



Examining the Stories of Female Immigrant Writers Based on Mikhail Bakhtin's Carnavalesque Theory

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Abstract

The purpose of this research was to examine the stories of female immigrant writers based on Mikhail Bakhtin's Carnavalesque theory. The research universe included all the stories of female immigrant writers. The sample of the research subsumed the stories of migration from Goli Targhi (12 stories) and Firouze Jazayeri Duma (Laughter Without an Accent), which was analyzed based on Mikhail Bakhtin's theory of Carnavalesque from Dostoyevsky's book *Boutique*. The research design was descriptive-analytical. Data gathering was processed based on the collecting of library information, documents, and note taking on index cards, on the basis of characteristics such as carnival actions, chronotope (examination of time-space), architectonics (organization of subject relationships) and heteroglossia (meaning in the situation) and investigation of situations carnivalization of migration in several stories of the mentioned authors. The data were analyzed according to Bakhtin's theory Carnavalesque. The results showed that, in order to achieve harmony in the conditions of time and place and new situation in a carnivalized environment, the immigrants change their behavior and character to harmonize themselves with the new land. Also, in carnival's view, a foreigner was considered another at any time and place, and she/he could not fully accept the identity of the people of the new land. It was also challenging to cope with the culture, language and situation of people from other lands in the works of Goli Targhi and Firuzeh Jazayeri. Both authors had experienced two types of life in the two situations of homeland and immigrated land. The stories of these two writers were a direct and realistic reflection of their lived world.



Extended abstract

Introduction: The theory of Carnavalesque by Mikhail Bakhtin (1895-1975) is one of the most important theories of humor in literary criticism. Humor makes the common path of people's life its subject, because it is possible to approach and examine any issue without fear of the ruling powers of society and culture. Immigrants are one of the groups of people around the world who want to join the lives of the people of the destination country. From Bakhtin's point of view, these people experience lives outside of normal life until they reach harmony with the new land, which sometimes puts immigrants in situations crisis or humor. Bakhtin examines the characteristics of carnival in these topics: chronotope (time-space), heteroglossia means that the word has a special meaning in every situation, and architectonics means organizing the relations of subjects. Carnival actions such as crowning and crowning and laughter have been investigated in this research. It is a way of perceiving the world that is associated with fragile symbols of power. This metamorphosis can indicate life and death and change, that moral, political, social and cultural values change from one situation to another. In the culture of migration, the characteristics of an immigrant change in relation to his homeland. Crowning and crowning means that the immigrant is deprived of his power in the homeland and again experiences a different aspect of life in the host land with another weakness or strength. This ceremony expresses the relative vitality of every social structure and every system and every hierarchical position. The role of laughter is considered as a cultural and social power in Carnavalesque, which can break the boundaries of language and formal and external rules. All these factors cause laughter that originates from popular culture. In both Targhee and Jazayari stories, these differences between the two cultures create funny moments that show the inconsistency of the character's encounter with the time and place of the event. In the carnival, it is shown how the stories use laughter to express the facts. In the sample of the research, the stories of migration from Goli Targhi (12 stories) and Firouze Jazayeri Duma (Laugh Without an Accent) were analyzed based on Bakhtin's theory of Carnavalesque from Dostoevsky's book *Boutique*. The purpose of this research was to investigate the carnival conditions in the stories of female writers who have experienced life in the conditions of immigration and have depicted the life of these people outside their motherland in the form of stories or autographs.

Method: The research universe included all the stories of female immigrant writers. The sample of the research subsumed the stories of migration from Goli Targhi (12 stories) and Firouze Jazayeri Duma (Laughter Without an Accent), which was analyzed based on Mikhail Bakhtin's theory of Carnavalesque from Dostoyevsky's book *Boutique*. The research design was descriptive-analytical. Data gathering was processed based on the collecting of library information, documents, and note taking on index cards, on the basis of characteristics such as carnival actions, chronotope (examination of time-space), architectonics (organization of subject relationships) and heteroglossia (meaning in the situation) and investigation of situations carnivalization of migration in several stories of the mentioned authors. The data were analyzed according to Bakhtin's theory Carnavalesque.

Results: In order to investigate the features of migration stories, the works of Goli Targhi and Firuze Jazayeri Duma were studied in detail, and the carnival actions were investigated



according to the chronotope approaches in terms of time and space. In the architectonic study, the relations of the subjects were analyzed and in the feature of heteroglossia, the meaning of words in the migration situation was investigated. The migration works of these two women writers showed that migrants wanted to adapt to new powers in the destination land, which sometimes causes laughter and ridicule. The popular culture in the new time and place situations of this group was visible in the migration works of these two ladies. In the humorous-serious atmosphere of these stories, the attitudes of parents and children in critical situations were examined.

Conclusions: The results of this research in the migration stories of Goli Targhi and Firuze Jazayeri Duma showed that women had tried to adapt themselves and their families to the new place and time in the destination land, that is, in the individual and social system. In the new land, they wanted to take control of life, but they might have had unfamiliar reactions that caused laughter. On the other hand, in a social force and discourse that Bakhtin calls heteroglossia, language conversations that originated from the culture of each land made their difference in choosing the right way to educate and cope with different people, both in the family and in the social relationships. A dialogue with the people of the destination land was one of the challenging issues of this group. Also, in Carnavalesque view, a stranger was considered "other" at any time and place, and he cannot fully accept the identity of the people of the new land.

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