

Aesthetic Components in the Works and Notions of Simin Daneshvar (with Emphasis on National and Patriotic Values)

Abstract

Aesthetics is one of the most significant categories in the analysis of various literary works that has recently occupied the minds of many contemporary critics. Innovation and modernity in the form of modernity is one of the challenges that has been widely criticized in recent decades. This approach has brought two traditional and innovative groups face to face, and in line with that, a number of theorists have targeted the return to originality in the framework of indigenous thought, whilst others have accepted Western culture and civilization to confront traditions and rituals. The themes applied in the literary works of Simin Daneshvar, one of the most prominent contemporary writers, have unique features. The present research is accomplished via descriptive and analytical methods and relying on the data of library resources. Findings indicate that Daneshvar's literary works such as story collections including "City as Paradise" and "*So va Shon*", to the psychological categories of characters and components of colonialism as the implementation of innovation with Western structure in the country, the consequences and the relationship of this thinking and its impact on people is considered. The aesthetic aspects of these works are thematic unity, space integrity and the application of arts among other features.

Research aims:

1. An aesthetic analysis of the thought and works of Simin Daneshvar;
2. A study of the position of national and religious values in the works of Simin Daneshvar.

Research questions:

1. What is the meaning of aesthetics in literary and artistic works?
2. To what extent do the aesthetic components in Daneshvar's stories appear?

Keywords: Aesthetics, Simin Daneshvar, Interdisciplinary literature, works of art and literature.

Introduction

From the time that a fundamental change in cultural, political and social relations took place in the West and modern, advanced, traditional and old concepts were formed in the world, it challenged many thinkers and modern thinkers and attracted their minds. Hence, many questions were asked about modernity and tradition. How did modern societies emerge? What is the process of this transformation? Over time, attitudes toward this issue took on new forms and encompassed various political, social, and cultural dimensions. The debate between tradition and modernity, or in other words, modernism and the return to the past, went beyond Western societies and affected the world. Many countries dealt with the modern approach alongside the West and colonialism, and in contrast introduced national and individual tradition and identity. In fact, the separation of these two issues is one of the most controversial conflicts and challenges that has been going on in different cultures for many years, and modernity and modern thinking have manifested themselves in conflict with the traditional approach and the return to historical and individual originality. In this research, while examining two works of Daneshvar, "City as Paradise" and "*So va Shon*", the role of colonialism under the title of modernity and the author's attitude to the components of modern thinking and modern along with traditional components and national and historical identities have been studied.

The necessity of conducting this research is to study the socio-political developments of the society in the last years of the World War and the presence of the occupiers in the country and the pathology of the active and prominent presence of colonialism which entered the field with the slogan of modernity. It became an intellectual theme to form this research in the form of modernity and its role and impact on the culture of society along with political and social relations.

A review of the research background indicates that so far several studies have been conducted on Daneshvar's works and the discussion of colonialism and anti-colonialism has been criticized. Rezaei (2015) in an article entitled "Reflection of Colonialism in the Novels of Simin Daneshvar", Ranjbar (2011) in an article entitled "Analysis of *So va Shon*'s Novel from the Perspective of Epic Elements" and Ranjbar (2012) in an article entitled " The Symbolic Aspects of the novel of *So va Shon* explores the themes of this novel. However, among his works, the collection of stories and novels has not been designed in one format and framework. While anti-colonialism has been

important in research; the issue of modernity has not been considered as a purely negative approach and the discussion of interaction and confrontation regarding it.

This research is of fundamental type and has been done based on content analysis by library method and using analytical-descriptive method. In this way, first the components of modernity and then the role of colonialism in applying this approach at the community level have been studied and finally the extent of the impact of colonialism on society and confrontation and strategies to deal with it have been explored.

Conclusion

To understand the development and the refusal of the presence of foreigners as a pivotal and decisive role in the fate of the country, we must first achieve a sociological recognition of different dimensions and deep rooting based on worldview and sociological structure that opens closed and unknown ways. Understanding the indigenous, religious and social beliefs that form the basis of a country's culture causes the non-dependence or the causes of dependence. In general, the lack of cultural support and disruptions, family breakdowns, moral-belief patterns, living standards and the degree of economic variables, the level of awareness, science and knowledge and reliance on indigenous values are the things that unravel the traces of Western culture. Regarding the role of home and family, Daneshvar says: Our houses are houses with high walls to protect us from the damage of what goes on outside those walls and not to see the historical marquee. The loss of the components in question or their disintegration opens the way for the influence of colonialism, and following the cultural, livelihood and lack of educational support and religious values, colonialism enters and by subjugating all approaches, results excluding for the feeling of inferiority, there will be no anonymity on an individual or historical level, and ultimately war and destruction. Of all the necessities, the principle of culture as the symbol and originality of a country will suffer the most. It seems that raising the level of awareness in the form of cultural coordinates will have the desired result so that the masses do not fall into the trap of indigenous and ancient patterns and are deprived of the manifestations and science and knowledge of the day, nor cultural fascination. They become outsiders who are miles away from the rich cultural relations of the country. The author of *So va Shon*'s shows the sociological structure based on the human psychology of that time in the shadow of the heterogeneous and abnormal image of poverty, disease and suffering, and in order to discuss the society of those days, attempts to introduce the causes and roots of poverty. She considers

poverty, lack of political freedom, social customs and religion as misunderstanding of nations. Accordingly, by analyzing cultural phenomena and manifestations, the lack of necessary insight, cultural poverty, individual and national anonymity are among the causes along which the challenge of tradition and modernity appears. By highlighting the rich culture and civilization of Iran, she warns of the originality of religious traditions and patterns and considers the basis of this attitude based on breaking the rotten and superstitious borders that have become popular due to lack of understanding and socio-cultural knowledge. They have mixed superstition with tradition without knowing the tools of modernity and following its path. On the other hand, it depicts the intellectuals of the society who have been led to intellectual deviation by modernist thinking. This is the result of the presence of colonialism in the region, which has weakened and shaken the foundations of the original culture. By marking these coordinates, the greatest profit is the result of the colonialists who, by continuing their influence and presence in the social arena, have given a sense of inferiority to the people. According to these efforts, uprisings and public movements to maintain independence and preserve indigenous and cultural authenticity will always be a solution.

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