workers;
2. Emphasizing the close connection and union between the literary work and party instructions and placing the basis of a literary or artistic work in the service of party policies and utilitarianism;
3. Praising the modern concept of "work". In the perspective of socialist realism and modern humanist thought, "work" is only in its mechanical concept is considered as a force in the invasive opposition before nature, and thus it is interpreted in terms of a technical nature and form;

4. Drawing the struggles and epic manifestations of people's life, of course, on the basis of providing an interpretation in accordance with Marxist ideology and historical materialism of them;

5- Presenting an optimistic image in a literary work;

6. Presenting a distorted and superstitious image of the spiritual facts and transcendent aspects of existence and religious man that the materialist and humanist essence of socialist realism is not able to understand;

7. Attempting in the direction of presenting a socialist society as the final and comprehensive form of human society in which all man and societies are guided to achieve it forcibly (Zarshenas, 2010, vol. 2: 71 and 72).

8. Art is reflection of reality and belongs to the realm of material; thus, it will be subject to the principle of dialectical materialism;

9. Art and literature are influenced by the prevailing ideology and they are considered as the place of existent description of conflicts in ideologies;

10. Art and literature are part of material relations and production work;

11. Art, literature, andare deemed as superstructure, economy and production of infrastructure, and there is a historical interaction and interplay between these two;

12. Marxism assigns a social role to art, rejects different tendencies of formalism, and opposes the abstraction of art, and ridicules the theory of "Art for Art"‘

13. The best arts are the most realistic ones (Hadi and Atai, 2009: 144).

If we want to depict the components of socialist realism in the form of key terms, the most important principles of this school are as following:

1- Human being:

1-1- Populism;

1-2- The importance of work;

1-3- Socialist hero;

1-4- The evolution of the individual in the process of social development;

1-5- Peasants;

1-6- Workers

2- War.

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

3- Revolution.

4- Conscious historicism.

5- Society research:

5-1- Contradiction of private property and the demands of a communal society;

5-2- Struggling against capitalism;

5-3- Conflicts and contradictions of the society;

5-4- The relationship between the individual and the social class (Hadi and Ataee, 2009: 139 and 140).

Research Findings

Analyzing the stories of The Suffer We Experience It

Jalal published a collection of short stories in connection with suffer we experience it during the time when he was active in the Tudeh Party, and it is natural that he wrote it "under party beliefs, about people involved in political adventures" (Behzadi Andooh Jerdi and Shad Mohammadi, 2011: 4). This collection, that was published in the printing house of the Tudeh Party in the middle of 1326, is consisted of seven stories titled "The Withered Valley", "Submarines", "On the Way to Chaloos", "Narrow Environment", and "Confession", "Lost Reputation" and "Happy Days" – that will be attempted to be analyzed one by one according to the components concerned with the school of socialist realism.

Analysis of stories

Realism

As mentioned before, in the perspective of socialist realists, "the best arts are the most realistic ones" (Hadi and Ataee, 2009: 144). In this way, the writer seeks to create an image that is attractive due to its close similarity to our normal perception of life (Pack, 1326: 20). By reading accurate and realistic descriptions of the first lines of the story, it is determined that the stories of this book are written according to the school of realism:

"At three o'clock in the afternoon, the closing whistle of the mine working was ringing, as it did every day, in the cold, foggy weather of the underwater valleys. It penetrated into everywhere; Above the branches of deciduous trees and under iron gables or planks that were seen along the valleys of the mine; And under the roof of long and dark tunnels that turned the life of some people into a charcoal-dark soot and fed them again ... "(Al-Ahmad, 2009: 11).

In the perspective of realists, direct recognition of the external world is possible, and the world of the mind is completely in accordance with the external world, and the mind is a

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

simple and passive mirror that represents the world exactly as it is. As if the mind, while recognizing, separates from the desires, frameworks, presuppositions, and social and historical conditions of its owner and performs the task of cognition by its own and appropriately (Sadeghi, 2010: 193).

From the very beginning, the writer, with the help of descriptions such as cold and foggy weather, the penetration of cold through the branches that its leaves had fallen, long and dark tunnels and ...while keeping the reader in the current of the dark and painful atmosphere of his stories, attempts to represent reality and show the end of a realistic degree and demonstrate his objective observations uninterestedly according to the principles of the school of realism. In the school of realism, "truth is the highest sanctity" (Parham, 1966: 43) and therefore focusing on the truth is the most necessary duty of the writer and basically a realist is someone who considers real factors and facts that are involved in events and affairs and the course of action as much as possible, and is often related to a person who does what he says. The realist tries to adapt himself to the realities of the world and the environment and society and the environment of society (Pazargad, 1961: 95). All these features can be seen in the story named the carious valley and other stories in the collection of suffer we experience it.

In short, the realism of the story of the carious valley and the whole collection of stories related to suffer we experience it are more obvious than the need to analyze the story, but if we consider the basic principles of the school of realism in the form of the following features: 1- Discovering and stating the reality; 2- Considering social environment and social analysis; 3- Avoiding any imagination and inner inspiration; 4- Accurate observation and detailed description; 5- Considering the real lands of yourself and others; 6- Seeking for the future; 7- Considering history as a ground for awareness; 8- Being a normal hero of story; 9- Considering the objectivity like a spectator; 10- Expression of cause and effect relations in social phenomena (Razzaqpour and Nooshabadi, 2013: 64), each of these elements can be observed in the body of stories. To prove this claim, the following cases can be stated:

The first lines of the story named Zirab:

"Assad was one of the eighty-three people who were deported from Zirab to Kerman in the first days. The next day, when the entire mine was occupied and shoot the doors and walls, even the leaves of the forest, and the classification of the workers began, Assad and several of his close comrades were accused of being "guard" and the name of the night was expressed before all the workers of barracks inside and outside the mine, they were considered as the second class; and the next day, along with others, they were moved toward the south by several freight car" (p. 29).

Among them are: the story named on the way to Chaloos (p. 49), the story named the narrow environment (p. 71), the story named confession (p. 82), the story named lost reputation (p. 89), the story named happy days (p. 97) and ..

Of course, the element of realism is also seen in the heart of the other components of the socialist realist school, which will be discussed in the following.

Considering the class of workers and peasants

Realism entered the field of literature and art when individuals in society realized the need to recognize the forces influencing the functioning of the social mechanism, and this recognition was considered as a necessary duty for the individual (Raphael, 1978: 12). The realist mainly chooses the topic of his stories from the real life of the people and the workers and the oppressed people around him; In other words, the characters of realist works are generally the lower classes of society (Dad,2008: 257). In socialist realism, the working class, the peasants, and ...(based on Lenin's socialist and democratic course) appear in the protagonist and try to realize the dream of revolution and the establishment of a socialist society for the better. Material status and political rights of the people play a role.

In Iran, after the resignation of Reza Shah on September 16, 1941 and the succession of his son, Mohammad Reza, and the political and press freedoms of his time, several parties and newspapers emerged in Iran. At this time, the Tudeh Party was formed by the Marxist youth with the aim of uniting the masses, workers, peasants, merchants, craftsmen and progressive enlightened people (Abrahamian, 2012: 128). Jalal published a collection of stories related to suffer we experience it when he was a member of the Tudeh Party. In this series, he focuses more on the struggle of the workers and the poor against the government, and that was what the Tudeh Party demanded from its writers and supporters in those days (Qasemzadeh, 2004: 148). Therefore, the main characters of the stories in this series are the workers and the lower classes. The presence of this afflicted and exploited class (miners) is seen from the beginning of the first story (The carious valley). In other words, in this story we face with the workers' rebellion, and this in itself is one of the main components of socialist realism. "These heroes are not imaginary superman, but workers ..." (Lizov et al., 1973: 1352); Yes, the workers, "those who are the main generators of wealth, but with the same wealth that they produce, are gradually limited to the poverty" (Ghezelsofli, 1389: 23).

"Everyone stopped working and with unknown faces covered in charcoal soot, among which only the whites of the eyes were seen, and if anyone dared to smile, the yellow color of the were obvious; They took the lights of their mine and, with the lanterns they had, went to their houses, under the trees and over the holes filled with water" (p. 11).

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

When the head of the mine on his way home, right in front of the valley, he was nailed because of shooting, this manager is apparently unaware of everything; this ignorance can be found in the conversation between him and the lieutenant:

"When he arrived at the public health and faced with a third lieutenant who is cold and violent, he asks him:

-Well, what was this shooting of your soldiers for?

-You have the authority, Mr. Engineer! It was your workers who shot. They created bastion in "9 parts", aren't they?

The engineer understood everything" ... (16 and 17).

In this story, the workers shot and revolt against the government of the time. Of course, in the story, later, we will see that nothing is practically made by them and they are severely defeated (The story named the carious valley: 23).

The remarkable point about the collection of stories named suffer we experience it is that we are faced with the miserable condition of the workers and the sinister fate of the rebellious population, and the story is about the end of their events; not how they are formed and the process of growth and development of their secret and partisan activities. Accordingly, the second story (Zirab) is part of the first story. The main character of this story is "Assad", one of the detained and exiled workers of Zirab. In the process of exile, he loses his mother and brother, and in other words, his whole family (p. 30). The writer refers to Assad's hereditary lineage and misery and the difficult situation of the working classes in various generations and years:

"He and his parents had left Maragheh seven years ago, and he had lost his father under the rubble of one of the corridors of the Zirab mine six years ago. At that time, Assad was not yet fifteen years old when he had to work properly and, like others, swallow ten hours a moist day and coal-filled air" (p. 31).

The fourth story (narrow environment) also depicts the defeat of one of the masses who apparently did not have the right to lie down and sleep as he protested of the narrow environment of the prison; however, it appears from the text that he himself is not aware of his original crime:

"We should have been arrested for more worse than these words. Otherwise, a complaint that "our room is tight" does not have so much pain! They are looking for excuses. These interrogations are a trick by itself " (p. 71).

By the way, his fine is:

"How can I stand up till the morning?" It does not matter. It is important to stay awake. They say: bascule handcuff! Well, it does not matter, they close at once ...
Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

How can he stay up until morning? He also stood up. We came and fell asleep "(p. 73).

The penalty for deviating from this norm is sentencing to life imprisonment! Rahman falls asleep and is eventually killed because of a fist that lands toward the lieutenant's mouth. But the important point of this story is that it talks about the situation of other unfortunate workers. **"They say that the Zirab people were executed by them. If so, they should have hanged by now. Maybe we will be deported, who knows? Maybe they also hanged him" (pp. 71 and 72).**

In the fifth story (confession), the fate of the main character (Evazkhani) is not better than the fate of Rahman. He is forced to confess in the worst possible way for not committing a crime and showing the place of a dead body that had not been existed:

"The guard officer also knew this. There was no dead body or burial. But in these last days, they had not found a newer means of disciplining the prisoners who were still singing in unison from the far corners of their prison at the time of dinner and terrifying everyone and they still had to repeat a boring, normal work angrily."

He is husky; so husky that at the end of the story the movement of his corpse becomes a problem for the gendarmes (p. 88).

The hero of the sixth story (lost reputation) is a vender of trivial things named Harazani, who apparently incites the peasants by taking another right against the government:

"That day was the first time that he spoke in front of so many people about the rights of others. He had said things that day that he himself did not understand appropriately. But there were words he had read them and he was confident in all of them. He himself did not understand, but he knew there was truth in them. The same truth that compelled all these peasants to walk on their own in the morning and walk six miles to the city in a hurry to be in the city for the first time during office hours "(pp. 93, 94).

And at the end of this story, Harazani is imprisoned:

"They had not yet said the noon call to prayer when they followed Harazani on behalf of the military governor. Ghazanfar Khan, the old policeman of the city, arrived in the city with two new soldiers and was summoned to his worthless store... Harazani was imprisoned and his store was sealed. Harazani was relieved and the city was saved from chaos"(p. 96).

In the seventh story (happy days), we face with the fate of a burnt lips and mouth photographer who tells the narrator about his life; From the moment he and his wife decide to commit suicide after killing his child and not activating in his job, but they do

not die. This story is, in fact, a description of the hard times of families who see the result of their party work:

"She [my wife] knew everything. She knew that I could no longer run a store and organize my life. She knew that they would even record my client's address. She knew all of these events. As she was upset with his son, she was tired ... my son's grief is one-problem ... her grief is the other problem. This agent had already tormented us. But continued and did not leave us ... "(112-108).

In the third story (Travelling to Chaloos) we also see the fate of Ordooyiee. This person, who (like a photographer) tells his story to the narrator, also talks about his misery and that his life is much worse than imprisonment, yet he is feared of imprisonment's torture (p. 61)

Partisanship and emphasis on content

It was mentioned before that Al-e-Ahmad, as an active and prominent member of the Tudeh Party, wrote a collection of stories named *suffer we experience it* based on the beliefs and teachings of this party, and about the misfortune of the workers involved in political adventures. He even uses the word "party" explicitly in parts of the story:

"By the way, you should have heard about the events of that time. We didn't have just a role of party in Mazandaran at that time. I myself have been watching at the gate of Amol for two nights. They sent guns to great extent to our opponents. We should have taken care of these guns otherwise we would have eaten in two days "(p. 52)

But the important point is that the collection, writing a story is nothing more than an excuse in the view of Jalal; an excuse to present the Marxist notions of the Tudeh Party. In fact, the purpose of Jalal in this book (as Volk) says: "Moral education is not an aesthetic principle, but the foundation of ideals" (Volk, 1388: 17) and the same issue declines the effect of the literary dimension and aesthetics. In other words, in the view of Jalal storytelling is the pretext for expressing his thoughts; therefore, the artistic and literary aspect of his stories are of secondary importance and are influenced by social and political themes and messages (Alipour Gaskari, 2010: 35). Of course, this defect is not specific to this work of Jalal, but most of the works that have been written in this field are accompanied with these forms. For example, the novel "Mother" as one of the components and most prominent literary works of this school, despite its fame and popularity, is extremely weak and immature in terms of form and structure, and only because of special advertisements done by of Lenin toward this work found a special place in Russian and world literature (Siegel, 1373: 9).

The value of art in Marxism;s view is a category that must be defined politically; basically, "Marxism has always been the supreme example of a politically motivated aesthetic

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

theory" (Sim, 1389: 272) and inevitably the main importance related to the artistic content, not the form of the work. All of Marx's writings after "the communist manifesto" (1848) are oriented in line with the goal of the class struggle against an exploitative socio-economic system. If we consider arts as a kind of relative autonomy, they will be turned into another tool for achieving this militant goal" (Batamor and Kiernen, 2009: 277). Therefore, structural weakness in this view (by presenting appropriate content) is not a major drawback and the value of the work related to the words that will be presented. Therefore, Jalal in this collection, rather than thinking about the transcendence of the structural dimension of his work and seeks to consolidate and integrate the elements of the story, seeks to present and inject his party thoughts as well as interpret the work of art in the language of the masses and promote them. In this regard, too, "the truly popular art of socialist societies is an art that is easily understood by the masses and return to them their totality of lost existence" (Kharychenko, 1985: 185). This is why Al-e-Ahmad, more than any of his predecessors or contemporaries, has used colloquial language seriously and accurately in all of his works; To the extent that it is difficult to distinguish colloquial words from literary words in his writings (Mirsadeghi, 1981: 291).

Ignorance of religion

As Jalal wrote the collection of the story during the time when he doubted the beliefs of his ancestors, and in this way, he chose the excommunication and rejection of his family, and on the other hand, the foundation of the Tudeh party, which were based on the theories of Marxism and on the dialectic of materialism, do not have a high and permanent place in this work (in Iran). Although Jalal continues his life and, in a sense, in the third stage of his life, has a strong return to his historical and family background, in other words referring to the climate of religion, but in the collection of stories named suffer we experience it, the writer is still in the atmosphere of Tudeh party and inevitably have a careless view about the religion.

An example of this view of Jalal can be seen at the end of the first story (Carious valley) and in the incident that Vesali has struggled with the priest:

"Tomorrow morning he was informed that he was to be executed. And when the mullah came to hear his will and to ask forgiveness for him, he did not know what to say. They had been looking at each other for a while. Then the mullah recited a few words of prayer and asked him to make a will, the carpenter thought for a while and then asked:

-Do you know Assad?

-No!

-So I do not have a will ... I only had one word, maybe you can find it, huh?

Then he thought again. He had whispered something to himself and retorted:

- ... No ... No! You do not want to create it. I have nothing to say to anyone anymore. Even with you.

And whatever the mullah had insisted on, he could not get out of anything, and in the end, the carpenter had forcibly get him out of the room" (pp. 27, 28).

As we can see, Vesali not only does not apologize to the mullah in those critical moments before the execution, in which every person is disturbed and challenged, but also eventually expels him from the room and This treatment of a cleric, especially in the ever-religious Iranian community, has no logical justification. In fact, Jalal shows his true attitude towards the issue of religion by expelling the mullah from the room and neglecting him by the carpenter.

In the last story (happy days) this view is shown in another way; Where the photographer tells the narrator about his and his wife's suicides:

"We finally decided to relax. What else could we do? What else did I want from this world? My wife still feared God. But I satisfied him ... "(p. 108).

The adverb "still" in the last sentence has a special function. The photographer says - my wife is still afraid of God. That is, he himself did not fear God?! And that his wife is no longer afraid of God? In a society where God has always been the center and axis and suicide is the greatest sin, such speech and action is considered as a different relation between God and religion.

Conclusion

As noted, some of the teachings of the school of socialist realism have a dynamic and undeniable presence in the collection of short stories of the suffering we go through; Components such as realism, attention to the masses (especially the working class and the peasantry), partisanship, disregard for the form and structure of the work and emphasis on content, and diminishing the status of religion. But despite these salient elements, is this collection of stories a successful work and experience for the glory of storytelling in the realm of socialist realism?

Socialist realism came to power by claiming the liberation of human beings from the yoke of capitalist slavery (Zhdanov, 1375: 187) Socialist class was written (Satisfaction of Kishah Khaleh and Jalala-Vand Alkami, 1393: 58). One of the main requirements of this transition is "presenting an optimistic image in a literary work" (Zarshenas, 2010, vol. 2: 71); In other words, drawing the ideal perspective and dream society with a socialist mechanism. This idealism is seen in the name of the school of socialist realism; the real is what it is, and it is objective and material, but in another part of the name, the socialist, the matter is postponed to the future; it is an ideal that will happen in the future. That is

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

why Stalin says: "We must live in the present, but look at it from the perspective of the future" (Shintalinski, 1378: 482). But in the collection of short stories of the suffering we are going through, what is being presented and explained is only part of the first school of socialist realism;

That is, realism and reflection of what happens to the characters in the story. In fact, in this work, not only do we not face the prospect of an ideal future, but there is no strength or positive point in the direction of hope for the future. The whole story is about being killed, imprisoned, exiled, persecuted, unemployed and displaced, andThe masses (workers, etc.) and a sign of a bright future and vision. It is not an ideal. It can even be said that Jalal's view in this collection of stories is more negative than positive! That is, it seems that the author, instead of injecting hope and motivation into the masses, is trying harder to show the audience the consequences of doing such things! Now the question arises whether there is no significant relationship between the time of publication of this work (1326) and the separation of Jalal from the Tudeh Party (at the same time!?) .

Another point in the continuation of the previous point is that in the school of socialist realism, reality in its **revolutionary evolution** is portrayed honestly and with historical objectivity (Cullern Bown, 1991: 131). Therefore, we are talking about the two elements of "evolution" and "revolution". It has been mentioned before that the efforts of the authors of this school are to present the socialist society as the final and complete form of human society (Zarshenas, 1389, J 2: 72), but this effort is not observed in the work of Al-Ahmad. Be. It seems that the author is portraying a part of a process rather than starting and performing it. There is no evolution at all and it is just a demonstration of the atonement of party movements and that is enough! The element of revolution, which is itself a component of romanticism (and again against realism!), Although portrayed by the fleeting and sometimes vague and unknown activities of workers and peasants, etc., but ultimately to It does not bear fruit and does not change the social situation.

Sources

1. Abrahamian, Yarvand (2012), Iran between two revolutions, translated by Ahmad Golmohammadi and Ebrahim Fattahi and Leilai, 19th edition, Tehran: Nashr-e Ney
2. Al-Ahmad, Jalal (2009), From the suffering we take, sixth edition, Tehran: Ferdows.
3. ----- In the Service and Betrayal of Intellectuals, Third Edition, Tehran: Ferdows.
4. Batamor, Thiam and Kiernen, Viji (2009), Marxist Culture of Thought, translated by Akbar Masoom Beigi, Tehran: Reflector.
5. Behzadi Andoohjerdi, Hossein and Maryam Shadmohammadi (2011), "Mechanisms of humor in the short stories of Jalal Al-Ahmad", Literary Criticism Studies, Volume 6, Number 23, pp: 21-1

Maryam Faghih Abdollahi The Reflection Of Socialist Realism In The Collection Of The Suffer We Experience It

6. Pazargad, Bahauddin (1340), Political Schools and a Brief Culture of Political Beliefs and Ideas, Second Edition, Tehran: Iqbal.
7. Parham, Sirius (1345), Realism and Anti-Realism in Literature, Third Edition, Tehran: Neil.
8. Pack, John (1326), The method of novel analysis, translated by Ahmad Sadrati, Central Tehran.
9. Sarvat, Mansour (2002), "School of Realism", Quarterly Journal of the Association, No. 6, pp. 49-32.
10. Habib, M(2007) ,Socialist Realism in the Culture of Critical Thought from Enlightenment to Postmodernity, translated by Payam Yazdan-Joe, edited by Michael Payne, Tehran: Center.
11. Kharaychenko, Mikhail (1364), The Creative Individuality of the Writer, translated by Nazi Azima, Tehran: Agah.
12. Raphael, Max (1976) A Look at the History of World Literature (History of Realism), translated by M. Farhadi, second edition, Nobahar Publishing.
13. Dad, Sima (2008), Dictionary of Literary Terms, Fourth Edition, Tehran: Morvarid Publications.
14. Dancy, Jonathan (12/10/2009), Terms: www.zehnmang.org/articles/129.com.1992.
- Razzaqpour, Morteza and Somayeh Noshabadi (2013), "Reflection of Realism in Theological Poems", Journal of Persian Language and Literature, Islamic Azad University, Sanandaj Branch, No. 14, Year 5, pp: 85).
15. The Satisfaction of Kishekhaleh, Muharram and Majid Jalalahvand Alkami (2014), "History of Belief and the Myth of Liberation in the Novels of Socialist Realism in Persian Literature", Literary Criticism, Volume 3, Number 27, p. 67- 29.
16. Zarshenas, Shahriyar (2010), an Introduction to Literary Approaches and Schools; Second Book: From the Age of Realism to Postmodern Literature, Second Edition, Tehran: Institute of Islamic Culture and Thought.
17. Zhdanov, Andre (1375), "What is socialist realism?" In Kalk, No. 79, July and August.
18. Sachkov, Boris (1983) History of Realism, translated by Mohammad Taghi Faramarzi, first edition, Tehran, Thunder.
19. Seyed Hosseini, Reza (2008) Literary Schools, Volume One, Fifteenth Edition, Look.

20. Siegel, Herold B. (1373), Maxim Gorky, translated by Heshmat Kamrani, Tehran: Galaxy.
21. Sim, Stuart (2010), Marxism and Aesthetics, translated by Mishiati Alaei, Tehran: Institute for Compilation, Translation and Publication of "Text" works of art.
22. Shamisa, Sirius (2012), Literary Schools, Second Edition, Tehran: Drop.
23. Shintalinski, Vitali (1378), Intellectuals and His Excellency the Gray, translated by Gholam Hossein Mirza Saleh, Tehran: Maziar.
24. Sadeghi, Reza (2010), "Realism and its criteria", Philosophy of Religion, Volume 7, Number 6, pp: 214-187.
25. Farzad, Abdolhossein (1378) on literary criticism, Qatreh Publishing.
26. Alipour Gaskari, Behnaz (2010), "Jalal Al-Ahmad's Thoughts in the Mirror of His Stories", Book of the Month of Literature, No. 158, pp. 38-35
27. Ghezelsofli, Mohammad Taqi (1389), "What is socialist realism?"
28. Katozian, Mohammad Ali Homayoun (1989), Political Memoirs of Khalil Maleki, Tehran: Papers.
29. Kouchakian, Tahereh and Khavar Ghorbani (Fall and Winter 2010) "Reflection of Socialist Society and Realism in Cloudy Years, by Ali Ashraf Darvishian", Journal of the Faculty of Literature and Humanities, University of Tabriz, Year 53, serial number 220: 105-85.
30. Lizov, Nikolai et al. (1973), Modern Aesthetics, translated by Mehdi Partovi, Tehran: Simorgh.
31. Maleki, Khalil (1978), History of Socialism, Second Edition, Tehran: Ravagh Publications.
32. Mirsadeghi, Jamal (1981), Fiction, Tehran.
33. Volk, René (2009), History of New Criticism, translated by Saeed Arbab Shirani, Tehran: Niloofar.
34. Hadi, Ruhollah and Atai, Tahmineh (2009) "Aesthetic Foundations of Socialist Realism", Journal of the Faculty of Literature and Humanities, Volume 17, Number 64: 125-148.
35. Cullern Bown, Mattew (1991), Art under Statlin, Oxford: Phaidon Press.

36. Lenin, V. I. (1943), Collected Works, International Affairs Review Supplement, Issue 11, 1 March.