

## Identification of Effective Rhetorical Elements in Writing a Realistic Story in Persian Language Relying on the Investigation of Qoltashan Divan Written by Mohammad Ali Jamalzadeh

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**Abstract:** *Having been regarded as one of the most influential literary schools, realism has always been discussed from different scientific perspectives. However, these rhetorical elements have always been neglected in terms of creation of a realistic literary work in Persian literature. This article focuses on the rhetorical elements of Persian language in order to recognize the methods of literary creation in terms of the literary school of realism. Regarding this kind of recognition, the first section of this paper presents the detailed characteristics of realism school. Given such characteristics, one of the most important literary works of Jamalzadeh, Qoltashan divan, will prove to be a realist one. Regarding the most prominent features of the literary school of realism, the most influential elements of Persian rhetoric are explained thereof. After that, these rhetorical elements are recognized and explained in terms of Jamalzadeh's work. Having done this, it becomes evident that three rhetorical elements of circumlocution, symbol and kenning are the most prominent and influential rhetorical elements of Persian language that can be implemented to compose a realistic work.*

**Key words:** *Realism, rhetoric in Persian language, Mohammad Ali Jamalzadeh, Qoltashan divan, circumlocution, symbol, kenning.*

### Introduction

One of the outstanding questions in the academic and scientific communities is as follows: what is the status of rhetoric in modern methods of literature review? If a scholar of Persian literature fails to connect the Persian rhetoric<sup>2</sup>-which has strong historical roots- to modern methods of literature review, he/she has-willingly or unwillingly- marginalized this applied knowledge. Consequently and in order to answer this question, many considerable work has been created. These literary works can demonstrate high status and importance of rhetorical knowledge in

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<sup>2</sup>. Persian rhetoric includes three sub-branches of "rhetoric", "prosody" and "semantics". Rhetoric literally means a novel thing. Technically, it refers to the science of elegances and figures of speech. Prosody is the science of restatement of a unique reality through different scenarios (Kazzazi, 2008, pp. 25-26). Regarding semantics, it measures the correspondences among the position, reason and addressee of a speech (Kazzazi, 1994, p. 23).

modern literary studies<sup>3</sup>. However, there is no great literary work which specifically pays attention to the role and impact of Persian rhetoric elements in creating a realistic work.

Given the importance of the literary school of realism in the development of contemporary fiction and in order to achieve those effective rhetorical elements in creating a realistic work, these authors have investigated one of the works of Mohammad Ali Jamalzadeh (1891 to 1997) named Qoltashan divan. This paper is based on the following fundamental research questions:

1. According to the characteristics of the literary school of realism, which rhetorical elements can have influential functions in realist works?
2. Can Qoltashan divan of Jamalzadeh be considered as a realistic work?
3. If we accept that this work of Jamalzadeh is a realistic one, are enough rhetorical elements in his literary work?

The following hypotheses are proposed in order to answer the above-mentioned questions:

1. Regarding the dominant features of a realistic work, Qoltashan divan of Jamalzadeh is a realistic work.
2. Regarding the paramount characteristics of realism school and compared to other rhetorical elements, circumlocution, symbol and kenning are among the more effective and influential rhetorical elements.
3. Circumlocution, symbol and kenning are the most practical rhetorical elements that have made the long story of Qoltashan divan as a realistic literary work.

As such, these authors will go through three phases; firstly, the most visible characteristics of realistic works will be presented. Secondly, Qoltashan divan of Jamalzadeh will be assessed in terms of fulfillment of realistic format. Finally, the most probable and paramount characteristics of realism school will be determined and recognized throughout the long story of Qoltashan divan.

### Research background

As mentioned beforehand, no literary work has ever paid to the role of Persian rhetorical elements in creating a realistic work. This fact indicates that this research is of new nature. On the other hand, this fact points to multitudes of difficulties and hardship lying in this road.

Several studies have been conducted in connection with the literary works of Jamalzadeh. The following researches as a few among them:

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<sup>3</sup> . The book *Belaqat-e Tasvir* (The rhetoric of picture) written by Mahmoud Fotouhi is among the successful literary works which has paid attention to this subject.

- \* “The picture of realism in the works of Jamalzadeh: the characteristics of realism school” written by Mohammad Nader Sharifi
- \* “Qoltashan divan of Jamalzadeh” written by Mohammad Ali Homayoun Katouzian
- \* Review and analysis of stories of Seyed Mohammad Ali Jamalzadeh, written by Kamran Parsinejad
- \* “Stylistic criticism of stories of Jamalzadeh” written by Mojahed Qolami, and
- \* “Description of fiction characters” written by Masoumeh Afshar.

However and regarding the subject matter, none of these cases is consistent with the present paper. The subject of this article is fundamentally different from other articles and books mentioned above. In this paper, the authors identify those categories of rhetorical elements that can make a literary work a realistic one and represent it as a realistic work.

As such and before starting the research, it seems a necessity to analyze and describe realism school as well as its paramount characteristics in terms of a literary school. Thus, we first explore the nature and principal characteristics of realism.

## **1. Realism and its principal characteristics**

This school is one of the few literary schools whose validity and viability did not decrease by the advent of subsequent literary schools. Furthermore, one of the most leading forms of contemporary literature, Novel writing, is still founded on it. The term “Realism” was first used in France in 1830. This term spread through other countries, including Britain, from 1850 on (Qareh Baqi, 2003, p. 30). Given a perspective, realism can be traced back to Romanticism. While Romanticists abandoned the description of an abstract word, which were full of restrictive rules and conventions and literary tradition, and described a real world relying on imagination and emotion. Accordingly, the school of realism, as winning the reality over the abstract world, verily is full of imagination and excitement (Seyed Hosseini, 2008, p. 269).

### **1.1. Review of literature**

The first manifestations of realism in art can be seen in the works of Gustave Courbet's paintings (1819-1877). Regarding his creative style, he asserts that he cannot draw an unseen angel. Given such an approach, this painter and other painters of this school drew routine and ordinary people without going to extremes (Lotfi, 2005, p. 91).

The formation of the first signs of realism in literature should be searched among those writers who were attributed to social romanticism. Like Romanticist, realists tried to rely on imagination and emotion to describe their surroundings. However, social Romanticists believe that a "person" never takes precedence over the "society". Actually, they were closer to Socialists. The

Romanticists, little by little, tended to socialist ideas, familiarized with real problems of social life and judged them and finally they approached a closer look at the realities of life without relying on the imagination (Seyed Hosseini, 2008, p. 270; Servat, 2002, p. 35).

The book “Comédie Humaine” written by the French writer, Balzac Honorede (1799-7850) was a very basic factor to shatter the foundations of Romanticism. Balzac, who was soaked with Romanticist ideas, swam against the current. He then described his surrounding with all its ugliness and beauty. According to Balzac, the novelist's mission is to describe the different "types" in a society. Actually, he believed that the mission of a novelist was similar to the responsibilities of a historian. In fact, the writer is the historian of habits and morals of its people and society (Seyed Hosseini, 2008, p. 271). Although Balzac never wrote a systematic work to illustrate various aspects of this modern school, his scattered writings led to the emergence of realism school.

Realism, as a literary school, first appeared in the writings of a French writer named Jules-François-Félix Husson (1821-1889) in 1843. He attacked every writer who included multitudes of do's and don'ts as well as individual imagination and those writers who were oblivious to the realities of real life. However and regarding his contemporary writers, he only confirmed Balzac. The publication of a magazine entitled “Realism”, whose editor was Duranty, an intimate friend and follower of Champfleury, was a good stage for the believers of this literary school in order to attack their popular contemporary schools, specially Parnassianists (art for art's) and Romanticists, and propose their ideas. They did not spare even the poets. They believed that poetry is a mere imagination and emotion and called the poets as inferior clowns (Seyed Hosseini, 2008, p. 274; Shamisa, 2012, pp. 77, 85).

Although Champfleury and Duranty were the pioneers in literary school of realism, they were not very successful in terms of composing literary works. Regarding this, *Ferdinand* Brunetiere (1849- 1906), who was one of the most well-known French critics, believed that Champfleury was a brave but ordinary character whose writings were ridiculous imitation of literary works of Balzac (Seyed Hosseini, 2008, p. 275).

One of the important issues about realism revolves around the following question: How did realism emerge after Romanticism? The peak period of romanticism was indeed the heyday of literary genre of poetry. Therefore, when the poetry enthusiasts tended towards the story and, particularly, the novels, romanticism could no longer be the dominant school. In fact, it can be argued that from the nineteenth century onward, the human kinds believed their mind and relied on this great asset and considered himself/herself as the ruler of his/her destiny (Qaderi Sohi, 1990, p. 22). On the other hand, Romanticist literature is considered as aristocratic literature; in fact, before the dominance of realistic literature, the sole persons who could buy books were aristocrats and wealthy persons. In the mid-nineteenth century and thanks to technology and democracy, bourgeois class spread and more people could buy books (Servat, 2002, p. 37).

These individuals had different concerns compared to the aristocrats. They had face-to-face dealing with the problems of everyday life and preferred to pay for a literary work which resembles their everyday concerns. Thus, Romanticism could no longer meet the needs of this period and more people tended towards realism.

## **2.1. The viewpoint of realism towards literature**

Realism, as a literary school, no doubt is based on a number of beliefs and ideas. This means that the adherents of this school, especially in contrast to the old literary schools, believe that an artist should shed a new look at the external world and human relationships in terms of attitude and approach. Explanation of the characteristics of a literary work in the context of realism can familiarize us, more than ever, with this school as well as its authors' ideas. The following section covers this subject.

### **1.2.1. Writers as the painters of the details of human society**

Realism is built on this basic assumption: "the world is recognizable". Thus, it can be understood, explained and expressed. As such, the role of an artist is to clearly and vividly express the facts known to the outer world (Seyed Hosseini, 2008, p. 314; Khatami and Taqavi, 2006, p. 100). As we said earlier, Balzac believed that the writer is verily the historian of habits and morals of its people and society. Regarding this view, it seems that the password of a worthy work is to explain its details (Seyed Hosseini, 2008, p. 279). Balzac believed that life is a pile of small events and issues and the novelist's duty is to exaggerate them to the extent necessary and then, choose the elements of his story among these events (Seyed Hosseini, 2008, p. 272). This high level of importance given to detailed description of events has led the novel to be represented as the dominant literary genre in realism (Shamisa, 2011, p. 84). Champfleury believed that the role of a novelist is likened to a type of shorthand writing and taking photograph from various angles of real life. As such, the levels of imagination and fantasy descend to its lowest levels. Gustave Flaubert (1821- 1880), who is believed by some as the greatest writers of the school of realism, believed that novels should adopt the scientific approach (Seyed Hosseini, 2008, p. 277).

### **2.2.1. A fact devoid of ideological orientation**

According to Flaubert, an artwork should not proclaim a particular thought, doctrine or ideology. He believed that, like painting and music, novels belong to the world of art and it should not be put at the service of a doctrine. He asserted that this act was considered as betraying the artwork. In his opinion, the moral beauty and artistic beauty were two parallel phenomena and there was no need to designate an artistic goal in order to be morally committed (Seyed Hosseini, 2008, p. 282). In his view, the former schools had unfair manners because they adopted a realistic approach to the world and entered the justice into the field of art in order to makes it notable: "Is not it's time to take justice into our art? In that case, the neutrality of this picture will find the

majesty of the law and the objectivity of science<sup>4</sup>". In line with this objective illustration, Flaubert argues that the inspiration is also harmful: "Human kinds should avoid anything that looks like inspiration because it is a deliberately fabricated advocacy and excitement which is created by him/herself<sup>5</sup>". Thus, the realist school is of external and objective type in which the writer is a sole spectator. It is exactly opposite of Romanticism which is an external and subjective school in which the writer is actively engaged throughout the story. To put it more clearly, the realist writer consider the very nature of upcoming events as the reality and not the imagination beneath or over them (Daad, 2006, p. 257). Thus, a realist writer is not entitled to mingle his/her own voice unto the voices of her/his work's characters. Furthermore, the realist writer cannot judge about them thereof.

### 3.2.1. Characterization<sup>6</sup> in the school of realism

The process of characterization in a realistic work includes the following stages:

1. Selection of the generic type; a sample that represents a particular class.
2. Discovery of the appropriate language for these generic types; it depends on the accomplished investigations on social classes in the outer world.
3. Representation of actual characters that are synchronized with the external world and acceptable to the reader (Qaderi Sohi, 1990, p. 24).

Regarding the language of characters, it seems appropriate to deliver some notes about the speeches of Henrik Johan Ibsen (1828-1906), who was a Norwegian writer as well as the founder of realism in European theater, to one of the translators of his work:

Try to approximate the translation language of my works to everyday language. Attention should apply in order not to enter complex compounds, which are found only in the books, in dramatic works. This carefulness should be observed especially in my works in which I have tried to convince the reader or viewer to feel that he/she is looking a part of real life (Qaderi Sohi, 1990, p. 26).

All these measures are done in order to make the artwork believable because the realist writer is not intended to entertain his/her audience. Actually, his goal is to inspire the audience to judge (Qaderi Sohi, 1990, p. 26).

The events of realistic dramas revolve around some limited characters. Careful description of social and mental states of individuals is very important (ibid, 1990, p. 23). In Champfleury's opinion, prior to writing, a realist writer should study the state of his/her fictional characters in

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<sup>4</sup> . Seyed Hosseini, 2008, p. 284 as quoted from a letter of Flaubert to George Sand

<sup>5</sup> . Seyed Hosseini, 2008, p. 284 as quoted from a letter of Flaubert to Louise Collet

<sup>6</sup> . Characterization are those creatures appear in stories and plays (Mirsadeqi, 2011, p. 83).

real world (Seyed Hosseini, 2008, p. 274). This is why the majority of characters of realistic novels are ordinary and common people (Shamisa, 2011, p. 85).

The protagonist of a realistic work is a person who is representing his/her social class and no unusual or extraordinary feature makes his/her the protagonist. This is why the realist writers try to pay attention to seemingly small and unimportant characters (Seyed Hosseini, 2008, p. 288; Fatemi, 1964, p. 51).

#### 4.2.1. Human-centered Description<sup>7</sup>

Unlike Romanticists, the goal of a realistic description is not to last an emotional impact on the audience. They make use of thick description in order to familiarize the audience with the characters (Seyed Hosseini, 2008, p. 290). Regarding this school, the scene can be described only if it is justified as a means to develop the characters or events associated with it (Fatemi, 1964, p. 50). In fact, human kinds are the apex of realistic description and other things can deserve to be described due to their relation with human and society. Taking advantage of such a human-centered perspective, Anton Chekhov Pavlovich (1860- 1904) asserts that:

Only the reflections of realities of human life can take on the name of art. There is no art without human kinds and their interest. Art is a melody composed for the sake of human kinds and it is an operating lever that pushes humanity. Actually, this factor reflects the realities of social life among them the artist lives (quoted from Mir Sadeqi, 2011, p. 263). Having utilized this style of description, many realist writers can draw on different lands and history.

#### 5.2.1. Special attention to history and lands

Romanticists' fantastic and imaginative attention to other lands and times is substituted by realists' actual and real journeys and inspiration from that history. For example, Flaubert travelled to Tunisia before writing his artwork, *Salambô*, and made use of historical knowledge in order gain a better understanding of human societies. Thus, the realist novelist regards the history as a basis for detailed information and he/she does not seek for imagination and fantasy (Seyed Hosseini, 2008, p. 278). Naturally, the land and history of a realist writer will be artistically used more because they are easy to access. For example, Ibsen was very aware of the very details of his own land and delivered such a fine realistic understanding:

*The spectacular, but unkind, scenery of the northern Europe which has surrounded this people and living in isolation- the houses are often hundreds of miles apart- have forced them to think only about themselves. Therefore, they seem wise and serious. They are deep in thought and doubt and they are usually disappointed. In Norway, 50 percent of people are philosophers. O! Those long winters and thick fogs! Oh, how they all need the sun (quoted from Qaderi Sohi, 1990, p. 21).*

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<sup>7</sup>. This factor represents the time, location and environment in which a fictional action takes place.

Regarding these lines, Ibsen's language and descriptions of his country is close to an accurate description of a sociologist. It is as if this realist writer is intended to realistically and scientifically explore the psyche of his people rather than paying to the aesthetic aspects of language. Actually, it is a realism which gets into a beautiful narration.

## 2. Is Qoltashan divan a realistic story?

Having reviewed the most prominent characteristics of realism school, now we turn into the following question: Is Qoltashan divan a realistic story? It should be firstly mentioned that few, if any, literary work has complete and perfect characteristics of a literary school; in other words, one always have to expect that different literary approaches are present in a literary work. This is why we are faced with the symbolism in Rumi's lyrics and magic realism<sup>8</sup> in realistic work. This of course does not mean that a final analysis of a literary work is not consistent with the characteristics of another literary school. One can even talk about pertaining one literary work to a literary school. Given this, now we turn to compatibility or lack of compatibility between the most prominent characteristics of realistic work and Qoltashan divan, as one of the long stories of written by Jamalzadeh.

### 2.1. Writers as the painters of the details of human society

As was mentioned, writers are like the painters of the details of human society. Jamalzadeh is among those writers who accurately express the details and he has acted as a painter to define the details of human society. This accuracy in description of details is so penetrating that one assumes that he/she is hearing a pseudo-scientific reports of these relations; that is, it is a report by which the writer even uses such idioms that represent her deep understanding of social relations: "Conflicts that willy-nilly and generally occur among the wall-to-wall neighbors". The text is as follow:

*Regarding the relationships among the residents of this alley, it can be said that there are some conflicts that willy-nilly and generally occur among the wall-to-wall neighbors that stem from human nature. It sometimes happened that the residents of two houses disputed each other. Even, hostility and resentment and hatred increased and spread to several other houses. Although there was no assault and beating, the situation of these families was spectacular. Men and women sent each other ugly words and called each other via hideous titles (Jamalzadeh, 2000, p. 21).*

Following detailed description of the details of these events, the writer even pays to the reasons for these events:

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<sup>8</sup> . "One of the rulers of Khorasan dreamed Sultan Mahmoud Sabuktigin. Sultan Mahmoud's organs were converted into soil but his eyes" (Sa'di, 2008, p. 59).



It should be noted that the majority of these conflicts, disputes, and struggles stemmed from conflicts over right of water which were amplified at Wednesday nights in which the right of water was allocated to our alley. In the evening of that despised night, suddenly the doors of hell opened to our narrow and long alley. Evil and cruelty were falling from the earth and the sky. Friendship was forgotten and unity converted into enmity and malice. Individual members of each family were fully struggling to carry their own right of water into their house and fill their water storage (Jamalzadeh, 2000, p. 22).

## 2.2. A fact devoid of ideological orientation

Jamalzadeh is not an ideological character. To put it more clearly, the reader finds him as a realist character. He is a character that narrates the events of his ordinary society as they happen. He tries to reveal the implicit and explicit relationships existent among people and he attempts to depict the society with all its ups and downs. These characteristics are present in Qoltashan divan because Jamalzadeh is not in favor of a special belief and he is the narrator of different facts and beliefs of society. For example, he announces the following utterance in the beginning of his book:

Unlike foreigners whose citizens are lessees, most Iranian lineages and families, existed since ancient times, had been living and growing in the same city, district, alley and house. As such, it can be argued that local patriotism (interest in the town, neighborhood, alleys and houses) is generally more than foreign countries (Jamalzadeh, 2000, p. 13).

Jamalzadeh does not intend to express a belief or ideology. He has simply tried to present a real image of Iranian society during Constitutional Revolution. Jamalzadeh provides the following speech about Qoltashan divan:

*Having heard this speech and like a person bitten by Jarareh scorpion (a yellow and strong scorpion carrying a strong poison), Qolatashan divan jumped a meter above and cursed: "O Patsy! Are you deaf? Are you a donkey? A am asserting that this act is useless but you insist again. Do you know the meaning of this phenomenon? You should not meddle with this matter. Nobody is willing to hear your gossip in Sabzevar. Here is Tehran. It is the capital of Iran. There are Shah, Vizier, governor house and ministry here. They cut the tongue of verbose persons and force them to eat it. They force people to recognize their limits.*

*Then, Qoltashan divan turned to his followers and said: Am I right?*

*They unanimously answered: Yes Sir. You are right.*

*Breathlessly and deplorably, Mirza Enayatollah asserted: I did not ask for something unattainable. I just asked for my right (Jamalzadeh, 2000, pp. 75-76).*

Thus, we encounter a realistic, non-ideological and unbiased report. Regarding this report, it seems that Qoltashan divan speaks like ministry officials; that is, violently and seriously. Although followers are sole yes-men, Mirza fearfully asks his right. Regarding this, it can be argued that these events are realistic reflections of Iranian society at that time.

### 3.2. Description in realistic work

As was mentioned, each fictional character represents a generic character which is the representation of a particular class or a specific stratum of social class. This characteristic is evident in Qoltashan divan. For example, the character of Qoltashan divan represents a specific class in the Constitutionality period<sup>9</sup>. This power-seeking class took advantage of the chaotic situation and extended unequal relationships. In contrast, the character of "Haj Sheikh, the retailer" represents another class. These are people who are trustee and good-tempered but they can no longer adjust themselves with their deteriorating terms of time. For this reason, he not only cannot gain power and wealth, but also is oppressed by such persons as Qoltashan divan. It should be mentioned that some researchers believe that the character of Haj Sheikh is modeled on the basis of Jamalzadeh's father, Seyed Vaez (Parsinejad, 2003, p. 150). The character of "Uncle Turk" is a generic one that represents the features of tradesman class in that particular period. Jamalzadeh describes this character as follows:

*Uncle Turk was a tall and slender man who was always dressed in dolman. Meanwhile, he was a quiet and silent person who carried a rosary with himself. Besides, he had a small haberdashery in one of the countless corridors of Bazaar. From sunrise to sunset, his two sons (Hossein and Hassan) wearing long horn-shaped hat as well as him were sitting behind those showcases, whose glory and pomp were declined daily and were waiting in vain for customers. Making use of their pleasant and eloquent Turkish language and amiable Mamqani accent, they cursed those rude, light-headed, stubborn and obstinate Persian-speaking people as well as that old and stagnant market. They made use of such offensive curses that some idioms like ass, damned, blasted and shit, were pleasant and complimentarily (Jamalzadeh, 2000, p. 16).*

### 4.2. Human-centered description

As mentioned before, all the descriptions, details of locations and time, etc. are delivered in order to better introduce the fictional characteristics to readers as well as indicate the impressibility of fictional characters by the social context and factors. On this basis, a realist author establishes an organic link among the characters and the environments; this is a link whose result can be seen as crystallization of social-influenced characters. Regarding this, it can be argued that the Qoltashan divan of Jamalzadeh is not an exception. In other words, when a reader shed a brief

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<sup>9</sup>. It is one of periods in Iranian political history begins by issuance of Constitutionality decree in 1906. When some reference is directed toward Constitutional Revolution period in the majority of Persian text, the exact time interval between 1906 and 1925 is intended; that is, when the three Constitutional amendments to constitution were renounced and the monarchy of Reza Shah was formally announced (Azadmehr, 2003, p. 532).

look at the text of Qoltashan divan, he/she can immediately understand that Jamalzadeh have made use of all characterization elements in order to better introduce his characters. One of the most visible examples of human-centered descriptions included in this work refers to description of house of “Mother Hamideh”. In this description, we can see the vivid connections among the tidy house of Mother Hamideh, her good morals, her cordiality as well as her wealthy late husband's shop:

*After the house of Haj Sheikh, we could see the house of Mother Hamideh. Like tortuous reed of bamboos, her house had a long, narrow and dark corridor. However, once we past the corridor, we entered a very beautiful and neat courtyard that refreshed our soul. Mother Hamideh was a plump and beautiful widow who was very good-hearted, affectionate and eloquent woman. Her late husband had left her this house and several shops and stores in Baqkhaneh passage as well as some pieces of land in the vicinity of Dulab. She was living along her nine-years-old and thirteen-years-old boys in perfect respect and decency. Although she was living in genteel poverty, she not only never begged money from others, but also she was always pioneer in generosity and hospitality (Jamalzadeh, 2000, pp. 19, 20).*

## 5.2. Special attention to history and lands

As mentioned, a realist writer pays special attention to the history and other lands in order to achieve a realistic attitude and writing. These writers are so involved in this direction that even travel in order to gain a better understanding of their world and society. Regarding different fictional elements, including description, characterization, narrating details, etc, Qoltashan divan can be considered as one of the few contemporary stories that dedicate special attention to Iranian territory and history. This story provides a historical picture of the lives of Iranian nation during World War I. In this story, according to Parsinejad, we are witnessing the chaos that was dominant during the Iranian Constitutional Revolution. Chaos that causes progress and promotion of such personalities as "Qoltashan divan", whose deceit and injustice are evident in his actions. In contrast, people like “Haj Sheikh, the retailer”, who are attained with valuable traits, should die in extreme poverty (Parsinejad, 2003, p. 148). Therefore, Qoltashan divan is a clear and striking reflection of a particular historical period in the history of Iran which is filled by diverse chaos and disorders: Constitutional Revolution. For example and regarding some parts of this story, one can observe some detailed descriptions on the famine in Tehran:

*That starving and miserable city, along with its depressing, deplorable, despicable, and dusty clay houses recalls that sick and disabled mother that no power is left in his body. This pale mother, with dried up breast, has fallen among her hungry infants. Houses are silent and stoves are off. It is a time that no smoke has ever gone up from many kitchen chimneys. Alleys are not crowded and coffee shops are all closed. There are some half-dead people who are lamely passing off at this dusty twilight. The kids are moaning from hunger and nobody does comfort them (Jamalzadeh, 2000, p. 153).*

### 3. Identification of high frequent rhetorical elements in realistic works relying on Qoltashan divan

Regarding the identification of high frequent rhetorical elements in realistic works, one should think to those Persian rhetorical elements that can serve as effective tools for implementation of well-defined features of the school of realism. As such, these elements are more frequent than others. However, it is even possible that a number of other rhetorical elements are used in a realistic work but they do not operate in the service of making it realistic.

Regarding this, the following section revolves around the identification and explanation of three effective and practical rhetorical elements that can make a work realistic. These three important elements are circumlocution, symbol and kenning. The following part includes some examples on using these elements at Qoltashan divan. These examples are generic and can confirm the argument of this research; that is, the high-frequency of three rhetorical elements of circumlocution, symbol and kenning in realistic works.

#### 3.1. Circumlocution

As was previously mentioned, detailed narration of details, like consequent photographing of realities, is among the most visible and principal characteristics of realistic works. Consequently, many realist writers address this circumlocution as one of the most common and known rhetorical elements, which is located under the category of semantics. Circumlocution or verbosity, which has different types, is defined as follow:” Making use of more-than-required words in order to transfer meaning so that the richness and elegance of the text increase and the text does not converted into a source of disenchantment and alienation” (Kazzazi, 2008, p. 254)<sup>10</sup>.

This rhetorical element is widely used in Qoltashan divan so that it can be observed throughout the story. Regarding the description of angeriness of “Haj Sheikh’s wife”, this application is vividly demonstrated:

*The wife of Haj Sheikh did not let her husband to express any word and began to moan and cry so loudly that not only the feeble and low voice of Haj Sheikh did not emerge, but even also the sound of the Horn of Israfil could not be heard. She was constantly sorrowing, agitating and snarling. She was shaking and moving her hands, feet, neck and breast separately and simultaneously at different shapes. Furthermore, this woman was jumping up and down, yelling, cursing, sighing and moaning repeatedly. She was mentioning her misery and she was complaining about her husband’s ineptitudes. Finally, she was asking her own death from God (Jamalzadeh, 2000, p. 98).*

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<sup>10</sup> . The following definition is sometimes presented: “prattling and talking extensively which is not common in normal text unless the audience is mentally unprepared” (Shamisa, 2004 a, p. 215).

Furthermore, Jamalzadeh applies circumlocution when describing the external appearance of Allahverdi". This circumlocution is used in order to narrate the social realities<sup>11</sup>:

*Allahverdi was harbinger of ruler's procurator and he was among those known bandits and villains of Tehran. He was wearing a round felt hat on his head and a rough felt coat on his shoulder and a wide Yazdi shawl full of coarse nodes over his Moradbeigi cassock which was decorated by a high-quality pearly wooden pipe made in Arak on the right and by a long sabre on the left. He was one and a half meter in height and had a black face. Similar to faces of addicted persons, he was darksome and bitter. Furthermore, he had an old scar in the middle of his forehead and upper part of his nose which had increased his deformity. The most terrible part of his face was her eyes which seemed like two bowls full of blood and when you looked at them, you were afraid to die. He had crass hands which were similar to cucumbers of Dulab. He was known to squish a quince via one of his fingers. In total, Allahverdi was such a horrible monster that was permanently drunk. Finally, 3 liters of vodka could not get him to stop (Jamalzadeh, 2000, p. 55<sup>12</sup>).*

### 2.3. Symbol

Regarding realist works, the artist seeks to better explain social reality in the format of recurring cause and effect relationships that govern society. Thus, he naturally takes heed of signs, objects, concepts, etc. that indicate stable social relationships and conditions. This fact means that he employs such elements that, along with playing role in the climate of story, represent stable and constant social relationships. It is exactly here that we can talk of symbolism in a realistic work. Regarding books on Persian rhetorical sciences, the concept of symbol is known to imply its literary meaning as well as other meanings (Shamisa, 2004, p. 217). Thus, combination of a realistic work and symbolic elements is a fully customizable concept; that is, a realistic work narrates a social objective reality and reminds a recurring reality in a broader level. These matters are truly represented in symbolic poems.

It is necessary to understand that there are different symbols used in in the midst of symbolic text and a realistic work. According to the *Glossary of Literary Idioms*, while a symbolist writer tries to develop ambiguity in his/her poetry and forget about the real world in order to direct the reader to a world beyond the tangible world and ... (Daad, 2006, p. 295-296), a realist artist is fully committed to represent an external real world. This means that a realist person is fully

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<sup>11</sup> . Regarding this application of circumlocution to describe the social realities, it becomes evident that rulers and procurators have chosen their harbingers among tough and violent individuals. Furthermore, they are those persons who are ready to do anything for their masters. This fact indicates that these rulers and procurators were very authoritarian.

<sup>12</sup> . You can also refer to the following descriptions: description of "Haj Sheikh, the retailer", late in his life (Jamalzadeh, 2000, p. 132), description of "Master Norouz" (Jamalzadeh, 2000, p. 15), description of "Uncle Turk" (Jamalzadeh, 2000, p. 16) and description of famine in Tehran (Jamalzadeh, 2000, p. 153).

committed to represent constant social relations. Totally, it can be argued that a realist writer is committed to represent external real world and he/she selects those effective elements that fully represent that picture as well as other similar relations. Meanwhile, he/she is fully aware of objective and tangible elements of his/her poem which represents hidden social-mental relationships in hidden social layers. Regarding this, if a realist fiction writer chooses the following two names, Beman Ali (meaning “please stay and do not go to heaven, Ali”) and Khosrow (meaning “a great king”), for his/her fictional characters, he/she has represented an external social fact which indicates economic hardship, family difficulties, which may even lead to fetal death, on the one hand, and good economic situation, excellent conditions of family, livelihood of the ruling classes, on the other hand; this is exactly the exact application of symbol in realistic context.

Another point worth mentioning in this context: there are two kinds of symbol including a) personal-private, b) conventional-general (Shamisa, 2004, p. 218-219). However, it seems that the application of the second type is broader than the first type in terms of realistic fiction because the aim of the realist writer is to represent a familiar and known work for readers.

The application of symbol in realistic work has diverse representation. This means that it may happen that a writer chooses a particular name, describes a special situation relying on a special language, etc. in order to represent a reality as well as representing a matter beyond that reality.

These kinds of application of symbol is widely observable throughout Qoltashan divan; for example, when Jamalzadeh describes the character of “Haj Sheikh Morteza, the retailer<sup>13</sup>” (Jamalzadeh, 2000, p. 19), he announces that this character is a socially acceptable and respectable character as well as a person who is the symbol of religious and folksy individuals and those tradesmen who do not sacrifice the public good for their own interests. Elsewhere, when Jamalzadeh decides to describe another character named “Afrasiab Khan Qoltashan Divan<sup>14</sup>” (Jamalzadeh, 2000, p. 20), he goes through the same procedure. This character is the symbol of power-seeking and profiteer people who take advantage of every opportunity to gain more benefits. Thus, these characters represent themselves as well as other characters bearing other characteristics. This is the exact concept represented in symbolism.

The application of symbol in is also seen in the description and houses’ details. Besides, the first chapter of this book is entitled as “Nameless Alley” and, accordingly, this alley is the symbol of Iran which is experiencing an identity crisis due to the turmoil of World War I and the internal struggle for power. Furthermore, every single houses of this alley is acting as a symbol for a specific class:

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<sup>13</sup> . It should be noted that the "Haj" and "Sheikh" are two titles in Persian language that are religiously associated with each other.

<sup>14</sup> . Those profiteers who are trying to follow their own interests via using force and fear are called Qoltashan in Persian language.

The house was located at the end of the alley. Beside its small frontage, this house had a wide vestibule, outer and inner rooms and even an inbuilt bathroom whose door was opened in another ally by a backyard. The dung of his horses covered all the pools of houses in glacial winter (Jamalzadeh, 2000, p. 20).

As is evident, this description symbolically represents the situation of higher classes.<sup>15</sup>

### 3.3. Kenning<sup>16</sup>

Regarding the Persian imaginary, kenning is the most consistent form of imaginary with the external reality. If we compare kenning with other imaginary tools such as "simile, metaphor, metonymy, symbol, archetype", we find that the link of this imaginary with the external reality is much stronger than others. This is why kenning, in its own foundation, is extracted from concrete and external relations. However, this is not the case with simile or metaphor because the role of imagination is very high and sublime in such imaginaries. As such, the status of kenning is very high in terms of realistic works because, as mentioned, kennings are originated from concrete and objective social relations. The application of kenning is favorable to the writer; that is, reflecting the social climate and possible approximating the lingual climate of a story with external reality as well as the language of the common people. It is clear that some types of kennings are mingled with Exemplum; as such, one can think to high-frequent usage of common proverbs<sup>17</sup> in realistic works.

The status of kennings is so high in Qoltashan divan. Generally, Jamalzadeh pays special attention to kennings. Therefore, he redefined some diverse meanings of his kennings under a short essay titled "Persian vulgar words", which was published as an appendix in the book "Once upon a time, there was a body, there was no body" (Jamalzadeh, 2002, p. 125-141)<sup>18</sup>. This fact indicates the sublime status of kenning in his literary works. The following paragraph delineates the wide usage of this imaginary in Qoltashan divan. This paragraph is astoundingly full of diverse kennings. These kennings are extracted from the real life of commons folk and their language. The followings are some examples: "neither look nor consider someone/something<sup>19</sup>",

<sup>15</sup> . The character of Mirza Enayatollah is a symbol of oppressed people that when they lose their forbearance, they do something revolutionary (Jamalzadeh, 2000, p. 74-87). Similarly, the same description is depicted when Mirza Enayatollah rose up against Qoltashan divan. When Qoltashan divan survived the threat of Mirza, he fainted and his hat (the symbol of magnitude) fell down (Jamalzadeh, 2000, p. 86). Besides, the character of Yusuf Khan (Jamalzadeh, 2000, p. 79) is the symbol of those effeminate men who was captured by the whims of rich characters.

<sup>16</sup> . The kenning is that imaginary whose purpose is not directed to the superficial meaning and, instead, other meanings are intended. However, there should not be a clear indication upon which one can understand the inner meaning of the apparent concept. Thus, only ones who are familiar with those cultures and language are capable to fully understanding them (Shamisa, 2004, p. 273).

<sup>17</sup> . Regarding man of letters, exemplum is a special genre entitled as Dastan (story) or Dastan. It is defined as a real story or legend which is known among the people and public refer to it in order to explain and clear their purpose or meanings (Daad, 2006, p. 425).

<sup>18</sup> . However, it should be noted that not all the vocabularies of this book are considered as kenning.

<sup>19</sup> . Kenning to pay little attention to something/someone

“some has an ax to grind<sup>20</sup>”, “promoting his own *interests*<sup>21</sup>”, “no news is best news<sup>22</sup>”, “he was apple polishing<sup>23</sup>”, etc.

*He said: “Actually, I have sworn to observe the content of this swearing formula and do the required assignments in my best truthfulness and endeavor and not to betray the people’s rights. Now, I can observe that I have stuck up among people who do not believe in these rights nor promises and those persons who neither look nor consider these matters at all. Furthermore, they have some axes to grind and promote their own interests and they believe that no news is best news. Having excepted few individuals, these people can be categorized into three categories: firstly, there are some mindless, inane and ignorant persons who have polished apple in order to reach such richness and property; that is, they can be considered as the cronies and puppets of influential people. These influential and powerful individuals have provided legal as well as worldly provisions for these individuals in order to attain their goals. Instead, they are comfortably ruling via gathering some servants who are fully working for them and eulogizing them in all the meetings (Jamalzadeh, 2000, p. 35).*

## Conclusion

This paper indicated that although there seemed no connection among literary school of realism and traditional rhetorical elements of Persian language, some common relationships and elements were found indeed. It means that a realist writer, willy-nilly, pays more attention to the following literary elements: Circumlocution, Symbol and Kenning. These elements are those effective tools that can make a literary work realistic. In fact and regarding the immediate need for detailed description of fact, like a photographer, a realist writer makes use of circumlocution in order to make his/her literary work as realistic as possible. The need for representing a symbolic and general picture of realities of a society leads to effectiveness of symbol in terms of creating realistic works. Kennings benefit from social background and they have established such strong connections with tangible and objective relationships of people which indicate the context and environment of a real society. Therefore and regarding the application of these three rhetorical elements in Qoltashan divan of Jamalzadeh, it should be argued that circumlocution, symbol and kenning are those high frequent rhetorical elements that can play significant and effective roles in creation of a realistic work.

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<sup>20</sup> . Kenning to take heed of your own interests

<sup>21</sup> . Kenning to take heed of you own interests

<sup>22</sup> . Kenning to extreme carefree

<sup>23</sup> . Kenning to flattering and smooth-tongued people (Servat, 1985, p. 257).



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