

# 博士学位論文審査要旨

2021年7月10日

論文題目： Hushang Golshiri and Iranian Literature Field after 1979: Secular Engagements with a Transcendental Heritage  
(ハウシャング・ゴルシリと1979年以降のイラン文学：超越的な遺産を用いた世俗的な介入)

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要 旨：

Elham Hosnieh's dissertation addresses how Iranian writers confronted and responded to the challenge of religion after the 1979 Iranian revolution. This revolution created a unique environment mostly related to religion, which compared differently to that under the previous Pahlavi regime. She focuses on one central figure of the time, Hushang Golshiri (1938-2000), who started to write before the revolution and continued writing and influencing the next generation until he passed away in the year 2000. To analyse the state of literature before and after the revolution, she uses a conceptual tool from Pierre Bourdieu's theory, the literature field, which helps her to understand the transformation observed in the literary world and the central debates that the writers had from their encounter with Western conceptions of literature.

Elham Hosnieh's dissertation is divided into two parts: the first one's title is "Religion as the field's Legitimate Problematic: A Literally History of the Change", and the second part is dedicated to Golshiri's work with the title, "Hushang Golshiri and reconstruction of literary modernity in Iran: Theorising of the Change".

The first part, divided into three chapters, is an abridged summary of the formation, beginning in the XIX century, of the literary field in Iran, along with questions as to how literature began to occupy a new place in Iranian society. The historical approach helps us understand that religion was a central issue, as the Iranian society tried to become modern in the Western sense. Elham Hosnieh presents the debates in which thinkers and writers engaged on topics covering religion, modernity, tradition, fiction and poetry. Then she shifts to the post-revolution literary field, where she observed a division between what she terms 'state-sponsored authors' and those independent writers who had to comport themselves to the 'legitimate Islamic culture'. Chapter 3 focuses on secular writers, along with their debates and works, to consider how Iranianness and Iranian literature have been (re) conceptualised over time.

In part two, Elham Hosnieh analyses Hushang Golshiri's literature and his circle, as he was also active in publishing magazines and supporting young writers. Golshiri is considered a

central figure in the literary field because he concentrated in his works – novels, articles, salons – on the questions writers were facing, i.e. the place of religion not only as an ideology but as it is embedded in traditions; the importance of mysticism in poetry; and the challenging task to find a place between religion and secularity. Finally, she concludes on the influence on the next generation.

This thesis places itself within the study of Iranian literature in its alternative modernisation/secularisation, arguing that after the revolution of 1979 in Iran, the discourse of literary modernity developed in a way to provide a more active involvement with religion and tradition by a group of so-called "secular writers". This involvement has led to a "reconstruction" of the relationship between modern Iranian literature and religion in pluralistic, novel, and seemingly secular ways.

In her 238-page dissertation, Elham Hosnieh mixes theoretical considerations and aesthetical analysis. She illustrates her development by relying on some principal authors' study, some of them not translated even into English. First, the jury congratulates her on the improvement of her dissertation. Then the jury asked questions on the concepts she used without giving an exact definition or in a confusing way. For example, the two notions of secularism and secularity are either unnecessary or not distinguished from each other enough, while the principal definition of secularism on which her thesis relies, i.e. Charles Taylor's definition, required more extensive description. There is also a confusion between the words transcendence and transcendental. Moreover if the theoretical framework is interesting, the jury thinks it is maybe not the most appropriate to understand Golshiri's work: relying on Derrida's deconstruction is perhaps not as relevant as a hermeneutical approach. Finally, the thesis' concluding comments on the shortcomings of Comparative Literature vis-à-vis notions of 'centre' and 'periphery' are defensible but unoriginal. If she wished to seriously critique disciplinary formations, she needed, firstly, to situate her observations among those who have already published work on this matter, and, secondly, draw some sort of link between the content of her thesis and the possible directions in which Comparative Literature as a discipline might develop.

However, these limitations do not affect the strong thesis on Goshiri's project the jury has pointed out: the search for transnationalism in literature. Revolution, secularism and mysticism seem essential components on which global literature can be elaborated through the circulation of ideas. That is what Elham Hosnieh aims to prove in her dissertation. The jury appreciates her passionate engagement in research, and despite some weak points in her theoretical framework, considers her dissertation a good achievement. She should consider extracting the better parts of her thesis and publishing them as separable journal articles, perhaps in outlets such as *Alif*, *Partial Answers*, or, if her article undergoes improvements in content that raise the standard sufficiently, *Comparative Critical Studies*.

よって、本論文は、博士（グローバル社会研究）（同志社大学）の学位を授与するにふさわしいものであると認められる。

## 総合試験結果の要旨

2021年7月10日

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要 旨：

2021年7月8日（木）13:10から14:40まで、論文内容について多角的に質問し、申請者の学力総合試験を行った。本学位論文は主として社会科学、文学や哲学の分野で評価されるべきものであるが、申請者がそれぞれの学問分野の方法論を深く身につけており、Hushang Golshiriの作品を読み、その分析についても理論と実行力を十分に備えていることが、40分のプレゼンテーションで遺憾なく発揮された。また、それらの学力が十分な応用力に裏打ちされていることが、プレゼンテーションの後の50分の質疑応答で明らかになった。申請者はイラン出身であり、同志社大学大学院グローバル・スタディーズ研究科に入り、また同時にGRMプログラムに参加しながら博士課程での研究を進めた。出身国の公用語以外に英語のコミュニケーション能力と文献読解能力には全く問題がない。今回の総合試験も質疑応答は全て英語で実施されたが、論文内容に関連する学術分野に関する申請者の知見を証明する完全な応答がなされた。

よって、総合試験の結果は合格であると認める。

## 博士學位論文要旨

論文題目： Hushang Golshiri and Iranian Literature Field after 1979: Secular Engagements with a Transcendental Heritage

(ホウシャング・ゴルシリと1979年以降のイラン文学：超越的な遺産を用いた世俗的な介入)

氏名： ELHAM HOSNIEH

要旨：

The idea of the present thesis initiated with a seemingly innocent and simple question: How has the relationship between secular Iranian writers and the country's religious tradition developed following the 1979 Iranian Revolution and establishment of the Islamic Republic?

The question turned out to be neither an innocent nor a simple one. For one thing, our interest in the subject originated from the common observation that living under the Islamic Republic with its coercive political religious agenda, which came into power after decades of top-down modernization and secularization attempts in Iran, has facilitated the growth of secular tendencies, not their decline. The question is also complex, because the term “secular” and its dichotomic other, “religious”, have come to be understood differently during different periods in modern Iran.

Considering the above, research question of the present thesis deviates from most of the other research in the following ways:

First, instead of looking for signs of secularism or researching the state of religiosity within Iranian society or the intellectual realm, we have tried to look for traces of the religious tradition within the works of those writers of the post-revolution era who can be considered secular. We have looked for those who are not only outside of the discourse of the Islamic Republic (political and ideological Islam), but also those who do not identify with religion in their self-expressions. Therefore, we are interested in the hybridity that exists within the characteristics of the Iranian secular writer in the post-revolution era.

Moreover, the focus of the research has been put on the realm of literature because it enjoys more freedom, depth, and complexity in expression, which leaves more room for investigating hybridity. Another merit of choosing the realm of literature is especially relevant in the context of Iran, where, historically, literature

(which often contains religio-mystical themes) conveys an important part of Iranians' cultural memory and self-understanding. Also, Iranian modern literature has been born "committed" to socio-political causes, including historic turning points such as Iran's constitutional movement (1905-1911) and the 1979 revolution. This quality makes literature a multi-faceted source, with aesthetical, cultural, religious, and political elements, which further contributes to the aim of this thesis.

Thirdly, the period, generation, and main figure (Hushang Golshiri) under study in this thesis have been chosen in a way to reflect the quality of the transition of the relationship of secular writers with the religious traditions in post-revolution Iran.

The theoretical considerations of this thesis involve two aspects:

First, in order to understand how the religious tradition is being reconsidered and reconstructed in the post-revolution era, we need to know the roots and context of such transformation. In contemporary Iranian history, the overall perspective of "secular" literati toward the religious tradition has changed, almost on a generational basis: a barrier in the way of modernity in the early 20th century, a valuable native asset with the potential to mobilize masses against imperialism during the pre-revolution years, and a repressive state ideology following the 1979 revolution. These historical qualities have turned the issue of religion and tradition into the main problematic of the literature field in the post-revolution era.

Capturing this sociological/historical aspect of literary production is one aim, while the other is to have a close reading of literary texts, their aesthetical tools, and the main figure as a specific case study.

To do so, Pierre Bourdieu's theory of field and his principles for a sociology of cultural works has shaped the structure of the thesis.

The second theoretical aspect of the thesis stems from the question of analysing the "analysing subjects." As we are dealing with writers and how they understand contemporary history and concepts such as tradition or secularism, there should be a meaningful distance between their perspective and the perspective of the author of this thesis. This distance is ensured by the theoretical lenses through which we have looked at tradition, secularism, or the change itself. Charles Taylor's conceptualization of secular and the notion of deconstruction have been helpful in analysing the writer and his position as subjects of analysis.

Considering the above, this thesis is being crafted at two main levels: the first part aims to discuss the dynamics of the literature field, mostly regarding religion and tradition in the post-revolution era, while the second part aims to look more closely into the works and discourse of Hushang Golshiri (1938-2000). Therefore, this thesis places itself within the study of Iranian literature in its alternative

modernization/secularization.

The thesis argues that after the revolution of 1979 in Iran, discourse of literary modernity developed in a way to provide a more active involvement with religion and tradition by a group of so-called “secular writers”. This involvement has led to a kind of a “reconstruction” of the relationship between modern Iranian literature and religion, in pluralistic, novel, and seemingly secular ways.

Furthermore, it is argued that this attitude was different from that of the previous generations of modern writers of the early 20th century, in that it was more seeking to change (secularize) the existing understanding of religion and tradition, rather than to deny/reject it altogether. In other words, the relationship between religion and Iranian literature has changed from the religious tradition as something that you can reject or ignore to something embedded in the tradition and culture as a living reality which requires a critical engagement and re-evaluation and reconstruction, even and especially for secular writers.

In particular, analysis of Golshiri’s position and works demonstrated that his belonging to the generation of revolutionary committed writers with nativist tendencies from one side, and struggling under the suppressive religious regime on the other, led him to think of a reconstruction from the “native” different from that of the government and the last revolutionary generation and the generation of the early 20th century that took the secularism for granted.

An indication of such claim is his multi-dimensional engagement with Iranian literary tradition, ranging from aesthetical to deliberate attempts to reform the cultural archetypes that had influenced the minds of Iranian writers and literary texts, while aspiring for an “Iranian” literature. But this “Iranianness” does not lead to a confrontational stance against the universal. It is “post-nativist” and “post-Islamist” while seeking a refashioned self-understanding and self-presentation.

Examining the literature field of Iran during the 20th century reminds us that secular writers have continuously dealt with two different kinds of hybridity. One is the tension between the old and new, a rather universal quest which divides modernists and traditionalists. However, on the top of that there is also another tendency that can be called “peripheral hybridity”, which is preoccupied with the question of the “Iranianness” of a work. This tendency is shared between modernists and traditionalists.

The efforts of a secular modernist league of writers, especially after the 1979 revolution, can be explained as a quest to combine (and go beyond) the two: to reach the modern universal through the local.

In such effort we can observe a tendency not to reconstruct religion as, say, religious intellectuals did, but to redefine/refashion textual traditions that are considered Iranian regardless of being religious or not in their

commitment to the modern culture and achievements.

Finally, the normativity that co-existed with the strict aesthetic criteria in Golshiri's works as a writer/intellectual, is less evident in works of the new generation of writers after him. We can then argue for the emergence of a "naturalized" secular tendency, which has replaced the overtly self-conscious earlier efforts.