

SOCIOLOGICAL CRITIQUE OF MEN'S CAPITAL ACCORDING TO PIERRE BOURDIEU'S THEORY OF TYPES OF CAPITAL IN SUVASHUN'S NOVEL

CRÍTICA SOCIOLÓGICA DO CAPITAL MASCULINO DE ACORDO COM A TEORIA DOS TIPOS DE CAPITAL DE PIERRE BOURDIEU NO ROMANCE DE SUVASHUN

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Abstract. In the following article we seek to critique the sociology of contemporary Persian novels, based on the theory of the various types of capital of the French sociologist Pierre Bourdieu. Bourdieu generalizes the Marxist analysis of economic capital to a variety of cultural, social, and symbolic exchanges. He believes that these capabilities are forms of capital because they contribute to the purchasing power of different situations. This multifaceted concept of capital makes it possible to provide a better picture of the structure, order of relationships, and dependencies of social space. Based on this, we examine the four types of capital of the male characters of Simin Daneshvar's novel "Suvashun" and we showed that; what methods do men choose based on their behavioral mood to produce and maintain capital? And what prevents them from gaining power? The sociological study of men's capital in Suvashun's novel deals with the position of male characters in various fields and it opens up various ways for them to earn or lose capital.

Keywords: types of pierre bourdieu's capital; women; suvashun sociology of literature.

Resumo. No artigo seguinte, procuramos criticar a sociologia dos romances persas contemporâneos, com base na teoria dos vários tipos de capital do sociólogo francês Pierre Bourdieu. Bourdieu generaliza a análise marxista do capital econômico a uma variedade de trocas culturais, sociais e simbólicas. Ele acredita que essas capacidades são formas de capital porque contribuem para o poder de compra de diferentes situações. Esse conceito multifacetado de capital possibilita uma melhor imagem da estrutura, ordem dos relacionamentos e dependências do espaço social. Com base nisso, examinamos os quatro tipos de capital dos personagens masculinos do romance "Suvashun" de Simin Daneshvar e mostramos isso; que métodos os homens escolhem com base em seu humor comportamental para produzir e manter capital? E o que os impede de ganhar poder? O estudo sociológico do capital dos homens no romance de Suvashun trata da posição dos personagens masculinos em vários campos e abre várias maneiras para eles ganharem ou perderem capital.

Palavras-chave: tipos de capital de pierre bourdieu; mulheres; sociologia da literatura de suvashun.

INTRODUCTION

The novel format as a product of the modern period and at the same time reflects the various aspects of the individual and social life of modern man is one of the most important sources for sociological research which is known in an interdisciplinary approach as novel sociology and a subset of sociology of literature. Literary sociology, as a systematic and scientific method, pays attention to the links between society and the novel, analyzes the impact and confrontation of society and literary works.

Among the various literary formats, especially the widely used forms of poetry and novels, sociologists have focused more on the sociological studies of the novel and have tried to make more use of this format in sociological analyzes and explanations. About why this can be said: Among the various literary formats, especially the widely used forms of poetry and novels, sociologists have focused more on the sociological studies of the novel and have tried to make more use of this format in sociological analyzes and explanations. About why this can be said: "Sociologists have preferred novel literature and consider its signification and documentation to be more obvious than poetry" (Pooyandeh, 1998: 134).

Since the beginning of the nineteenth century and the formation of the sociology of literature, various theories and approaches have been formed in this field, this includes the theory of the analysis of various types of Pierre Bourdieu's capital. Literary sociology began in the nineteenth century with the theories of Madame de Staël and Hippolyte Taine. Towards the end of this century, with Marx's theory, it underwent

changes, and in the twentieth century, with the approaches of Georg Lukács and Lucien Goldmann, it became a regular literary theory.

The most important component in the evolution of literary sociology took place in the late nineteenth century, with the rise of Karl Marx. Marx, relying on the focus of economic relations, he believed that; "The mode of production of material life determines the overall process of social, political, and intellectual life." (Bertens, 2009: 109) In other words, in Marxism "The foundation of any society is the economic organization of that society, which itself creates private class relations." (Bertens, 2009: 114) From this perspective, it is the economic infrastructure that determines the cultural superstructure, and literary works are created within this range.

THEORETICAL FRAMEWORK

Bourdieu's theory actually begins here; He generalizes the Marxist analysis of economic capital to other types of social exchanges. It can be said: "Pierre Bourdieu's sociology is difficult, creative and very discriminating. In fact, Bourdieu, by combining the tradition of French structuralism and sociology and equipping it with Marxist critical insight, has been able to penetrate the intertwined web of social realities, break them down and show on the other side of the coin what seems obvious and unquestionable to many." (Jahangiri, 2012: 7) He believes that; Cultural, social, and symbolic capabilities are also forms of capital because they contribute to the purchasing power of different situations and he actually believes that "Economic capital is the root of other types of capital." (Field, 2007: 13) This multifaceted concept of capital makes it possible to present a more appropriate picture of the structure, order of relations, and dependencies of social space, and to replace a common image of society with a multidimensional space as a "space of differences." (Schweier And Fontaine, 2006: 100).

The formulation of the types of capital that constitute the main axis of Bourdieu's theory can be considered as follows: Economic capital, Cultural capital, Social capital and Symbolic capital.

Economic capital: Economic capital can be directly converted into money and includes property rights. (Bourdieu, 2010: 136).

Cultural capital: In addition to formulating education, habits and skills as cultural capital, Bourdieu also enumerates the capabilities, talent and educational efficiency of the results of cultural investment and divides this type of capital into three axes:

Intertwined cultural capital: Includes long term mental and physical characteristics that are established in individual (BOURDIEU, 2010: 137).

Objectified cultural capital: Includes transferable cultural goods such as pictures, books, tools and machinery which is the material and objective form of intertwined capital (Bourdieu 2010: 143).

Institutionalized cultural capital: This kind of cultural capital is focused on educational degrees and formal privileges such as university degrees (Bourdieu 2010: 145).

Social capital: It is the sum of real or potential resources that results from a continuous network of institutionalized relationships of acquaintance, mutual recognition, group membership, class, clan, school, and so on (Bourdieu, 2010: 150-149).

Symbolic capital: Bourdieu cites two different sources for symbolic capital; Part of the symbolic capital has spiritual dimensions that are acquired along with other material aspects of the types of capital, and it should be considered as the "symbolic effects" of various forms of capital. Another type of capital is the result of fields such as art, that regardless of any material benefit, its main purpose is to produce symbolic wealth that, like other types of capital, has power and influence (Schweier And Fontaine, 2006: 100-99).

Another focus of Bourdieu's theory is the transformation of types of capital together. Bourdieu states that; Types of capital and their transformation into each other provide power relations in the social space. In other words, disputes over the monopoly of power or the definition of the legitimate form of power are the result of the volume and combination of capital that social agents have and by preserving, transforming, and reproducing it, they see the social field as a space for the exercise of power (Bourdieu, 2010: 157-154). In macro and social spaces, Bourdieu shows cycles of capital conversion and reproduction that can be turned into economic capital in the final analysis. In other words, social, cultural, and symbolic capital initially seem to be devoid of material benefits but in the end, the same kind of capital becomes a source of profit.

Bourdieu believes; the position of individuals in society is determined by the amount of each of these assets, and the class has little role in determining his social status. "For Bourdieu, the status of an individual

means being in a social space that is defined not by class definition, but by the amount of capital among the types of social, economic, cultural, and symbolic capital." (Tawhid Fam, 2009: 161).

In this study, the sociological critique of the characters of the male characters of the novel "Suwashun" is analyzed based on the theory of various types of capital of Pierre Bourdieu to examine the types of capitals of different characters and social classes, production, reproduction and conversion. Finally, by analyzing the volume and composition of the assets of each of the personalities and social classes, their position, influence, transcendence or subordination in the social space of this novel should be evaluated.

BACKGROUND

Criticism of literary works, especially novels, from the sociological point of view has a significant background in the field of literary criticism in the world of science and can be said based on the consensus of critics: "The history of this kind of attitude goes back to Madame Dostal in the nineteenth century." (Oscar Pitt, 2013: 15) But it must be said: In Iran, this type of critique, in its scientific sense, does not have a very long history.

In this type of critique, the critical literary work tries to establish a connection between the society, the author and the literary work and believes that "That society and the artist and his work have a living and inseparable relationship with each other." (Mir Sadeghi, 1998: 267) In fact, literary sociology tries to help interpret and understand the literary text by using sociological scientific theories. Based on this, it can be claimed that "The Sociology of Literature is the scientific study of the content of a literary work and its nature in relation to other aspects of social life." (Sotoudeh, 1999: 56).

The Sociology of the Iranian Novel, in the specific sense of the word and as a systematic model based on literary theory, was first presented by Jamshid Mesbahipour Iranian in his book *Social Reality and the World of Story* (1979). In this book, in addition to designing and explaining theoretical topics, novels such as "Beautiful" by Mohammad Hejazi, "Blind Owl and Haji Agha" by Sadegh Hedayat and "School Principal and Curse of the Earth" by Jalal Al-Ahmad are analyzed. Provide a successful example of sociological critique based on evolutionary constructivism as well as translation of many theoretical sources in this field, In particular, the works of Goldmann and Lukács, which were mostly the work of Mohammad Jafar Pooyandeh, led to the further organization of sociological critiques of Iranian novels in this approach and sociological critique based on the theory of all kinds of Pir Bourdieu's capital is out of the question. However, several studies have been based on Bourdieu's theory.

Hosseini, Maryam and Salarkia, Mojdeh (2013) "A Study of the Impact of Women's Capital on the Role of Dominance in the Tibetan Dream Novel Based on Pierre Bourdieu's Theory", *Fiction Literature*, Vol. 1, No. 4, Fall '92, pp. 17-40.

Golmoradi, Sadaf and Faghihi, Hossein and Fazeli, Nematullah (2014) "Sociological Critique of Women's Capital in the Novel of Tahmineh's Story by Mohammad Mohammad Ali Based on Pierre Bourdieu's Theory of Types of Capital", *Sociology of Art and Literature*, Volume 6, Number 1, Spring 93, pp. 23-41.

Golmoradi, Sadaf (2015) "Sociological Critique of Women's Social-Cultural Capital in the Novel of Steel Heart by Monir and Ravanipour", *Literary Criticism Quarterly*, Volume 8, Number 29, spring 1994, pp. 167-191.

Golmoradi, Sadaf and Hosseini, Maryam (2016) "Sociological Critique of the Characteristics of Female Characters in the Half Absent Novel Based on the Theory of Pierre Bourdieu's Types of Capital", *Journal of Contemporary Persian Literature (Institute of Humanities and Cultural Studies)*, Vol. 6, No. 4, Winter 1995, pp. 27-45.

As can be seen from the background of the research, the subject of this research has not been studied in any of the researches.

NOVEL SUMMARY

Zari and Joseph attend the wedding of the ruling girl. By explaining how to get married, the reader becomes acquainted with the social atmosphere of the 1941. The years that Britain has deployed in Persia and the war has inadvertently brought with it hunger and disease. The puppet ruler, by selling the people's food to the foreign army, causes more famine. Joseph, an intellectual Khan who relies on indigenous values, refuses to sell people's food to the foreign army and wants to support the people.

But Zari, like all Suvashun women, even negative figures such as Ezzat al-Dawla, which each display various forms of oppression, homelessness, failure, sacrifice, and tolerance for Iranian women, peacefully seeks to appease him.

Two Qashqai khans, King Rostam and King Sohrab, who have been seduced by the occupiers, come to Joseph to buy food to buy weapons from the British and sell them to the Iranian army. But Joseph does not accept.

They come from the ruling house to take Khosrow's horse, Joseph's son, to the ruling girl. Auntie, Joseph's sister, and Zari ask Ezzat al-Dawla for help to get the horse back. Zari's visit to the city paints a glimpse of the face of the city involved in typhus, insecurity and prostitution. A tour of the madhouse and the prison introduces us to the tragedies that have darkened people's lives. Zari learns to resist Joseph's rebuke and soon opposes Ezzat al-Dawla's request.

One day, Joseph's body will be brought: The occupiers have destroyed this symbol of resistance. Joseph's death erases Zari's existence from doubt and changes his view of life. When Dr. Abdullah Khan, an informed old man, said to Zari in an interview: "The human body is fragile, but no force in this world can reach the power of her spiritual power, provided she has the will and the knowledge," her transformation is complete. "Not one star, a thousand stars lit up in her mind. She knew she would not be afraid of anybody or anything in the world." Zari's inner journey, in her dealings with society, leads to awareness. When she tries to stay on the sidelines of people's suffering, she is drawn into the story.

TYPES OF CAPITAL

Cultural Capital

Intertwined cultural capital

Joseph is the owner of a nervous mood, he is Zari's husband. He is kind-hearted, patriotic, supportive of the poor, truthful and fearless. It has also been sworn by the freedom seekers that they will not sell their surplus food and fodder to a foreign army. The following are excerpts from the book: "Joseph looked at the bread until he saw it," he said. How do calves kiss their executioner hands? What a blessing has been forbidden and at what time ... " (Daneshvar, 2001: 5). Joseph is kind-hearted. "Loving love is not a fault," says the father. "Love enlightens one's heart." But resentment and hatred make one's heart black. If your heart is filled with love, you are ready to love good things full of the beautiful buds of this world. The heart of man is like a garden. If you lovingly water the buds, they will open. If you hate, the buds will be plated. One must know that hatred and resentment are not for good and beauty, but for ugliness, dishonesty and injustice. This kind of hatred is a sign of love for honor and truth (Daneshvar, 2001: 29).

Joseph is familiar with the realities of the contemporary world and has a different point of view from his classmates, so that this view affects his life, his choice of wife and his treatment of his subordinates.

Joseph loves his wife; The love for his wife and her reassurance, and on the other hand, her determination and will to go and fight, even though she knows the path she has chosen does not end, is well illustrated in the story: "Joseph," he said. "Someone has to do something ..." Zari said: "If I beg you not to be this one, will you accept?" Joseph said: "Look, my dear, if you show clumsiness, I will be distracted." (Daneshvar, 2001: 223).

Joseph always tries to teach those around him endurance and endurance, when his sister loses her whole family, she writes to him in a letter: "Sister, try to stand on your own two feet. If you fall, know that no one in this world will bend down to take your hand and lift you up. Try to get up yourself." (Daneshvar, 2001: 77).

He gets angry with Zari once and slaps him. In fact, the main reason for Joseph's anger is Zari's shortening, first in giving wedding earrings and then Khosrow's horse.

It is as if he wants to teach Zari to fight and defend the right. He told Zari: "Woman, what is the use of seduction based on deception? Why shouldn't you dare to stand on them and say that these earrings are my husband's wedding gift ... Woman, think about it. When you are very soft, everyone bends you ... ". (Daneshvar, 2001: 128).

But as soon as he finds out that Zari is pregnant and finds the cause of her confusion, he deeply regrets his harsh treatment: "Joseph said softly, You know I can't see your tears; But my dear, if you had told me the truth the night before, I would not have bothered you so much. You said I had gone to Ms. Messi's

office; but you immediately fixed it. Why did you hide from me so that I would fall on you like a hungry wolf and now be ashamed of seeing you?" (Daneshvar, 2001: 131).

Whenever Zari was upset about something, Joseph was upset. In any case, he tried to calm her down, and with all his preoccupation, improving Zari's condition was a priority for him. Once Zari goes to the madhouse, she sees the chaotic situation outside; Her mental state deteriorates and when she returns, she asks Joseph to give up his political activities and let his family live in peace; lest that outward condition spread to the house and the family. But Joseph tries to distract her. "Joseph asked," Do you want me to take Hafiz's horoscope? "Or do you want me to bring the radio and listen to music?" (Daneshvar, 2001: 223) Joseph doesn't like to see Zari in that bad mood. "Joseph said, 'Look, my dear, if you show clumsiness, I will be distracted.'" (Daneshvar, 2001: 225).

Joseph is a man who enjoys talking to his wife and talks to her whenever he has a chance. He is pleased to hear Zari's voice. When Joseph and Zari returned from the pursuit of Abu Abolghasem Khan, Zari began to speak. "Joseph smiled and said, "Your voice is soft like velvet, like a lullaby ... says it again." (Daneshvar, 2001: 26).

When something important happened to Joseph or he felt sorry for something, he was only open out his hurt to Zari. He was relieved when he spoke to her; their shepherd dies of typhus. Joseph, who blames himself for the shepherd's death, needs to reunite with someone, so he returns home to talk to his patient stone, Zari. When he returned, Zari asked about his condition: "Joseph," he said. "That's why I came to the city to tell you: I laid down all my work and came to talk with you." (Daneshvar, 2001: 112).

Joseph is a person who is not afraid to speak the truth in any situation and in any place, and he is not the slightest fear of anyone. (Daneshvar, 2001: 35).

He was so committed to his beliefs and ideals that no one and nothing could stop him. Zari had repeatedly begged him to stop his political activities and reach out to his family, crying and begging. (Daneshvar, 2001: 223) Abu Abolghasem Khan had repeatedly told Joseph to comply with the British request and take ten grains from the people and give them to the soldiers. But none of them worked for Joseph, and he did not give up (Daneshvar, 2001: 16) and in the end, he sacrificed his life in this way.

Joseph is the one who refuses to sell his property to a foreign army, especially now that there are signs of famine in the region. He is a patriot and a benefactor. He hates flattery against strangers. So that causes him to be killed.

Joseph is right-seeking and idealistic. He doesn't even lie to his enemies and always speaks the truth. Somewhere in the story, when his brother tells him: If he doesn't sell his surplus food to the army, at least lie to them, he answers: "I didn't say I wouldn't come in the evening, I don't need to swear; But about deceiving them, I'm straightforward. Even if my head hurts, I'm not a liar." (Daneshvar, 2001: 24).

Joseph blames Zari for giving his horse and an earring to the regnant's girl and tells her not to be afraid of the threats and words of others and to surrender soon. (Daneshvar, 2001: 128) However, it does not put all the blame on Zari and he understands the reality of the present. In response to Khosrow's mistreatment of his mother, he added in a calm, deep voice: "It's not your mother's fault. The order of the work in this city is such that the best school, the English school and the best patient of the house, the patient of the house of Merselin, and when she wants to learn embroidery, she is with the Singer sewing machine, which is sold by Zinger. The educators and teachers who saw your mother have always tried to keep her away from the reality." (Daneshvar, 2001: 127).

Joseph does not like his wife to bring peace to the house by deception. He tries to teach her the courage to say "no" to bullying. When Zari tells Joseph that she has been forced to give her earrings to the regnant 'girl': "Joseph yells at Zari: Woman! What good is a peace of mind based on deception? Why shouldn't you dare to stand on them and say that these earrings are my husband's wedding gift ... Woman! Think a bit. "When you're too soft, everyone bends over." (Daneshvar, 2001: 128).

Joseph wanted Zari to enter politics like him, so he would be happy if he heard the slightest word from Zari, who smelled of politics. After the story of Captain, which he described to Joseph and his guests: "Majid He stood up, opened the mouth of the valley, and said: What a wonderful world! Zari said: Friends may meet, but mountains never greet Joseph looked at him and laughed and said: My heart! "You're slowly getting into trouble." (Daneshvar, 2001: 211).

The remarkable thing about Joseph's treatment of Zari is that; However, Joseph is happy that Zari has entered politics. But he never tries to involve her in men's meetings; as in the meetings that Joseph has with his friends, Zari does not participate and she is forced to listen. In these meetings, she is only responsible for bringing hookahs to Joseph and fans and fruit for the guests. (Daneshvar, 2001: 55-46).

Joseph always tried to answer Khosrow's questions logically and patiently and never got tired of answering his questions. While answering, he taught his son to be kind and compassionate. In response to Khosrow's question as to why he loves Sahar so much, Joseph says: "It simply came to our notice then. Love illuminates one's heart. But resentment and hatred blacken one's heart. If your heart is filled with love,, When you grow up, you are ready to love the good and beautiful things of this world ...One must know that hatred and resentment are not for good and beauty, but for ugliness, injustice and dishonor." (Daneshvar, 2001: 29).

Also, when they wanted to shovel Khosrow's horse, Khosrow, who was very passionate about Sahar, would ask his father questions one after the other, and he would calmly answer all his questions.

Khosrow's mother asked him to go to his uncle's house and come back after Sahar was showered because she saw that his son was worried and anxious. But Joseph objected, saying: "No, Zari, Khosrow should know that Sahar has to endure a few nails to wear shoes. He should know that there is suffering in this world ... Khosrow asked: Will the Sahar be in so much pain? Joseph said: "No, the important thing is to stand up." (Daneshvar, 2001: 30) In fact, Joseph was gradually teaching his son the lesson of living right and resisting trouble.

Abu Abolghasem Khan, Joseph's older brother, is a symbol of the self-selling to a stranger who is willing to go through everything to reach his position and power. Mr. Zinger is a symbol of foreigners and occupiers, and at the time was a symbol of the British who had settled in southern Iran and Persia during the early years of World War II. The novel ends with the hope that a dawn or a sun will appear. According to mythological and symbolism, light is a male element, and in fact the woman is revealed so that this light, which is supposed to save the world, will one day appear.

Joseph and Zari have an 11-year-old son named Khosrow. Bold and courageous adolescence, in several parts of the novel, his outward and inward features become more prominent. His special interest in his little horse, Sahar, and the events that happen to him are particularly prominent. The author has tried to use it to induce the main purpose of the novel, which is struggle and courage. Another characteristic that we see in him is his attention to the political and social issues of the society and his tendency towards the individuals and political groups of that period.

Khosrow's attachment to Sahar is such that he likes to spend all his time with her. Joseph and Zari also respect his feelings everywhere. Somewhere in Khosrow's story, he talks about his interest in his horse Sahar: "Father, why do I love Sahar so much?" I want to talk about him a lot. "In the class where I'm sitting, it's all God willing, they'll call sooner so I can get home and play with magic." (Daneshvar, 2001: 29).

Joseph also encourages him with patience and considers love and affection as a sign of love for honor and truth. Joseph is trying to teach Khosrow to endure pain and suffering and to prepare him for the next life. Although Khosrow is not very old, he experiences many changes until the end of the novel.

All members of Khosrow's family, aunt and uncle are also aware of Khosrow's interest in his horse. When Khan Kaka tells Zari that the regnant wants Khosrow's horse for his little girl, everyone is worried about Khosrow's reaction. The aunt angrily tells her brother Abolghasem Khan: "Didn't you say it's the boy's life and the horse's life?"... Your tongue was not in your mouth"? (Daneshvar, 2001: 59-58).

When Khosrow returns from hunting, his mother decides to lie to him that Sahar is dead and Khosrow is very upset. He spoke to his mother with deep sadness: "It simply came to our notice then. How is it possible? "No Korean in the world can replace me at dawn." And he sobbed: "I remember now. When I went, Sahar kicked the ground and kicked the ground. The animal knew it would never see me again, but I didn't know it was stupid. Mother, why does my heart feel like this? It's as if someone has grabbed my heart." (Daneshvar, 2001: 96)

Khosrow's courage comes when he find out that his horse is alive, something his mother fears would happen. Khosrow decided to bring Sahar with his cousin at night; but they are caught by gendarmes. Khosrow's courage and boldness, with the exception of Joseph, is influenced by his teacher, Mr. Fotouhi, who was a party activist. When Joseph asks Khosrow, he did this at the instigation of Mr. Fotouhi. "No. Just like you said tonight, he said try to find a solution yourself. ... That was the first thing Mr. Fotouhi said. He said: "One must destroy the bridges so that there is no way back. It's like a lesson, we have to remember." (Daneshvar, 2001: 126-125).

He is very upset with his mother who lied to him and considers him a coward. Did you tell your mother when Joseph asked her? His reaction is as follows: "To my mother?" I'm not a kid anymore. I have become a man for myself. My mother is hiding from me. "She only knows how to stop me." (Daneshvar, 2001: 126)

Khosrow is trying to show that he has become a great man, and in order to prove the matter to his parents, he says: "My mother cried because I knew you were worried. We cried tonight. In front of Hormoz, in front of the gendarmes, in front of that officer ... If it weren't for the women and it wasn't because of them, the boys could have become men soon ... women are scared and we scare men ... Comrade Fotouhi ... ".(Daneshvar, 2001: 127).

The impact of the speech and behavior of Joseph and Mr. Fotouhi is such that Khosrow confidently assures his parents that he will take back Sahar: "Khosrow got up and said: Now you see what I'm doing. I am not my father's son if I do not take Sahar out of their hands. I write to the ruler by myself, if he doesn't answer, I will go to him myself. My father and teacher, Mr. Fotouhi, are right. "I have to solve my problem myself." (Daneshvar, 2001: 128).

After Joseph's death, Khosrow seems to have grown suddenly and looks at things more wisely. When the elders talk about his father's death and how he was killed, Khosrow also tries to show his courage: "Uncle, then Hormoz and I will go and force the villagers to revolt. Mr. Fotouhi also helps. It doesn't matter if the orphans' property is destroyed. I work ... of course I can't now. "Now my mother is sewing so I can grow up." "Suddenly the sound of his crying came." (Daneshvar, 2001: 250-249).

Abu Abolghasem Khan, Joseph's brother, is the opposite. He even continues his education to become a politician and a member of parliament. His character is authoritarian and he is one of those people who consider his subordinates as slaves. He does not like Joseph's behavior and compassion in the face of his subordinates. She tells him sarcastically several times: "The subordinates should be afraid of the master. Like the Philistines, they must be above the subjects. You have to beat the subordinate."

Unlike his brother, he tries to provide everything for his comfort and to show his indifference to those around him by drinking wine. He even advises his son to live carefree and indifferent like him: "He poured wine into three cups. He gave a third to Hormoz and said, "Cheers!" And he said to Hormoz: "Drink now and try to enjoy the world. I hope that you will not be like your uncle, who has forbidden life to himself and those around him due to the grief of the people and the country. Brother, why don't you take your cup? The world is not worth it for you to be right and not get anywhere and eat yourself. A wise man from this world, like me, has a smuggled whiskey. It is not possible that he did not use any of these Frankish." (Daneshvar, 2001: 123).

Abu Abolghasem Khan did not have a positive view of women and was always looking for opportunities to harass and harass them. When he went to the ruler's house, Zari was preparing himself and Abolghasem left late; He asked Zari with a laugh: "How many hours have you been in front of the mirror?" (Daneshvar, 2001: 33).

Zari had seen a lot of bad things about Abu Abolghasem Khan that he didn't want to face at all: "Abolghasem came to the porch from garden Street. He talked to himself and waved his hands. Zari's heart suddenly broke when she saw him. Lately, every time she saw him, it was as if the executioner had seen herself "when he rolled his eyes, as if trying to ruin her whole life." (Daneshvar, 2001: 58).

On the day of Joseph's funeral, Zari, who was following Joseph's path and speaking out against Khan Kaka, caused Khan Kaka to criticize the women who obeyed their husbands and angrily told Zari: "Women like you, who believe what their husbands say, will destroy them." (Daneshvar, 2001: 294) Zari, who also blamed Khan Kaka for her husband's death, said in response to his words: "This blood is written on the necks of many, including your neck." (Daneshvar, 2001: 295) Khan Kaka, who was very upset by Zari's words, shouted angrily: "Did you speak the same language?" I say in front of everyone, you got free property and you forgot, the woman is the liner and the man is the procedure, the liner must keep the procedure. "You encouraged him to do whatever he did wrong." (Daneshvar, 2001, 293)

At the end of the novel, among Joseph's family and friends, Abu Abolghasem Khan is the only one who opposes the presence of people in the city with funerals and mourning for him: "It simply came to our notice then. "You've closed the market, you've closed well; but don't take his word to take the body to Shahcheragh for turn and the congregation to beat the chest in the courtyard and Mr. Mortezaei to offer the funeral prayer and stand on the porch and preach. With the foreign army that is in the city ... it will be a disaster ... you have brought so many people here without any reason ... " (Daneshvar, 2001: 291).

In this story, Irish McMahon is a libertarian and idealist who is present as a war correspondent in Iran. He is one of Joseph's friends and has common thoughts and ideas with him and he feels that he has a close and old connection with Joseph: "We are our own people, aren't we?" Iran and Ireland, Both are Aryan lands. You are ancestors and we are grandchildren! ». (Daneshvar, 2001: 13).

He respects Joseph and his character is admirable to him, he says of Joseph: "Some people are like rare flowers, others are jealous of their appearance, they think this rare flower will take all the land." (Daneshvar, 2001: 14).

His interest in Zari's twins and their inspiration for their words is due to his imaginative nature. In Chapter 19, when he reads his story to Zari and Joseph, he addresses Zari: "Your daughters have sown the seeds of this story in my mind ... In my mind, at first, sweeping the sky and starry sacks was in a dark closet." (Daneshvar, 2001: 234).

McMahon sees everything as absurd because of the bitter events that have befallen his land in the past and the memories that remain in his mind: "Well, when I think about it, I see that we're all kids who have been happy with our toys all our lives, and woe to the day when they take away our happiness, or don't let us get to our happiness. Our children, our mothers, our philosophies, our religion ..." (Daneshvar, 2001: 67).

The character portrayed by McMahon is a kind and friendly friend to Zari and Joseph, although he is of a different nationality and language.

Throughout the story, we meet a person named Sergeant Zinger or Mr. Zinger. He is a liar and a deceiver, and in appearance he is tall and gigantic. Zinger has lived in Shiraz for seventeen years but still could not speak Persian fluently. In the past, she has been in charge of selling Singer sewing machines and educating buyers, forcing her to sell more by forcing people to buy sewing machines for their daughters' dowries.

Sergeant Zinger had lied about everything he did. According to Zari, "It takes a lot of patience to lie for seventeen years." "His work is lying, his clothes are lie and his head is l, and how skilled he is in his lie work." (Daneshvar, 2001: 7).

At the wedding, the ruling girl danced with any woman. "Sergeant Zinger came in front of Zari, paired his legs together, called out and bowed, and said, 'Let's dance.' Zari apologized. Zinger shrugged and walked over to Ms. Hakim. (Daneshvar, 2001: 12).

Sergeant Zinger was Joseph's main opponent. He had tried several times to persuade her to give up his work against the government, but Joseph ignored his words and threats. He was a great danger to Joseph; Joseph himself knew this. Joseph told Zari one night: "Last night I said something to McMahon that if I heard Zinger, my account would be clean." (Daneshvar, 2001: 18) McMahon once told Joseph: "The whole tailor is stubborn with you. He has no eyes to see you, so do I. Yesterday I told the consul to draw a line around Joseph. The tailor does not leave the whole ..." (Daneshvar, 2001: 14) Joseph and Zinger's argument continues until Joseph is finally assassinated by his conspiracy.

Throughout the story, Zinger uses threats to persuade Joseph to reach his goal, and this shows his coercion and cruelty: "We can break the locks of the warehouses and cut the wheat," said the broker, Sergeant Zinger. We need more than just wheat and barley, lentils and dates. "We also have a written order from the ruler." (Daneshvar, 2001: 250) Zinger's message at the last minute made everyone think he was the cause of Joseph's death.

Fotouhi is a history teacher in Hormoz, Khosrow's cousin, an intellectual and party activist. He was a supporter of the Russian Bolshevik Party and sought to build a party in Shiraz, so he went to Bushehr to recruit from the Joshua and went to Isfahan to get permission. He is considering gathering forces to confront the British army. His character is more like a theorist and a thinker than a political fighter, because he never engages in serious struggles. He mostly expressed his thoughts in his classrooms and at home. For teenagers, he became an idol who kept all his thoughts and words. Khosrow quotes Fotouhi as saying: "One has to destroy the bridges so that there is no way back." "It's like a lesson, we have to remember." (Daneshvar, 2001: 126).

Fatouhi is one of the characters who chant more than he acts. He is indifferent to his only mad sister, and entrusts him to the Dar al-Majanin. "Once society is built, no one will go crazy and gardens will be everywhere." (Daneshvar, 2001: 128).

He, who does not have the courage to fight, when he has to take action and turn his words into action, says to his friends: "You know, we have not yet officially announced the existence of the party. We are waiting for a good opportunity; ... But if I leave my friends and go to Khuzestan with some like-minded people ... you know, I am in charge of the students. In my field ... with a handful of boys, what can I do there?" (Daneshvar, 2001: 215).

The most famous doctor in the city is Dr. Abdullah Khan. An old man with white hair and a cane in his hand, he was calm and had a caressing voice. His appearance was as if he knew all the secrets of the world. He doesn't play much of a role in the novel, but at the end of the novel, with his words, he breathes

new life into the hopeless soul of Zari and ignites the sun that was extinguished in the heart of Zari after Joseph's death: "The old man looked as if he knew all the secrets of Dinah. Think that: If his fingers touch my forehead ... He is a man who has healed people's pain all his life, comforted them, kept their secrets, and reminded them of their secrets for their own benefit." (Daneshvar, 2001: 221).

This character has a prophetic state for Zari and Zari considers him a blessing of the times. Dr. Abdullah Khan admires Joseph's character and considers him a man of knowledge. He informed Zari of a contagious disease called fear and spoke of the power of human will and knowledge. He revived the spirit of courage in Zari's heart and asked him not to run away from reality.

The character of Dr. Abdullah Khan is a positive and compassionate person who, due to his many experiences and communication with patients and their pain, has achieved many secrets and shares those secrets with someone who can accept them.

The story tells the story of a teenage boy named Kello who enters the story from the eleventh season. A black teenage boy with curly hair who came with Joseph from the village. His father is one of Joseph's shepherds, who blame himself for his death, so he adopts Kello as a child and asks Zari to take care of him. But later, when the boy developed a fever, he realized that his father had died of the same disease and fever. Kello was upset to come to their house and was constantly thinking about leaving. He is a lonely boy who behaved strangely after getting sick and going home and getting to know other patients. There he heard stories from Christ and therefore considered himself a Christian. Eventually, Kello could not adjust to living in the city and became preoccupied with superstitious thoughts. In the last moments of his life, Joseph was worried about his fate and called his name and asked his predecessor to take him to his family.

Hamid was the son of Ezzat al-Dawla and Zari's former suitor. Zari felt happy that he had given a positive answer to Joseph before him and said to himself: "My mother and brother were probably fooled by the life of flowers and openness." (Daneshvar, 2001: 9).

Hamid, who was apparently kind to his mother and loved her, whenever he went to see his mother, Ezzat al-Dawla would seem happy to see her, and Hamid would often start kissing her at his mother's feet. (Daneshvar, 2001: 174) Of course, Ezzat al-Dawla used to tell his aunt that whenever he had something to do with me, "he would kiss my hand, kiss my foot, and stick his head on my chest, and with these charms, I know that I will do whatever he wants the next day." ». Ezzat al-Dawla was not very pleased with him, because he said: "Everything I kill is in the hands of the children." (Daneshvar, 2001: 165).

Ezzat al-Dawla says: At the age of five, he was paper airing ... At the age of eight, he became a dovecote ... The big man is still a dovecote." (Daneshvar, 2001: 167). Hamid Khan's only job was to be a dovecote, and he had recently started smuggling.

Ezzat al-Dawla also talks about her husband at Joseph's house, who recounts past memories to aunt. With the compliments that Ezzat al-Dawla gives her, it turns out that he was not a good person. On the third day of their wedding, they fight with each other, and he makes the slightest excuse that the family of Ezzat al-Dawla is bad. It was in the first month of their marriage that they fell in love with another woman named Nimtaj, Massoud Khan's wife (Daneshvar, 2001: 90). He was a man who had repeatedly ridiculed his wife for her appearance. Ezzat al-Dawla says: "When we had a fight, he said he had a left eye, was saying: I don't love you, but I don't want my son to be insulted for saying his mother is divorced and I was miserable, stupid, in love with my husband ... A thousand times more blond and black hair and sequins I took women's clothes from the collar of her coat. He betrayed me lately." (Daneshvar, 2001: 91).

Ezzat al-Dawla says of her husband's treatment of her son: "God damn you, man!" "He takes the 15-year-old with him to bad places." (Daneshvar, 2001: 165) Like Massoud Ghaznavi, he had built a house for himself. (Daneshvar, 2001: 167) In another case, Ezzat al-Dawla refers to a little girl named Ferdows who brought her home as a bully and she is not safe from her husband and son: "In short, in a week, the father or the son made the little girl immoral. I didn't think that they would pass over a rural girl. In the end, I didn't know what they were doing." (Daneshvar, 2001: 92).

Hamid was a man who paid a lot of attention to the appearance of women and overthrew them. On the day Aunt and Zari went to Ezzat al-Dawla's house, Hamid Khan "turned his eyes and looked at Zari and said, 'Mrs. Zahra, you, Mashaallah, like a Kermani rug, the more you kick, the better you will be.' (Daneshvar, 2001: 175). He had not even surpassed Ferdows. When Ferdows brought his aunt Janmaz, "Zari noticed Hamid's face. Ferdows, who bent down and placed the rug in front of Ezzat al-Dawla, lit up Hamid's eyes and walked from head to toe." (Daneshvar, 2001: 179).

Hamid's main and most striking feature is his lust. His lust becomes more apparent to us when, despite having a wife and children, he is not committed to life, and his eyes are always on Zari, and in his memory

he has updated the night (Daneshvar, 2001: 282). Also on the day of Joseph's funeral, he asked his mother to propose to Zari for him and told her: "I have to get this woman at any cost." (Daneshvar, 2001: 282).

Abbas is a servant of Ezzat al-Dawla. Ezzat al-Dawla became pregnant when he found out that Ferdows (his other servant) was pregnant, of course, it was not clear from Ezzat al-Dawla's son or her husband, in order to protect their reputation, and she married Ferdows to Abbas.

Abbas is a man who, because of his position as a servant of Ezzat al-Dawla, treats his mother with great arrogance and imprisons her; When Ferdows's grandmother falls prey to the government agents with the smuggled goods of Ezzat al-Dawla, she gives the address of Ezzat al-Dawla's house to the agents. When they get home, Abbas opens the door and the policeman asks: Do you know this woman "No, sir, I don't know," he says. Ferdows's grandmother cries and says: Damn you, you are my son-in-law ... Abbas says: Why do you lie in the morning? "How do I know you?" (Daneshvar, 2001: 170). Then Ferdows's grandmother was imprisoned.

Like Hamid, Abbas was a lustful man. Before Ferdows became his wife "His mother used to go to the Jewish Quarter once a month and buy a little girl for him for three tomans and the girl's clothes, which were torn, were taken away and returned to her owner." (Daneshvar, 2001: 92).

Throughout the story, we meet an army captain who is supposed to take other soldiers, officers, ammunition and weapons to the Semirom barracks and from there to the villages of Isfahan. Before reaching the barracks, they are ambushed by the members of the Qashqai and Boyer-Ahmadi tribes, and their ammunition is looted and all the soldiers are killed. The man and another soldier survived the attack. On the way back to the city, Joseph finds him and brings him to the city, begging the captain. He was seriously injured and, after a full day's rest, described everything that had happened to him. It was obvious that he had been away from his family for a long time and he also loved his children very much, because when he came to the garden, he looked at the garden and said: You have a good life, but it's a pity you don't have children. You have a good life, but it's a pity you don't have children. Zari asked, "Do you have children?" The strange man sighed and replied: I have two sons. (Daneshvar, 2001: 197). He missed his children so much that when he told his story to the audience, the twins came halfway through his story. The man fell silent and looked at them with longing. (Ibid) He was a father who was suffering from the distance of his family, and later, when he returned to them, he resigned from the army because of them and they went to Switzerland. (Daneshvar, 2001: 211).

Joseph's father, with all his religiosity and knowledge, fell in love with an Indian dancer named Soodabeh.

As a result, his wife was displaced and never returned home.

Fatemeh used to say about Soodabeh: "Soodabeh doesn't accept to get married with my father." "It's easier that way," she said. Of course, she displaced her mother. "But she was a great woman." (Daneshvar, 2001: 72). Fatemeh's father settled down after the scandal broke out and had to teach at home.

Abolghasem Khan also points to this issue elsewhere: If Haj Agha had reason, we would have had a lot of money." All the money was spent by that dancing woman, Soodabeh Hindi. The woman also died of grief from the land of exile. (Daneshvar, 2001: 25).

Objectified Cultural Capital

McMahon, a fantasy reporter and friend of Joseph's, makes up stories of what Mina and Marjan say and reads to Joseph and Zari: "I sat down and wrote stories for your twins ... for Mina. Well, Mina and Marjan are together. Once upon a time, there was a little girl named Mina. She was the only girl who cried for the stars when the stars were not in the sky. I've never seen a child cry for the stars in my life. I only saw Mina crying for the stars. When he was younger, his mother hugged him and showed him his sky and said: "Moon T'T ... flowers, flowers ... let's go to Mina's chest ... or something like that and that's how Mina fell in love with the sky." (Daneshvar, 2001: 15).

In part of McMahon's story, in a performance, he recites a poem that shows his inner worries: "Then he read his poem "Freedom Tree Poem" About the strange tree that takes its blood from the soil. "This tree has a garden that looks like a prophet." (Daneshvar, 2001: 38).

At the end of the novel and after Joseph's death, the message of condolence he sends to Zari is with hope for the future: "Among them, McMahon offered his condolences and translated it for Khosrow and his aunt: "Don't cry, my sister. A tree will grow in your house and trees in the city and many trees in your land.... The wind will deliver the message of each tree to the other tree, and the trees will ask the wind, "Did you not see the dawn when you came?" (Daneshvar, 2001: 294).

Institutionalized Cultural Capital

Joseph is the main protagonist of the story, In contrast, the main female protagonist, Zari, is portrayed as a man from Khan, a region in Shiraz. She is portrayed as a literate, well-educated man who spends his free time studying.

Although Joseph is an intellectual and educated in Europe, he is well aware that no change in society can bring about any change in Western thinking. He told his brother somewhere in the story: "My main point was that I said, 'It's not as easy as you think. I said: Marxism or even socialism is an intellectual problem that requires careful education. I said: Adapting it to our life, spirit and social method requires maturity, breadth of opinion and boundless sacrifice. I said, Enlightenment is necessary so that we can do something for the people of this country with intellectualism and non-interference, etc.'" (Daneshvar, 2001: 126-125).

Abolghasem Khan, who knew inwardly that his behavior and thoughts were wrong, regretted for the first time after Joseph's death the words he had uttered to him, saying: "Brother, if your soul is sick here, makes me lawful. I wanted to have your understanding, intelligence and literacy, and because I didn't have it, I would make fun of you. Your brother, like a free cypress..."(Daneshvar, 2001: 244).

Social Capital

People's access to various family, friendship, civic networks and the like is the source of their social capital, which, consciously or unconsciously, is in the path of gaining benefits and reproducing all kinds of auxiliary capital that helps the perpetrators of social space. In Sushon's novel, relationships and character bonding networks are formed on the basis of family occasions and then political bargains. The story is told from the perspective of Joseph's wife, Zari, making the presence of Joseph and other men in the novel less colorful than that of women.

Joseph and a group of like-minded people, including King Rostam and King Sohrab, are trying to inform the tribes about the serious situation in the country and are united in selling their food only for the consumption of the people.

King Rostam and King Sohrab were two Qashqai khans and friends of Joseph Delavar and a tribal warrior. They came to Joseph's house every time, because they often rebelled against the central government and wore tents, like women, for fear of being caught by government soldiers. "Two women got off. They wore tents and covered their faces tightly. Wow, big-bodied women! (Daneshvar, 2001: 41).

The two have come on behalf of Uncle to sell them all their products from Joseph. Joseph knows that they want to sell the product to the British and get weapons from them instead, but he refuses and refuses to do so.

Although Joseph's thoughts and actions are in defense of the subordinates and the people, they are confused by ethnic and tribal prejudices and make mistakes. "King Rostam replied: "Believe me, I don't agree with my entire uncle's work. I even objected to him sending me to you. I don't want our friendship to be broken; but at this critical juncture, I can't leave my uncle alone." (Daneshvar, 2001: 49). It is as if they do not have enough courage to confront and fight against the army and the owners of gold and force, and they are afraid of them: "I know it's not right for thousands of men, women and children to be wandering from one end of the bay to the other, looking for the grass. I know that the lives of so many people should not be tied to cows and sheep; what can a person do alone? (Daneshvar, 2001: 48).

Joseph was upset when he asked them to sell him food, and he scolded them for not seeing the bravery and decency of the past. King Sohrab responded with a sign of fear and conservatism: "Do you know that the tribe was stopped at Camfirooz?" Do you know that they did not allow summer? We're surrounded by cannons and rifles." (Daneshvar, 2001: 50).

King Sohrab, who was the younger brother, acted with emotion, thought, and action, and more than his goal was to fight the war and the bravery of defending the people, it was the emotions, bravery, and ethnic and tribal prejudices. When Joseph spoke of their softness towards the foreign army, King Sohrab replied: "Well, brother is another war. In a war bread and halva are not distributed. They have to be here to protect oil and the Gulf. We didn't come either. They just come here for vacation and treatment. The main camp is in Khorramshahr ... they have no other choice (Daneshvar, 2001: 53).

King Rostam, the elder brother, is more rational than King Sohrab and makes wiser decisions. Joseph also trusts him more: "I agree with Rostam, if Rostam promises to buy only as much as people and my food are spent only on your own people, I have nothing to say. (Daneshvar, 2001: 52).

EVENTUALLY, the two brothers, one after the other, first King Rostam and then King Sohrab, are influenced by Joseph's words and agree with him that everyone should unite against strangers.

Joseph eventually finds his way to parliament with a thousand tricks and bribes, but he easily refuses to do his duty to the people. Somewhere in his story he tells Zari: "They think I'm their real representative ... it started with their orders. Someone says take the patient to the hospital. Someone says take my rights from the judiciary. Someone says write my daughter's name for free at Mehraein School ... This representation cost us seventy thousand tomans ... "(Daneshvar, 2001: 150).

The novel Suvashun refers to the wedding of the ruling girl. All the great and famous people of the city have been invited to this celebration; an expensive event that has been adorned with people's food. Zari and Joseph are also present at the ceremony. Joseph is worried and in this situation, he is worried about the lost blessings.

In her novel, Daneshvar has beautifully and utterly made the character of Joseph a hero. Joseph, who was trying to wake up his family and community in life, also wakes everyone up after he is killed, and his death is the beginning of a new life and movement in society: "Hussein, who had his shoulder under the coffin, pointed to Seyed Muhammad and made him his successor, and came to the head of the guards and said: "A young man was shot dead."We mourn his death, that's all." (Daneshvar, 2001: 199).

The guard said loudly: "I tell the gentlemen in good spirits to disperse go and open your shops. If you don't, your business license will be revoked. This is the order. Do you understand If you don't do it, I will be forced to ... " This time, Mashaallah came forward and said: "Sir, you know Dadasht. When he says something, he stands up. We do not intend to riot. It seems that this is Karbala and today is Ashura. You don't want to be a shemer." Someone said: "O Hussein." And the crowd screamed with the song: "O Hussein!" Zari thought bitterly: "Or as if it's Suvashun and we mourn Siavash." (Daneshvar, 2001: 298).

Economic Capital

The main issue in this novel is the issue of providing food for the occupiers, with which all the characters are somehow connected. Buying food and storing it in the hands of foreigner's cause's famine in the south, and government officials has become a tool in their hands. The tribes have also risen up in protest and they have made the situation worse.

Joseph is the son of one of the city's leading scholars and a wealthy man; but it cannot be indifferent to the situation of the subordinates of the society at that time when all their lives were in the hands of the big owners. He is a wealthy man and has so much financial power that his wife, Zari, makes vows every week. The main story of the novel is Joseph's economic confrontation with the owners of the force. Joseph refuses to give his products to the British, and this causes his death.

At the wedding of the ruling girl, when Joseph is confronted with the bread placed on the table, he protests as follows, regardless of the presence of other guests: "How the calves kiss their executioner's hand!" What a blessing is forbidden and at what time ... "(Daneshvar, 2001: 5).

Elsewhere, in response to King Sohrab, who called him a hoarder, he said: "I will give complete the share of subordinates and bring the surplus to the city. Instead of the injustices that have sold both the share of the subordinates and the food of the people and their compatriots to the foreign army. There are five of us, and we are all major owners, and two of us are members of the City Association, and we are committed to taking the city's food. We have also agreed with the mayor. I know you have so much masculinity that you don't expose us. Also know that I am not hoarder. They are the ones who send the food of my fellow citizens to North Africa ..." (Daneshvar, 2001: 54-53).

Abolghasem Khan, Joseph's brother, is older than him and one of the owners of Fars. Although his father wanted to send him abroad to study like Joseph, he did not go and took as much as his education. A utilitarian figure, which thinks more of his own interests than anything else and is a mere surrender to strangers. He has sold himself as a character who easily succumbs to strangers. He easily accepts the existence of foreign troops in the country and considers them as his authority, and he is willing to sell his products to the army in this deplorable situation where people are living in famine and disease. A gifted figure, that connects himself to those in power to be safe, both politically and socially and, of course, economically. Throughout the novel, he seeks to engage his brother Joseph with his ideas and thoughts: "My dear, dear, you are young and do not understand. With this stubborn head, you play with your life and you become a nuisance for all of us. ». (Daneshvar, 2001: 16).

Hamid Khan, the son of Ezzat al-Dawla and Zari's former suitor, was trafficking his mother. Ezzat al-Dawla said the following about the smuggling with his son: Hamid "He sends foreign officers and soldiers

here in the name of seeing antiques, and they sell everything they have to us, and I sell it to Grandma Ferdows. For example, biscuits, soap, shoes, socks ... silk cloth ... " (Daneshvar, 2001: 166).

Zari asked about the property and property of Ezzat al-Dawla; She also explained what her husband had done to her property: "stole document of my property, pitched a tent over his sister's head, and took the sister in my name in the presence of Mr. Sheikh Ghayb Ali. He would sell my property ... and then spend his money on women ..." (Daneshvar, 2001: 167).

Symbolic Capital

Daneshvar, by describing a part of the aristocratic and luxurious life of the rulers and those in power at such a time, has shown the hard and difficult times of the life of the common people well. In the meantime, we encounter personalities who, while needless and prosperous, have their own society and seek to change the status quo and fight in this way; they do not even hesitate to give their lives. Zari and Joseph are the protagonists of the novel's influential characters, and although they are fictional and fabricated, they are very effective in understanding our lives and the concerns of the people of this period.

"Suvashun or Siavashan was a ceremony held for the oppressed martyrdom of Siavash, one of the legendary heroes of the pre-Islamic Iranians. This ceremony was launched in Iran after the emergence of Islam, but instead of the legendary hero, real (religious) heroes such as Hussein bin Ali (AS) have been placed. This novel is also called Suvashun because its first character and cowardly and oppressed hero like Siavash is a foreigner in the country and like Hussein Ibn Ali (AS) in the desert of Karbala; he is martyred in his tenth year and is an unknown arrow. No one mourned for Siavash, he was killed far from his homeland, and his hosts did not keep their promise. Later, when I arrived in Siavash, he attacked Turan. For Hussein ibn Ali (AS), no one looked at him except the remaining members of his family. Later, Mukhtar Saghafi rose up to seek the blood of Hussein bin Ali (AS). In Sushon, Joseph is left alone among the many enemies and is martyred. "His funeral will be held by the police, and his body will be buried at night in the presence of his family." (Arbabi, 2008: 171).

Joseph's father, aunt, and Abu Abolghasem khanare not physically present in the novel. He was the "scientist of the city." He was so intelligent that at that time he had hired a private tutor for his daughter (Fateme) to study geography and geometry. (Daneshvar, 2001: 73).

CONCLUSION

Literature of each period is like a mirror that reflects the social conditions and different dimensions of the culture of the society. Because the committed writer creates his work under the influence of the realities of his work, his task is to depict all the positive and negative events in the society in the form of his work with deep accuracy and insight.

The novel " Suvashun does not show the social situation of Shiraz in the early years of World War II and it is successful in showing social status and examples of this unorganized situation of famine and negligence of the courtiers to the chaotic situation of the extravagant society and the abundant corruption of the court, regardless of the poverty and famine, are expressed everywhere in this novel.

The main issue in this novel is the issue of providing food for the occupiers, with which all the characters are somehow connected. Buying food and storing it in the hands of foreigner's cause's famine in the south, and government officials has become a tool in their hands. The tribes have also risen up in protest, claiming that the situation is worse.

The hero of the novel, Joseph, who is from the feudal class, cannot be indifferent to the situation of the subordinates of the society at that time, when all their lives were in the hands of the big owners. This becomes clear from the very beginning of the story, and we become acquainted with his original idea, which is the struggle to change the status quo.

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