

## 博士學位論文要約

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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要約：

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.