Slowing down The Sharp Edge of Realism Using Symbolic Realism in the Savushun (novel)

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Extended Abstract

1. Introduction

Savushun is a masterpiece of Simin Daneshvar (1969) in fictional literature of the forties of Iran. In this work Daneshvar extends the boundaries of realist literature with a social, critical, and socialist approach, emphasizing both the reader and the semantics of modernist literature. The author in the text puts meaning into a multifaceted network and challenges the reader to understand the meaning given that Savushun faces several levels of readers. This semantic function in the text leads us to one of the most prominent styles and industries in Savushun called *symbolic realism* which can also be described as a novelistic and realistic approach to the novel. Symbolic realism, as a way of expressing two or more simultaneous meanings in realistic works, was seriously introduced in the mid-nineteenth century in Western art, literature, and architecture.

The present study seeks to analyze Savushun with a fresh look at the layers of its meaning, thereby highlighting Daneshvar's ability to apply artistic delicacies and transcend realistic boundaries. With this in mind, this research seeks to explain that Daneshvar has used symbolic realism in Savushun's novel, thus explaining the method of symbolic realism and its features in the novel of Savushun. In the meantime, it answers four questions: 1) In what parts of the story is symbolic realism used? 2) Has symbolic realism been used as a literary technique in Savushun? 3) Can symbolic realism be considered as a way of expressing realistic approach to Savushun? 4) Is there a border between symbolism and symbolic realism in Savushun?

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2. Review of Literature

This research aims to go beyond mere realism by combining realism and symbolism in Savushun, attempting to explain the features and manifestations of symbolic realism in words, sentences, characters and monologues and highlights one of the most prominent rhetorical techniques of the novel. So far, Savushun has been the focus of researchers from many respects, but there has been no specialized research on the application of symbolic realism and its frequency in the text and its impact on reader perception as well as the realistic mode of work. Some of the research done so far include: "The story of Iranian cognition: A review of the works of Simin Daneshvar" by Ishaqian (2014), "Symbolic aspects in Savushun" by Ranjbar (2012), and "Symbolism in Simin Daneshvar's novels" by Ghobadi and Nouri (2012). Two criticisms can be made regarding the criticism of symbolic realism in prose works: "Symbolic realism in Susan Glaspell's 'Trifles' by Keller (2005), and "Symbolic realism in Ibsen's a Doll's House" by Hussein and Iseni (2014).

3. Method

This study aims to analyze Daneshwar's method in the framework of the school of realism to overcome dry realism with regard to symbolism, and a practical-analytic review of this work is then made.

4. Results and Discussion

In this study we examine symbolic realism as one of the most prominent literary techniques used in Savushun. This technique, along with other methods such as permitting, permitting, code, allegory, symbol, symbol, myth replication in the text and some other techniques, has contributed to the production of new meanings in Savushun.

5. Conclusion

One of the aesthetic and semantic features of the Savushun novel is the use of symbolic realism in storytelling techniques, which along with other multipurpose techniques in storytelling such as symbols, symbols, allegories, myth-making in texts, and authoritative role plays, creates a secondary meaning. Symbolic realism has been used as a literary trick in terms of vocabulary and combinations, descriptions, characters, and the subjectivist realism of the characters.

Symbolic realism can also be regarded as the style of the work, a long way for the author to transcend traditional storytelling as well as elementary realism in Iran; therefore, Savushun co be one of the leading realist works

with a dominant tendency of symbolic realism. The use of this method in the story has overshadowed the type of social and critical realism emerged throughout the story By way of symbolic realism, Daneshwar implies two realities; one is at the level of materialistic expression and natural narrative and the other one is in depth with an interpretation of reality. Although Savushun seems persuasive on the surface of the novel, the dynamic mind can burrow into other layers and reach new meanings through semantic nodding at the surface and passing through appearances. Thus, it connects two levels of readers, the general reader, who is involved with the level of the story, and the particular reader. By authoring in-text cues, repetition, creating semantic nodes in the text, signifying the special semantic system that provides the context for the secondary meaning, and flipping the reader's mental reserves, the particular reader receives new meaning appropriate to the text. In addition, the meaning of the symbolism and the use of symbolic realism in Savushun have subtle differences. Symbolic realism is a coincidence of two concurrent realities derived from the combination of realism and symbolism; therefore, all symbolical realism in Savushun is used symbolically, but not all symbols in the story have the characteristic of symbolic realism.

Keywords: Realism, Symbolic realism, Savushun, Simin Daneshvar, Literary school, Literary techniques

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