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A Study of the Novel *Cold Suran*: A Temporality Structure Analysis

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Abstract

In the novel *Cold Suran*, a causal link between events is established by time. The disruption of the conventional sequence of time gives the novel a beginning from the end. Every incident in the novel is like a circle starting at one point, and returning to the same starting point after the story is narrated. Frequent travels in the memories of Sohrab (one of the main characters) have created a non-linear time in the novel. This study aims to analyze the novel *Cold Suran* based on the "temporality structure" view. This research was conducted using the qualitative content analysis method. After analyzing the novel based on the "temporality structure" approach and using various resources, it was concluded that *Cold Suran* corresponds to the "temporality structure" showing how Afhami uses nonlinear time. Sohrab's mindset and his confusion show his character. Afhami also gives individuality to characters embodying important elements such as family name, special time, material environment, the narrator's ego, and language.

Keywords: Structuralist Criticism, Temporality Structure, Javad Afhami, *Cold Suran*, Individuality.

1. Introduction

Among the various literary schools, the structuralist school has focused its attention on the narrative and has undertaken extensive research. Since the narrative is as old as the human civilization (Allen, 2006, p. 93), narratives are too numerous to be analyzed individually, but structuralists try to do so manually through finding common elements in narratives and providing efficient, practical, and universal models to evaluate narrative texts. The goal of the structuralist narrative is to find universal patterns for examining different types of narratives from a structural point of view and this has been achieved by the efforts of scholars such

as Propp, Bermond, Todorov, and Greimas.

The innovatory "temporality structure" perspective first analyzes the "return to the past" element in narrative texts expanding on nonlinear time, and secondly, introduces the character's individuality in the fourth realm, namely fictional techniques. The main purpose of this approach is to familiarize the literary community with such a thing as much as possible and to achieve a comprehensive model for narrative analysis in narrative texts (see: Sadeghi & Agha Khanhahi-Bijani, 2012, p. 66).

1-1. Research Method

The study employs a descriptive-documentary technique and qualitative research method for data collection as well as qualitative content analysis for data analysis. The researcher based his research data on the analysis and plot of the novel *Cold Suran* in light of the "temporality structure". The documentary method is the analysis of those documents that contain information about the phenomena we intended to be studied and requires a descriptive and analytical examination. In the documentary method, the researcher attempts to systematically use the documentary data to discover, extract, classify, and evaluate the material relevant to his or her research topic (see: Sadeghi Fasaee & Erfanmanesh, 2005, p.96; Bagheri et al., 2011, p.42). Addressing this approach can improve the quality of research and make research steps more transparent. This increases the applicability of the research and its practical functions. The most important steps of this research are as follows:

A) In the first step, the topic is chosen using logical and scientific objectives and questions.

B) In the second step, by examining the literature, sources, and documents relevant to the study, appropriate components are collected and identified from the sources and documents.

C) In the third step, the study of resources requires a unity of paradigm that connects the researcher with specific theoretical approaches, orients the study, and conducts the research. Therefore, by adopting a qualitative research approach, the characteristics and categories related to the plot were extracted in *Cold Suran* based on the structuralist approach through the lens of "temporality structure". The criteria and elements of this analysis are the narrative structure and the analysis of the character's individuality. The qualitative content analysis goes beyond words or the concrete content of texts and examines themes or patterns that are explicit or hidden (Iman, 2009, p. 175).

D) In the fourth step, by integrating and integrating similar categories, the appropriate components are analyzed, deduced, and conceptualized.

1-2. Research Background

To the best of our research library and studies of prestigious journals and scientific sites, including sid.ir, magiran.com, irandoc.ir, and Noormags.com, none exists that analyzes *Cold Suran* from the perspective of "temporality structure".

2. Temporality Structure and Nonlinear Model

Non-linear time is the same as the mythical and eternal time of educated and civilized societies in the past and the past is the true meaning of time. Thus, people who lived in that time turned their attention to cyclical time out of grief, whereby their observation on the natural cycles and moon and sun's annual motion ended in comic results and they had the time domesticated in the cycles of reincarnation, karma, and endless returns.

"Temporality structure" is a manner by which the structure of narrative texts is formed over time illustrating the influence of time on structure, and also structuralism deals with space and time in literature. Narrative texts are developed based on two types of time, one of which is linear time, that is, the length of

time that the narrative text is formed in the sequence of events outside and localized, and the quantity of time that results. Moreover, for the French philosopher Bergson (H. Bergson), this kind of time (mechanical time) is a series of regular external divisions such as the everyday memories we use in the course of our lives (Bergson, 1992, p. 179). It is like a clock that measures time in a continuous order and considers life to be sequenced. Bergson's view is consistent with the linear narrative timeline on which the narrative texts are based. Another is the non-linear time (or myth, mental, timeless, memories, and nostalgic) that matters most to humans, namely the real-time and the totality of our conscious awareness and pure memory, intuitive power. The initiate power helps us to meditate and return to the past and recall solid memories of the past with joy or regret that are consequential of the quality of time. In nonlinear time, two categories of mind and time are examined and the focus is on retrieving immortal memories in the past and thinking about the ideal world in the future. It also explores aspects of the human mind or the inner, real-life that is within them. It also shows how the author uses the nonlinear time to represent the structure of the human mind and man's disquietude in his work.

The mind measures time to save it. The human mind keeps traces of time and place that pass through us, and the mind measures those signs that remain in place; therefore, the present joins the past, and it consequently follows that. Thereby, the human mind awaits for the future and keeps his look on the present and future.

Bergson proposes the problem of our "inseparable from the past" in his theoretical framework "Duration" theory (Bergson, 1992: 179). He considers it the result of the human mind's hand clocks, proposing that the real (or inner) time, namely the unequal ticks of the mind and memory play a role in the process of expanding narrative texts based on nonlinear time and "fluid flow storylines." It has a lot" (Bayat, 2011: 31) and is the opposite of mechanical time, which is the most important attribute of narrative texts in the modern world.

The passage of time in the character's mind in non-linear time sometimes causes the mind to spend an hour a day (when we are sad or waiting) and sometimes a day for an hour (the moment we are happy). It has been a while that the character feels that time is passing in two ways, which can be interpreted as "sensory" or "psychological" time. Also, with a nostalgic sense, we recall memories of a child who, for a time, belonged to distant or near pasts, but this memory is experienced again in the living mind and the moment of return.

In the nonlinear time structure, the process of linear time is disrupted and the context of the story lacks a logical order of beginning, middle, and end; that is, time is no longer considered as ordered series of consecutive moments to the reader. Rather, it is a continuous and uninterrupted flow in one's mind that combines past (revision), present (understanding of mental states, the discovery of pure intuition), and future (anticipation). Here the linear and conventional times are eliminated and the events of narrative texts are told based on the character's subjective time. And one's statements are of highest importance about his or her experiences that the narrative texts (expanded on a non-linear time) are often interrupted to escape the narrative of past events and to bring the reader into the narrator's mind (and other characters. This came to importance as the result of theories on the mind and its essence by psychologists like Freud and Jung, according to whom the human mind is a complex and multilayered phenomenon that the past has always been present in some of its layers and it constantly affects one's current actions. From their point of view, "human beings are nothing but memories, and the present is the production of their past. So, one can discover everything about them in the human mind" (Baker, 1952, p.92). Accordingly, narrative texts have a

beginning and an end; that is, when a character from the middle recounts his or her memories, in each return to the past and the present, a "loop" of the narrative text structure is formed, and thus the textual structure demonstrates validity over time. An example is the structure of narrative texts in which the authors used the "back to the past" element. It can be said that the narrative text is influenced by time, though it is universal and uncertain, and the time and place are necessary to each other, so each story reflects the lives of individuals in the particular periods of their lives.

Modernization and issues such as introversion, lack of communication between the author and reader, the complexity and mysteriousness of the narrative text (especially the novel), disregarding the element of the plot and giving importance to characters (psychological actions) instead of physical actions, time is also completely transformed in narrative texts compared to classical texts. And, a narrative text does not show how stress (accident) affects the time; rather, the memory of an individual character is an accident. It becomes so important that it passes the boundaries of time, and one searches for different aspects of real-life in his or her mind.

Each character's memory (or his fantasy) relates to three periods. On the one hand, it is linked to the present; i.e., the arousal (associative factor) of the present moment brings to life one of the specific desires (memory and experience). On the other hand, it is related to the past because this arousing situation brings to life memory that is usually experienced in the past and is ultimately related to the future because the mind of the person who recalls a memory creates a state where his or her wish may be fulfilled (see: Payandeh, 2006: 201). Therefore, the field that links the past, present, and future of the past three periods together as a string has not found the present inadequate status and desire. The person in an inappropriate state of mind tries to return to the past by resorting to the associative factor and the link between the present and the past through the experience or memory either he/she enjoys, or regrets to attain peace. He also tries to make the ideal world where his dreams come true to attain peace. Similarly, it is the nostalgia that remembers the life cycle and past tense (Vantilburg, 1997, p.802).

In non-linear time, we deal with the structure of the problems. In this type of structure, each "loop" is shaped by the present, past, present, and future. Each "loop" is an accident, the character is in an inappropriate state of mind, reflecting a situation that evokes the moments, and memories of the character in which the situation is shuffled (back to the past) and changed again to the present time. Each "circle" consists of "Four Elements", as follows:

1- "Initial Balance and Characterization of the Environment or Environment";

In this situation, a description of the character is presented and the narrator reports the situation as being in an inappropriate (or relatively appropriate) psychological state. The persistent problems or failures of life are the main cause of such situations. The character lives the present (meaning the present tense in the narrative context) and a material environment. The material environment is defined using detailed, vivid and specific descriptions of the environment, with a specific name given from a place, and it creates the notion of reality in the reader as well as the unity of place so much so that the individual is placed in his or her material environment (Re: Watt, 2007, p. 38). For example, the author in the narrative text describes a bedroom in detail. The description of the character's position, besides the third-person narrator (the common knowledge) and the first person ("I" narrator), may sometimes be narrated through dialogues and other narrative methods.

2- "Creating Transformation by Applying the Associating Agent";

In the narrative context, the presence of an element evokes memories in the mind of the character, and

this factor functions as the "associative" element. Returning to the past and escaping from the present by resorting to an associative factor that can be a free association, a memory, an idea, a conversation, an object or a picture form in the character's mind. Also, the two worlds display the present and the past together. In the presence of these associative factors, it goes back from present to the past, and then it makes references to the next memory. In general, the association is a psychological process in which the individual brings together thoughts, feelings, and concepts that can be recalled. Specific abilities evoke incidents in the mind and make other links as well. Abilities are such as the calling ability, which is the product of similarities between present and past (near-past) conditions; concurrent unity, which merges the present with the past, and mentioning a specific memory; conjunction, focusing on one component; total, part, and whole relation. Associations are referred to as a specific time and do not cover the entire past tense.

3- "Going back to the past or the future and mentioning or reviewing memories or expressing wishes through personality; personality action and reaction";

The similarities between the present and other times (especially the past) cause the character to return to that age. "Return to the Past" is the element in which the author breaks down and disrupts the narrative text in the linear time. Going back to the past, the character goes back to the past from the present to the pursuit of his identity (the fluid identity), recounting his memories and experiences of life. This return can be to the world of childhood and adolescence or even youth (personal life from birth to the moment of death). In this way, memories of one's near and conscious past or a return to the ancient and brilliant history of a nation are rooted in its history, culture, and myths of a particular nation. Collective life and memories of the distant past are examined in the subconscious, where the character is guided from the conscious level to the subconscious and deliberates on (see: Jung, 2010, p. 28). She also wishes her dreams would come true and that she was pursuing her ideal at that time. Generally, when a character has no hope for life, he goes back to the past to create new hopes and recollect memories out of sorrow, such as childhood.

Memories can be narrated linearly, which is sequential or non-linear. References to another association move to the inner layers of the mind and solidly narrate the memories. Paying attention to the mind and reviewing the memories by the narrative text character as coherent or non-coherent (temporal) causes the narrative style to change as well, and the memories may be expressed as intrinsic or self-hadith. Also, the dialogue between the two characters is in such a way that one person can be identified as an associative (or at least inducing the main character to recall) and the omniscient.

4- "Returning to the Beginning (Present) and Changes in the Mental or Physical State of Personality; Secondary Balanced Status" (Sadeghi & Aghajani Bijani, 2012, p. 48).

The character returns to the same starting point after reviewing or mentioning the memory or expressing a wish and may refer to the next memory. In this part, the character changes psychologically to element "1", achieving relative peace, and thus another balanced state dominates the narrative text. Accordingly, the loop is formed and the circular scheme disrupts the time sequence of the cause and effect relationships and denotes the nonlinear time. The effect of this new and fresh look is to pay attention to the details of life that the author chooses to try to depict in his own time. Conflict in non-linear time is more of a mental, emotional, and spiritual kind, and if there is a physical conflict, it relates to memories that the narrator protects and that may be events such as war, accident, etc.

3. Analysis of Narrative Structure in the novel *Cold Suran* based on "Temporality structure"

The novel *Cold Suran* expands on a nonlinear and circular basis. Sohrab, one of the protagonists of the

novel, goes to the village of Suran twenty years after his release from prison to kill the spy of the base of Suran (Ismail Khosravi) and avenge the soldiers' blood at the base of Deledar and take it from him. He goes there with a resident of the village of Suran and brings his gun to Ismail's house. Sohrab gets involved with Ismail at home and Maggie intervenes. When Sohrab clashes with Mishib, the narrator overhears their memories at his feet. First, the steady-state is dominant, and this is the conception of events that embody the potential of 'potential' or 'transformation'. The descriptions of the disastrous and Sohrab's personalities show that they are in an inappropriate psychological state and are in the "present" and "purely material environment". Searching for the person or people who betray the rest of his or her peers is a crucial part of the novel. Twenty years later, Sohrab sees the base and the village of Suran in a different climate; there he goes green and one of the soldiers at that time buys the base of the area and now it is considered a landowner. According to the surviving evidence, Sohrab finds the key to the twenty-year-old riddle (Ismail's betrayal of the other soldiers) and thus seeks to revenge. Sohrab and Masib are at the center of the structure, and Masib knows that Sohrab has mistaken him for Ismail Khosravi. He goes on a rampage, smokes, and finds that Sohrab does not recognize him. The two are engaged after a brief conversation (Ibid, pp. 18-21).

2. The presence of associative factors such as the village of Suran (resemblance to ancient Suran and the total conflict), and the presence of Masib and Sohrab (resemblance to Sohrab and Masib twenty years ago and partial totality), the middle pool (similar to Muhammad's testimony) with Reza and Khanlari's testimony, Esma'il's escape and the wounding of Masib (part of the whole) cause the narrator to deal with Sohrab's and Masib's past at the base of Suran and this changes the initial state.

3. The narrator goes back to the past by referring to the associative factor, describing the memories of characters of Sohrab and Masib. The important thing to consider about the structure of the novel is that in returning to the past, a character is at the center and center of the narrative, and events are usually narrated by the "I" narrator. In the novel, the character of Sohrab is at the center of the narrative, but the events are narrated from the narrator's point of view.

Memoir: The narrator mentions the familiarity with other soldiers at the base of Suran, including Ahmad Hesam, Mohammad Reza, Sohrab Nosrati, Taha, Mosayeb, Ismail Khosravi, Hamid Hemmati, Karimkhani, and others. He then describes the environment, other personalities of the base of Suran and Deledar, and the inhabitants of the village of Suran, including Magic, Kodak, Farhad, and so forth. Sohrab meets Masib and Ismail Khosravi (Small), who have been held captive by the parties for some time, meet each other at the Suran base, and Ismail introduces Mohammad Reza as a spy in the presence of other soldiers, but Sohrab does not accept. After Karimkhani, Ahmad Hasami is killed and he interrogates soldiers at times. Sohrab prevents Mohammad-Reza from committing suicide. A fierce battle between the forces of Jondullah and the Hezbollahs takes place first in the mountains and then in the village of Suran. After accepting the deal, Sohrab, with codex and party affiliation, brings Jiran's body to Toyota at the base and delivers it to her family. Upon his return to the base, he is tortured by Ismail and entrusted to the military intelligence. Dahlia falls and Hamid Hemmati testifies to Mohammad Reza's innocence and attempts to introduce the real spy. At one time, Moharram Ali was identified as Karimkhani's death, Hasami, and Hemmati based on evidence and imprisoned him in solitary confinement. Muharram dies by eating poison, and Sina becomes seriously ill, allowing time for him to be taken to the village of Suran for treatment, and the code of God in his home cures him. Ismail, along with the party, attacks the base of Suran, which is facing resistance from the troops, but the base is in danger of collapse. Finally, some of the soldiers encounter Sinai's black horse and the wolf

howling in the dawn.

4. The narrator goes back to the present by reviewing the recollection of the presenter, whose destiny is made clear, and his identity constructed, and a well-organized situation is realized.

Although at the end of the "First Circle" the state of balance is restored, it still holds the potential for change. So far, the situation is not according to Sohrab's character because he has not reached the secret (Komala Party spy). The spiritual status of Sohrab and the location (Suran village, the base and the presence of the magician and Qadir along with the prosperous life of the deceased), make Sohrab more curious, and to escape the present situation he forces them into dialogue and secretive Bramley. So this process goes on to find the secret and establish a state of stability. Sohrab's clever, multi-question plan prompts Magic to continue the conversation, "Why to deal with that deal with me?" Did you "God forbid," said Magic. Are you going we have to go to the mountain...?" (Ibid, pp. 505-506), forming the "Second Haqq" (pp, 504-528), referring to the story of the disaster and the capture of Ismail (spy base) and containing elements the following:

1. Sohrab and Maggie, along with Qadir Shepherd, set out towards the mountains and the base of Suran. "They have fallen short of scope. As he passed by Sohrab's Suran base, he took a brief look at it. He was in ruins ... "(Ibid, p. 507).

2. "Sohrab hesitantly looked at the semi-arid atmosphere in the cave... towards the dark end of the cave, he saw a human skeleton on a cave stone platform... Sohrab was dry and he could not see the skeleton" (Ibid, p.507).

3. The narrator goes back to the past and mentions the memory of the calamitous wound, the treatment of the calamitous by the shepherd and the magician, the salvation of the catastrophe, and the imprisonment of Ismail (spy base).

4- Returning to the present time after reviewing the recollection (Ibid, pp. 524-525), where the mystery is revealed by recounting the incident and ending the novel.

4. The sound of the steps of a middle-aged man returns Sinai to the present: "At the bottom of the dirt road at the base of the rocks, there was a hiding place for the mirage to reach ..." (Ibid, pp.235).

The "Second Circle" (317-320) contains the following elements:

1. The battle of Jondollah forces and the Suran base with the party leads to the killing of rural women, including Jiran, and Sohrab is therefore very angry and angry (Ibid, p. 317).

2. Jiran's face and eyes (similar to Jiran's) and the ring's diamond (I am looking at the whole; ring's diamond to my necklace).

3. Sohrab mentions one day that the ring's diamond gives the ring to the saint and he hardly accepts Sohrab's insistence. Jiran sticks it in the middle of the silver frame (Ibid, p. 318).

4. Sohrab returns to the original state. "The sound of his groaning was from afar. He was singing a mournful song in Kurdish ... Sohrab had his eyes fixed on Jiran's body ... "(Ibid, p. 320).

Mentioning a memory as a process outputs the character onto it or encourages it to review other memories to gain relative peace; therefore, Sohrab after reviewing the first memory and acquaintance with it refers to another meeting with Jiran.

The "Third Circle" (323-332) contains the following elements:

1. Sohrab is deeply saddened by Jiran's death.

2. "Sohrab was sitting on the cartridge boxes looking at the open eyes of the jailer" (Ibid, p. 323).

3. The narrator refers to Sohrab's wrestling with Farshid on the wedding day of the grandson.

He goes on to describe the affair of Sohrab and Jiran falling in love with the old sycamore tree (Ibid, p. 330).

4. The fall of Jairan's corpse from behind the pickup truck uphill and the sound of the Pukuki man Sohrab brings out his imagination (Ibid, p.332).

The "Fourth Circle" (343-346) contains the following elements:

1. The codex asks Sohrab to bring Jiran's corpse to the border and deliver it to his family, but Sohrab is scared.

2. The Turquoise diamond is in the middle of Jiran's synthetic frame.

3. The narrator relates the story of Sohrab and Jiran falling in love with Jiran refusing to love Farshid and expressing his love for Sohrab (Ibid, p.345).

4. "The codex asked, 'Just say you can make a hot daddy happy or not?'" Sohrab was still quietly looking "(Ibid, p.346).

The Fifth Circle (343-346) contains the following elements:

1. Ismail is extremely happy about spying the party and killing base soldiers but on the other hand, is saddened by the deaths of the Taha. He is, however, uneasy about the collapse and destruction of the base of Suran (Ibid, p.446).

2. Sina is an associate. "Back to the pavilion," she said, "Hey Turkmen!" Tonight she's out in the fray. Where is your care? " (Ibid, p.446).

3. Ismail refers to the story of Masib's arrest that was supposed to be sent to the headquarters by ambulance, but Ismail is in the middle of trying to get Masib's life blocked by Khanlari. They then discuss how Muharram Ali was killed, and Khanler Ismail identifies him as a spy and murderer of Muharram Ali. After embarking on the ambulance, the party attacks and kills Khanlari and other soldiers, then rescues Ismail. Injury escapes despite burns to his face and cracks in his body.

4. Ismail looks at Sina and laughs. "Small, wild laughter sounded in the cold and humid atmosphere. Now we are going up. We are going to destroy the work of the base of Suran "(Ibid, p. 461).

The "first loop" (516-524); the second loop secondary; contains the following elements:

1. Masib imprisoned Ismail after his arrest in the bottom of the cave without food and water (Ibid, p. 517).

2. The presence of magic (resemblance to Najibah and clash except for the whole).

3. Ismail tells the story of his love for Najib. Ismail meets Najibah in Orumiyeh and then takes all his vacations to Najibah. He then asks Najiba to visit him (the village of Suran). Najiba accepts and rents a house in one of the gardens around Suran. He spends some time with Najib and at a sudden night, the parties rush home and ask Ismail for information about the base that Ismail accepts. One night Ismail goes to Najiba's house where he sees Mohammad Reza. He kills Najib and then buries him in the garden. The parties understand and force Ismail to provide them with information on the Dalar base. Dalar falls and Ismail and Masib are arrested and then transferred to Duleto. Ismail is tortured in the government and returns to the base of Suran a year later to spy on the party. He introduces him as a spy at Mohammad Reza's base, killing Ahmad Hassam and then Hamid Hemmati. Eventually, Ismail's cooperation with the parties leads to the collapse of the Suran base.

4. "His eating disaster was over. The captive Small speaks in a rope strap. Small went silent and left the jug in the jar and left the cave. Small leaned his head against the wall and closed his eyes ... "(Ibid, p. 523).

The loop is narrated by the "I" narrator and Ismail is at the center of the narrative. Every incident in this novel is a circle that starts from a material point or environment (Suran Village, the abandoned base of Suran) by resorting to an associative factor (the presence of magic and tribulation, the village of Suran, the water basin, and other free associations). In the first ring, Sohrab, and in the second ring, after returning their memories, they return to the same starting point (Suran Village, a cave on Mount Wednesday). As mentioned, Sohrab or Amal return from the present to the past with whatever memories they define, and again their identities are familiarized with readers.

3-1. The character of actor-character in temporality structure (nonlinear time)

Identity and personality are the most important issues that the "temporality structure" approach pays particular attention to (Sadeghi and Aga Khaneh-Bijani, 2012, p. 58). Individuality or identity is a concept that is used in the "fourth realm of writing techniques including name and surname, specific time, material place, narrator, description of the element of love and personal language in the narrative context that the author uses to characterize them which gives individuality" (Ibid, p. 59).

For the first time, Jung focuses on the individualization of personality, and calls the process by which the individual integrates the conscious and unconscious part of his personality, the process of "self-identification", that is, the identification of "self". "which occurs in the second stage of life, namely middle age (see: Yong, 2000, p. 284). In general, the difference between Jung's theory and the novel's theorists about the character's individuality is that Jung "proposes the development of personality psychologically and to achieve it" (Guerin, 1371, p. 179). While individuality is in narrative texts, and what is meant by the "temporality structure" view, personality is in the fourth domain and in the author's use of storytelling techniques and one person's differentiation from another in terms of intellectual, moral. Details are parts of the character. Thus, it can be said that the concept of identity begins with the concept of individuality and "one in the first stages of identification identifies himself as one of a kind" (Ahmadi, 1373, p. 46). Consequently, individualization means the interactions and reactions of the characters that are specific to the narrative texts, and especially to the novel.

Narrative texts of the modern age describe modern man as a special era in itself, which has two contradictory or, in other words, "dual" nature (see: Kundera, 2007, p. 17); the body deals with the individual and his type of world view. It describes him as a creature with a name, a family name and a specific time and puts him in a completely material environment (city, home, etc.). The most important thing about the characters in the novels of *The Cold Survivor* is the question of their individuality, which is shaped by the use of fictional techniques.

3-2. Individuality finding personality in Afham's *Cold Suran*

The purpose of articulating individuality in narrative texts is not to bring the novel closer to reality (realist), but to demonstrate writing techniques in expressing the activist characters states, behaviors, and actions in other non-narrative texts. It is illustrated in novels such as narrative poetry, film, and so on. Another point is that the elements of personality individualization are not only specific to extended narrative texts based on nonlinear-time, and are also found in linear-fictional and temporal-narrative works such as Fluid Mind Novels.

A) Birth certificate (name and surname)

Since each person has a name in his or her real-life that distinguishes him or her from other people, writers typically try to "characterize" their characters by naming them and identifying them in a specific social setting; they describe their time (Watt, 2007, p. 25). Therefore, they choose the names that have

"emotional, social, and intellectual origins, and also help the reader to find the actors and characters of their works, depending on the plot and structure of their work." (Jakhut, 1371, p.165).

The individuality and identity of individuals are determined by their particular names; so, as Hobbes puts it, "certain names come to mind, but all bring to mind many things. In social life, specific names have exactly the same role, that is, the verbal manifestations of the identity of individuals themselves. But this role of specific names in literature was first fully established in the novel" (Watt, 2007, p. 26). The choice of name and surname for the persons by the novel distinguishes one person from another, which is precisely the opposite of the ancient narrative literature that used character and surname names.

In *Cold Suran*, Afhami chooses names and surnames for most of his characters, such as "I'm Saeed Shamsian and this comrade Sina Yaghoubia" (Afhami, 2011, p. 54) or Sohrab Nosrati, Ismail Khosravi. Using this approach brings the reader closer to the novel's characters so that communication between them is as good as possible. In addition to convincing the reader in a shared environment with the novel's characters, the realistic and natural context brings the scenes of the novel and depicts the behavior and moods of the individual. As a result, characterizations in the novel "The Cold War" is in a way that distinguishes itself from others by its action. It is "I Am" and it is the psychological attention and the novel's introspection and individualism.

B) Specific time (paying particular attention to time)

Our lives are the bedrock of various loops and accidents that pass in time with each other over time, and the experiences we discover become memories shortly after. Memories are the conversion of the present into the past that builds on one's experiences and one's identity through these experiences and memories (Jung, 2010, p. 10), and through those memories of one's past thoughts and actions, he or she communicates with its identity and finds individuality. This is what John Locke believed, that is, the same personal identity (self-consciousness) that flows through continuity (Watt, 2007, p. 30) and builds a life on value, and this, according to Forrester, adds a task to the tasks of literature.

Nonlinear time has a different attitude towards time, and this is when the character is in the material environment (city, home, nature, etc.) and may see his / her thinking and mind as visual or dialogic throwback memories. Although the character is in a material environment, his spirit is in the past in which he lives and in the past (a journey through his past thoughts and memories of the personality through the use of associative factors and the passage of time over his personality). The same attention is given to individuality, so novel characters only find individuality when they are placed in the background of a specific time and place (Sadeghi and Agha Khanani-Bijani, 2012, p. 61). Ismail deals with his past memories in *Cold Suran* and relates to his personal identity through these memories of his past thoughts and actions, so disrupting the sequence of events, albeit slightly – makes time pass by based on his or her mentality. Also remembering Najib in the cave, seeing Najib's magic and his presence, and after reviewing his memories, Ismail speaks and narrates it to the caliphs (Afhami, 1390, p. 518).

In the novel *Cold Suran*, we also see a time when the character's psyche is slow; "I don't sleep at night. The watch is tormenting me. It is not finished. Every hour she passes me a year ... " (Ibid, p. 226). Afhami is also interested in a specific time in the novel, as it is vividly depicted and provides readers a convincing perspective on Sina's biography for the reader. "Today, Friday, March 3, 1985. And I, Soheil Mashayekhi, still standing on the summit of Wednesday, watching the Sheikhbazi mountain range ..." (Ibid, p. 90). Here the novel tells the reader what the date of Sinai's service was. Such a historical mention (12/12/1364)

represents a chronological-historical time and the time Sinai goes to the Suran base for military service.

C) Location (partial description of the material environment)

Since time and place are essential for one another, giving importance to time also makes the place important. The occurrence of narrative texts in a piece of the world that marks it by name, such as Suran, Dalhedr unites the place; and by bringing the art world closer to the real world, the character is individualized, and the notion of reality is created. It also makes readers face alive and real characters who arouse our emotions. The novel *Cold Suran* is a reflection of reality because its essential essence and quality is hidden in the relationship between reality and imagination and is strongly influenced by its environment. Therein, the novel's closeness to reality and the author's experiences make the events of the novel have a completely natural order and be observed similar to reality.

By describing the details of the place, there are enough contexts to describe the character's features and the place is transformed into a virtual interpretation of the character (see: Volk, 1373, p. 228). It is the occurrence and life of the characters, and the novelists describe the facts and details of the place, and by placing the individual in their material environment, they try to take into account the individuality and individuality of the individuals and their perceptions of time; it is always associated with the notion of place (Re: Watt, 2007, p. 38).

Psychologists also pay close attention to the formation of personality through the influence of place and think of some kind of correlation between the individual with the social environment and the people around him. In *Suran Cold*, attention is given to the location - with detailed descriptions of events and its unity, with the mention of the location of the village of Suran - the base of Suran in the novel is quite evident (Afhami, 2011, p.58). Afhami has given special attention to the details of the place in this novel (Ibid, p. 91). Such a description of the material place draws the reader into the text and creates a sense of familiarity in the reader. In one part of the novel, Sohrab goes to the disgusting house and realizes that the room is confined to the kitchen and that the disaster is lonely in the house; "the house smells bad; it smells of corruption and persistence. The room was big and messy. Dishes of food were stacked on the kitchen cabinet" (Ibid, p. 499). Here, the author indirectly tells the reader that the character is lonely and that this is done by describing the place.

D) The Narrator's Mind (paying attention to internal affairs and mentions)

Considering the individuality, personality, and states of manner, traits, moods, and internalities of the novel's characters, "what Descartes proposes as the concept of "I "becomes the fundamental question of the novel" (Kundera, 2007: 16). It persuades the writer to pay close attention to himself and his characters. Adhering to these factors, a new narrative perspective or perspective emerges in the novel that concentrates more on the individuality of the individuals, namely the internal and external character events, events, and situations; through the first-person perspective angle the inner soliloquy is narrated. By changing the point of view, the character expresses his or her internal affairs and beliefs with a specific name (the one that signifies individuality and identifies the person) and the person narrates what he or she is narrating slowly (and also with the narration of others) for himself.

Sohrab in *Cold Suran*, who is the narrator (as an omniscient narrator), attains his own identity by recollecting his own memories and constructs his own personality that has been frustrated with life alone. He also reveals other aspects of his life (falling in love and war) with the narration of the life of Magic, Ismail, Masib, Sina, etc., such that one finds everything in his past and the most individualistic being He (the

concept of individuality and identity) takes shape over time and constructs himself with personal memories and pronouns "I" (see: Ahmadi, 1994, p. 46). Accordingly, in this style of narration, the reader is confronted with the reality of the life of the character of Sohrab, Mosayeb, and Magi. It also allows Afhami to do the description work in a natural way and to create vivid descriptions that create the notion of reality in the reader. It is also a conducive context for the beliefs and inner traits of Sohrab, Mosayeb, and Magi, which form their personality dimensions in the reader's mind, respectively.

The first loop is narrated from Sohrab's perspective in the third person, but in the second loop, the disrupted dialogue with Ismail changes the viewpoint of the narrative and moves from the omniscient narrator to the first-person narrator. Ismail tries to make Najibah happy, but Najibah's relationship with Mohammad Reza makes everything unworthy of Ismail and he kills him. The narrator's narrative causes the novel to be narrated from the perspective of one of the characters, and in this way, he narrates his life, thus distinguishing it from others. Accordingly, the narrator's menu is one of the elements that give personality, identity, and individuality. Therefore, it could be seen that in *Cold Suran's* novel, attention to details and the individuality of individuals and their internal states are the angular changes of character processing tricks. They also make the characters more tangible by letting the characters use their monologues to refer to their time and moods and other novel characters.

The values and norms of *Cold Suran* make the events and the logic of the events, and the characters do not have to respect social values and norms. An example is Ismail who spies or easily kills. Afhami advances her story through the conversation of her characters to reach her natural descent. Dialogue plays a major role in some parts of the novel, and the thought and philosophy of life and the sustainability of one's rights as well as the inner layers and thoughts of the characters are revealed during conversations, (Afhami, 2011: 327-328).

E) Language

There is a close relationship between language and personality. The general language of one's community influences his or her language, but in this novel, the situation seems to be different. The way people use language is completely personal, and each character has his/ her language and thus attains individuality. The relationship between language and personality can be examined in two ways:

1) Through the narrator and the language used to create the character, one can both understand the character's personality and the narrator's point of view. Sometimes the most important factor that directly influences the narrator's speech and changes his or her way of speaking is language and he or she looks at the characters in the story from this viewpoint. In fact, there is a binary relationship here, so that both the character and the narrator can be identified.

2) Focusing on the character's language, particularly through his context, dialect, vocabulary, manner of emphasis, emphasis, and pauses, one's personality is revealed and the character shapes his or her individuality. Additionally, one of the indirect characterizations is formed by the character's language.

In *Cold Suran*, the character acquires individuality through language, so language is "the place of the emergence of thought" (Mohammadzadeh, 1391, p.15); also the character occurs, appears, and manifests in language. In addition, language makes a person appear in the world of the text and becomes aware of what it is. It is in Sohrab's dialogue with Farshid that Sohrab learns how Kurds (Sunnis) enter Paradise and learns about the Kurds being led and killed (Afhami, 1390, pp. 327–328). On the other hand, it is in conversation with Jairan that Farshid discovers his love rival, and this dialogue is a good reflection of the inner layers of

their personality and expression of emotion (Ibid, pp. 329-331). The manner in which the novel's characters speak and speak is well different from one another, and this can be readily observed in Captain Barzegor's talk (Ibid, p. 82).

The language and speech of the character of Sohrab, who for the first time wants to smuggle in the mountains of Kurdistan (carrying the body of Jiran to the border) are different from the Kurds of the village of Suran, and his personality is displayed in this way. The Kurdish man speaks calmly, counted, and calculated, but Sohrab responds in a hurried and angry manner to the Kurds, and his words express his inner fear and anxiety (Ibid, pp. 357-358). Sohrab's personal use of language, in contrast with the villagers of Suran as well as Karimkhani, makes him personified, which is quite clear in the following discussion. "Karimkhani lost his handkerchief. He said, "The deer ... the deer. Do not be afraid. I am the core of Karim Khan. He's no stranger. Bring him breakfast. Mushroom brought him ... "Sohrab was helpless. He said, "Karimkhani, I am your servant! I'm tired. Yesterday until dusk, I was picking and digging. I didn't sleep well last night ... let your mother take a nap! "Karimkhani knelt down."It wasn't my yesterday," she said. He came to supply the road. If it were, it would help ... "(Ibid, pp. 168-169). The language of Sohrab is the official language that is understood by every reader of the novel, but the language of Karim-Khani is a native-local language, and in this dialogue between Sohrab and Karimkhani it is not clear. He is able to speak Persian well and this makes Sohrab Karimkhani's personality more individualized and identified.

Conclusion

By the analysis of the novel *Cold Suran* based on the qualitative content analysis method, it was concluded that Afhami's novel refers to the recollection and iteration of Sohrab's memories and it expands on a nonlinear and circular basis. Thus, based on the temporal narrative, this novel is orienting in a circular pattern. This work consists of two central loops and several derivative ones. Each loop includes four elements:

- 1) The initial balanced condition and the description of the character or its surrounding
- 2) Imposing transformation with recourse to an associative element
- 3) Returning to the past and indicating or reviewing memories through the character's action and reaction
- 4) Returning to the initial point (the present time) and changing the character's state of manner or physical condition: the secondary balanced condition

The novel starts from the ending and time makes a causal relationship between the events, acting on temporary narrative. Sohrab, one of the protagonists of the novel, goes to the village of Suran twenty years after his release from prison to kill the spy of the Suran base (Ismail Khosravi) and to avenge the soldiers' blood at the Deledar bases to possibly take back "Suran". Sohrab gets involved with Ismail at home and Maggie intervenes. When Sohrab clashes with Mosayeb, the narrator reviews their memories at the Suran base and narrates in the third person. Every incident in the novel is like a loop that starts from a point (present and material environment; the village of Suran and its base) and after describing the story (going back to the past and finding the spy bases of 'Deledar' and 'Suran' and the killing of innocent soldiers) go back to the same starting point (now, the village of Suran). In this way, the author breaks with the storytelling in a linear way and individualizes his characters using important elements such as the name and surname, specific time, material environment, narrator menu, love element, and language.

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