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Review Article

Modern Novel and Fiction Transformation

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Abstract

At the beginning of the twentieth century, the modern novel exhibited an evolution in terms of narrative literature, compared the classic novel of the nineteenth century (e.g. Balzac). This paper tried to show how innovation in narrative plot is related to a new conception of fiction and fiction transformation. To see how fiction transformation occurs, and in what format it is expressed, Marcel Proust's novel, *In Search of Lost Time*, and *Missing Soluch* of Mahmoud Dowlatbadi were chosen as sample, because these two authors made fundamental changes to the novel, and created a new novel structure, which doesn't follow the chronological order of events, and is pluridimensionnelle rather than linear.

Introduction

The novel of the nineteenth century, which represents the idea of mimesis, follows an approach that has a long history in the West, and is considered to be introduced by Aristotle. According to this approach, novel is considered as a representation of the reality. Mimetic expression of the realist writer is certainly conventional, with an imaginative plot among other types of fiction. Philippe Hamon noted that realism can be seen as a speech-act, which is defined by a specific genre of communication. It must also be able to answer the question, "how literature should make us believe that it is a copy of reality, rather than telling us how it copies the reality?" According to Hamon's theory, such realism defined a world communication situation, which can be decomposed into several presumptions: for example, that I can communicate some news about the world; that language can copy the reality, but it has a secondary status in relation to the reality (the language expresses, but it cannot create the reality); and, that the whole message, for example, the attitude and style of the producer of message, must be excluded, that is, the reader must completely believe that the information the writer has provided about the world are real (Hamon, 1973, p. 421,422). Overall, fiction is not compatible with such

presumptions, and such compatibility is specifically questioned by the modern novel.

Here, we seek to show that the works of Proust and Dowlatbadi not only change the conception of what "the novel is", but also provided a new definition of the term fiction transformation: substitution of a new conception of fiction as *poésies* for mimesis.

The term *poésies* is used to refer to the writing style of some story writers and has nothing to do with poetry. The *poésies* refers to a writing style that is delicate and fine to some extent. In the meantime, fiction transformation enriches the writing. For some writers like Proust and Dowlatbadi, it is natural to use metaphor and simile, and such figures are used by them premeditatedly and skillfully, as such figures are used by them to make the images more real and concrete (Ebrahimi, 1998, p. 346).

Like *poésies* and creation of the work, which dates back to Aristotle, artistic view is one of the main elements of the art of the Renaissance, especially in the Romantic era, because

creative fiction was the most popular practice then. The creative vision into a series of observations on the subject, as well as the creator of the world with all its details, and the center is re-creating all the emotions caused by it. This approach requires the belief that the creative person is qualified, will illustrate why it is something that is valued for her modernity, the initiative is not the composition of a set of rules and procedures.

Such creative fiction is related to a series of thematic observations, like a creator recreating the world with the entire details, and also, is a center from which all emotions ensue. Such approach requires believing in individual creative competency, and expresses why modernity appreciated innovation rather than mixture of a series of rules and methods.

Subjective vision and transparency interior: a new genre of fiction

The fact that the modern novel moves away from mimesis not only does not suggest that the art of fiction has been set free, and is considered pure invention, or includes a series of events that make up the legend, but also it only suggests that the art of novel replaces the internal reality for the external reality, shifting from the objectivity to subjectivity. And also, it indicates that the external reality realizes especially when refracted through mental attitude. Proust also considered the reality to be like a certain relationship between expression of feelings and memories, which have simultaneously surrounded us; such relationship excluded simple cinematic expression, it is a unique relationship that must be found by the writer to link to different pieces of the writing (Proust, 1927, p. 196).

Intrigue as the core of realist novel is replaced by analysis of emotions of characters. Julia Kristeva likened language of Proust with what Jean Landrière called *affin*: the language that is only perceived if connected with the driver of the story, such speech controls belief of reader. In this case, the story teller not only provides information in the story, but also expresses the emotions, that is, the internal self of narrator tells the story. The consistence between emotion and speech in case of Proust takes the form of identification of the narrator and writer (Kristeva, 1994). Story is narrated in first person, and the reader is emerged in fiction through identification with “je” (Hamon-1973, p. 434).

It seems that the third-person narrated novels, such identification between the character and the reader is not possible because they are separated by a distance. However, in modern novel, such distance disappears, which is explained by the fact the presence of narrator is forgotten, allowing the characters to speak for themselves, and also because, thoughts and emotions of the third persons are directly penetrated. Briefly, this is accomplished with the aid of such techniques as fictional characters created by techniques such as

psychorécit, quoted monologue, narrated- monologue. This is what Dorrit Cohn called transparent minds (Cohn, 1979). He also reminded that power of imagination takes us to a different world. What seems natural is that novel narrated in first person directs our image toward inside us, while the narration in third person turns such image into symbol.

Imagination is the source of thinking, and basis of mind and the source of reasoning and argument. (Ricoeur, 1984). Here, image is not a conventional or voluntary phenomenon, but, in the novel narrated in the third person, the image is like symbol in the eyes of characters. This means that images have an original meaning, the image concretely convey their meaning with themselves. According to Gilbert Durand, imagination is a dynamism that determines the representation of the work with aid of a dual effect, that is effect of environment and effect of desires: on the one hand, the desires shape the representation of external reality, and on the other hand, objective stimuli from the environment shape the internal desires. Symbolic images constituting the imagination are created through such interaction. It is this interaction that activates such images and gives them meaning (Durand, 1992). In *Missing Soluch*, all fiction transformation reject each other in a bipolar manner, they appear as good and evil. There are two types of symbols in this system, negative and positive. All fiction transformations are forms of time, one unconsciously feels the time, as the time passes, he sees he is not far from death. Then negative images and symbols forms in his mind, behind all of which there is fear, the fear of death or elapse of time. To counter such fear, one automatically looks for a solution to overcome such anxiety, in which case positive symbols appear in the mind. Such symbols act in way to control time. Yet, in *Missing Soluch*, narrated in third person, all characters take form of a destructive figure, with the source of such destroying fear, and causing production of especially anxious images in *Missing Soluch*. For his characters, fear of time and death takes form of animals. In writer’s imagination, animal is the prototype of violence. Horrifying images in the imagination of narrator (whirlpool, cliff) are symbols of a state affecting the protagonist. Such images frequently used in emptiness and nostalgia represent internal feelings (Durand, 1992).

Frequent use of internal focalization distinguishes modern imaginary speech from real speech. Kate Hamburger referred to a series of linguistic signs that are related to internal focalization. Such linguistic signs are fiction signs. Such signs create forms that are impossible to create by real language using participation of third person, use of verbs describing internal processes like thinking, guessing, *etc.*, use of monologue, narrated- monologue, frequent use of dialogue, use of stative verbs, and time references, as well as references to third person (Hamburger, 1977). Yet, In *search of the Missing Time* is not narrated in third person, but is narrated in first person. There is this “I” that is both narrator and protagonist. This is only possible in fiction. Narrator is the main character. However, he should not be confused with

Proust; the narrator is a fictitious narrator, despite the fact that the novel has an autobiographical tone. Novel narrated in first person, unlike one narrated in third person, can be considered as non-mimetic language. The example include autobiographical novel (Glowinski, 1987). Due to similarity of form, novels narrated in first person are narrated by anonymous I, and are like ambiguous texts, and lack paratextuelle sign, because it cannot be determined whether or not author and narrator are one.

Générique ambiguity is also used in Proust's novel, which applies to distinction between novel and biography of author. His novel not only blurs the boundaries of novel and thesis, but also those between fiction and reality. Because there are no paratextuelle sign in the beginning of the book, but at the same time, there is no reference to the name of narrator-character. There is only one reference to it in the scene in which Albertine wakes up (in this scene Albertine calls narrator as "dear Marcel") (Proust, 1923). As Dorrit Cohn said, Proust's work is a unique example of narration in first person, on which imagination is not forcibly imposed, but it is created thank to some récurrents in the content, and some harmonies in the narrative form of the novel due to paratextuelle, rather than the name of narrator (Cohn, 2001).

However, this novel is called an autobiography because of its lack of conventional signs of novel writing. It is considered as an ambiguous genre of novel, like automatic imagination. Although this show that imagination is above all is a practical question, it is absence of clear identity that is voluntary introduced by writer, and replaces the thought of reader. As Thomas Pavel noted, "This indicates that in most cases, fictionnalité has a historically unstable property: it sometimes is created in the realm of fiction, due to disbelief in traditional legends, and sometimes fictionalization is deviated due to lack of reference relation between characters described in the text, and lack of reference in their real relationships (Pavel, 1986). As for *In Search of Lost Time*, lack of reference relation between writer and described world is undoubtedly one of the reasons why his work was treated as a genre of novel, or better to say, as an ambiguous genre, rather than an autobiographical work in 1960s.

Another factor that has caused varied treatment of this novel over time is process of accustoming with this novel genre. It took time for Proust style of novel writing to substitute for classic writing style of Balzac, which was the style to which every reader was accustomed, and was considered as hypertext. It is seen from study of this work that during Proust's era, that is, between 1930s and 1960s, the question was frequently asked if his novel was autobiographical or expression of memories. This novel form was centered on subjectivity, which has nothing to do with form of realist novel that is narrated in third person, and rather tended to be autobiographical. Such similarity between writer's life and his work causes the reader to look for the real models of the characters. Such approach to literary work, however, was

criticized by Proust, as he distinguished *le moi profond* from *le moi social*, and stated that literary work is the product of *le moi profond* (Proust, 1954, p. 126-128). He also stressed that literary work was a model of the real world but rather was a combination of several models. This was objected by readers who sought the keys to the novel (De Lacdetelle, 1923).

Proust's novel proposed a new formula, based on the idea that his work included fictionalization of the life: Life is the subject of his work of art; such work of art becomes eternal and is recreated with writing of an aesthetic work. There is an inverse relationship between life and fiction; because it is literature that becomes real life, and the real life is finally discovered, and made clear and understandable, so it is only the life that is completely real (Proust, 1923, p. 202). Thus, fiction is not false but true, and is considered as a meta-reality. The subject of Proust's novel is embodiment of such certainty, because Proust style novel is that of desire to write. Novel ends when the protagonist succeeds to overcome his inability after having found out that he has lost his time, and finally starts to write his work. But what kind of work is it? It is generally seen that the end of this novel is reflected back on the work previously written – the work the reader starts to read, because the novel has a cyclical structure. Yet, such reading has been objected to by readers who believe that the work Proust started to write was not *In Search of Lost time*, but another work.

For instance, according to theory of Rainer Warning, there is a difference between theory of "Time Regained", which is related to romantic tradition, and the rest of novel, which doesn't image this theory. Warning concluded that *In Search of Lost time*, which represents epistemological gap, has nothing to do with the unified and integrated work of the narrator that has been planned and written by narrator in the end (Warning, 1988).

If such view is adopted, narrator looks like an improper confidence, which is another sign of fictionnalité of the work. *In Search of Lost time* is a novel originated in desire to write, a story within a story, therefore, it is an extremely modern work due to its self-referring and self-reflective characteristic. The creative power of Proust's style of writing creative can be traced in contemporary works, as a large number of works reflect on their writing styles, and use of automatic imagination genre has become popular. However, unlike many modern novels centered on subjectivity, *In Search of Lost time*, subjective vision is not concentrated on the life of one person only, and doesn't cause the world of imagination to faint. Like 19th century's novels, *In Search of Lost time* is always considered as a prominent and universal novel, which represents many characters and the whole of the lost world. This novel is all knowledge, something like Balzac's, except that the created world has been formed in the subjective vision of narrator.

Multiperspectivisme as a compositional principle

According to Proust, the whole novel is narrated by the central perspective called “I”. Such narrative reference is divided into two categories: the I of the narrator who remembers his life, and the I of the protagonist that drives the story forward. So the time of narrator is retrospective, while the time of protagonist prospective. Here, a multiperspectivisme occurs. When the story is narrated the first person and the narrator himself, and not by an omniscient third-person narrator, the perspectives of the novel are those of both the protagonist of the story and the narrator.

Gérard Genette noted that as for Proust, the perspective of protagonist dominates the narration, given all thematic limitations considered by narrator including temporary ignorance, youthful mistakes, naiveté, and illusion of loss refer to protagonist (Genette, 1972, p. 214-215).

The reader who identifies with protagonist experiences a fictitious time. The concept of the work is not already given to him, and so, the reader must discover and contemplate on it by himself.

Philippe Lejeune believed that textual sign distinguished autobiographical fiction from realist fiction. In the former, the perspective of narration is that of narrator, while in the latter, the perspective is that of protagonist (Lejeune, 1986). As for Proust, narration still occurs from perspective of narrator sometimes: it takes a humorous look at the protagonist, or better to say, expresses longings and regrets of the past. The narrator already knows the whole truth, the truth to which the protagonist reached at the end of the novel, but which he does not unveil. It is the narrator of the story that organizes it, and takes the control of the threads: He sometimes already connects the interrelated parts. It is him who uses the pronoun “we” to induce us to believe that we are reading Marcel’s novel; it is like a particular instance displaying a general truth to us. Adopting such dual perspective, he recollects the past, and directs this process towards the future. From this view, a work written in Proust’s style represents fictionalité, and this is possible only in fiction, because such dual perspectivism creates evolution and transformation in the past, while at the same time realizing the past.

Proust sometime pushes multiperspectivisme beyond the boundaries of mimé-sis- formelle. The perspective of “I”, who is the narrator” as well as a character of the novel, is perspective of one who observes himself, and his surrounding world, which doesn’t allow him to know what other characters have in mind. This is why the protagonist most often imagines what others have felt or thought, and expresses them. Frequency of such words as “perhaps” and “maybe” and such verbs as “to seem” is high in this novel. However, he sometimes violates this rule, in which cases he seems to have access to thoughts of other characters, especially in the scene where the narrator is present. This is the case with other’s

narrative novels, in zero-point perspective, and omniscient narrator novels. According to Genette, triple narrative perspective (perspective of narrator, perspective of protagonist and perspective of other characters) is commensurable with omniscient perspective of class novel, because such narrative perspective violates rule of subjective vision, because it doesn’t allow the reader to enter or pass the realm of subjective vision (G.Genette-1972, p. 223).

One of the signs of Proust’s style of modernity is based on novel rule, according to which first person is the central perspective, and dominates all other perspectives. Proust believed that the strong constituent of multiperspectivisme was what distinguished “I of the character of novel” from “I of narrator”. In other’s narrative novels, such multiperspectivisme is a real and synthetic principle, and is the main sign of modernity. For example, in Joyce’s *Ulysses*, relentless shift of perspective and decomposition of novel into a diversified spectrum of perspectives are visible (in the letter dated June 24, 1921, Joyce wrote to Miss Weaver, “The question technically dealt with in *Ulysses* is its writing style, this book is narrated from eighteen different perspectives).

In “Mrs. Dalloway, it is narrator that passes from the mind of one character to another, whereas in *Les Vagues*, we only hear the tone of personages who are detached from each other. Such multiperspectivisme of narration is seen in the works of Faulkner as well (in *As I lay dying*, there are multiple narrators, with each of them narrating part of the story; in *Le Bruit de la fureur*, the story is narrated from four different perspectives. The integration of such perspectives is the duty of the reader).

Missing Soluch is dominated by description, and so, there is less narration in it. Shift to the past or future is visible only in some parts of this novel (retrospective and prospective shift). Throughout the novel, verbosity occurs in the horizontal axis, while brevity occurs in vertical axis. Verbosity often occurs in conversations, especially descriptive scenes; verbosity sometimes tires the reader. Throughout the novel, the brevity is associated with emotional images and choice of eloquent words (Nasr Esfahani & Shamei, 2009, p. 197).

Description is the main tool of writer in direct characterization, and expression of the quality of event. Description gives the story dimension, and makes it concrete and believable.

Some consider descriptions to be part of mimesis and representation, while others consider it as a separate category. However, in any case, description is a static element in the narrative. The author of *Missing Soluch* paid special attention to the characterization. The author insists on describing the life and mood, emotions and appearance of characters in great detail; and this, although attractive, has led to a static narrative, to the extent that the reader loses the chain of events. Use of omniscient point of view has partly forced the

author to use description instead of indirect representation of characters and events (Mitchell, 2004, p. 59).

Excessive use of such method has slowed the novel. Dialogues and monologues are the most typical forms of representation. According to Genette, it is only in dialogue that every single word of the text constitutes a word of story, and also, dialogue is the most typical sign of constant acceleration in a narrative. However, this rule doesn't always hold in *Missing Soluch*. In many instances, long dialogues, and their doubtful tone reduces the pace of the narration. Another cause of such slowness is that the writer hinders the progress of narrative by retrospective shifts. For example, some memories from *Soluch* are recollected. However, such recollection that occurs amid important events occurring to Zamindj's people, reminds of the missing *Soluch*, and at the same time, further introducing *Soluch* and his characteristics, shows that return of *Soluch* is increasingly impossible. Therefore, long retrospective shifts and introduction of characters and futures events help the reader anticipate and foresee the rest of the story (Toolan, 2004, p. 55).

One of the notable features in this novel is the author's presence in the narrative; use of the omniscient point of view has caused the author to inevitably have an active presence in the narrative sometimes, and this sometimes goes so far as it hinders the freedom of action of the characters as the narrator completely controls the characters, that is, it is the narrator rather than the character that thinks, asks and answers. Interference of the author takes several forms in this novel: expression of author's feelings and emotions in the story, which constitutes a large part of the novel, to the extent that the author expresses his feelings towards the characters and presents philosophical discussion in the novel. Another feature of this novel is to speculate on the motives and modes of the characters, the author even introduces his beliefs and conjectures into different parts of the novel, and describes explains the motivations of the characters from a critical point of view. In fact, instead of being narrated from perspective of the characters, the story is started with the words of the author, and ends with monologue of characters (Tulane, 2004, p. 94).

Narrative perspectivism creates different internal units, and involves the reader in creation of the fiction. When multiple perspectives are used, tones are variable and instable.

By showing the truth from different perspectives, modern novel defends the truth, telling us that the truth is product of several points of view. Modern novels, unlike classic novels, do not suggest a worldview to the reader, but they invite him to explore the feelings, asking him to explore himself and the truth hermeneutically. In other words, the modern novel does not limit reader's access to fictional world, but rather describes it by representation of the fictional world rather than description of the real experience. Unlike in the realistic novels where an experience is described, in modern novel, the

reading of fictional description constitutes the experience. Or better to say, it is the act of fictional representation that conveys the experience.

Modern Novel as Fiction Construction: A Complicated Model

In the modern novel, events occur in a manner in which we narrate them; as a result, interest is replaced for the story that is narrated. In narration, the first step is to focus on the language of narration, which is in charge of recreating reality. The next step is to define the style that marks the artist's personal vision and the structure of novel writing. Providing detailed description and use of sentences that can represent different aspects of mind, results in integrity of the text.

Modern novel in general, and novels written in Proust's and Dowlatabadi's styles in particular, go beyond the classic form of novel, because their model has nothing to do with the unified and organized model of the nineteenth century, but rather they follow a complex model. As Antoine Compagnon said, "The modern novel is a hypertext. Reading *In Search of Lost Time* and *Missing Soluch*, we feel we are dwelling in them, as is the case with hypertext. There is no general perspective in these two novels; even in the end, the story is designed so that the images are reconstructed at any move or narrative complication (Compagnon, 2000, p. 8-9).

Matter of time plays an important role as a basic constituent of this composition. As noted above, in the modern novel, temporality plays a fully different role, compared with the classical novel. Unlike the 19th century novel in which time is considered as an external framework, in the modern novel, the time is the constituent of the reality (the internal time), which can be trace in style of narration, as well as composition and appearance of the world of novel writing (Vultur, 2003).

Proust's work is built within the framework of time, and is like a church; it has a 4-dimensional space, the fourth dimension of which time (Proust-1987, 1988, p. 60). This work gives a firm answer to those who believe that this book is exactly scraps of memories and past events; as this work is a novel, not only due to its exact structure and composition, but also because the time is the structure of this composition.

In fact, in the work written in the style of Proust, reality is seen through the prism of mind, and the novel is transformed and becomes a subjective dialogue. Genette noted that the memory work includes reduction of the diachroniques to synchroniques (Genette, 1972, p. 179-223). What is the order of such events on stage is transformed by the repeated use of it, and therefore, gathers similar moments. The memory converts the time to duration, which is the creator of the great unit of time and great scenes, (e.g. the soiree at Raspliere with Verdurin Family). In these huge scenes, a series of anticipations, retrospections, and indirect remarks are made –

repeated or descriptive parentheses and didactic intervention of narrator are visible in this scene.

On the other hand, amid these great scenes, very important relationships are created, which reveal the time as a dimension by repetition. Shuttles of years weave the threads of memories, which seem independent and separate in the first look (Proust, 1923, p. 155). Sequence of the show is that of precedent and subsequent, which replaces diachroniques. The scene that brings an event into mind, or becomes a reflection for another event rewrites similar scenes relentlessly and with little difference just like the game of mirrors.

In dramatic novels, time dominates both storyline and the characterization. The fictional world of dramatic fiction novel is diachroniques. In this type of novel, the place is more or less given, and action realizes diachronically. It is such progress and continuity of action that gives consistence and meaning to elements. This end of story may either coincide with or precedes the end of the novel (Muir, 2009. Pp. 40, 45, 52). Narrative time is not limited to chronological time. In *Missing Soluch*, the author allocates a large time to exact display of psychological-emotional time. The focus of author on such time culminates in 3rd chapter, where son of Soluch, Abbas, falls in a well while dealing with a drunken camel.

Writer tries to represent the magnificence of such scene using different techniques. Other parts of novel have a fictional time. Fictional time is different from but not contradictory to the real time. This is a technique of author to objectify the fictional time. A clear example of such time is found in chapter one, where Morgan goes outside Zamindj in search of Soluch, and sees Soluch in his dreams.

Author's attempts to depict pure moments conveying suspension and to embody psychological fictional time slow the pace of story in many points. Negative and annoying feelings like fear, doubt, horror and frustration dominate this novel, and so, drive the story forward at a slow pace; especially considering the dominant style of author is to focus on description of events (Mir Sadeghi, 2008, p. 338).

In *Missing Soluch*, suspension and struggle intermittently rise and fall. There is no part in this novel where there peace and calm is stable, therefore, although the story goes on at a slow pace, the story is full of internal and external heat and struggles. In other words, this novel has a slow rhythm but a fast tempo. Techniques used by author to animate the narrate include use of representation rather than narration, which helps make the novel dynamic, scattering the pieces of a scene through vast time and place, which also highly contributes to dynamism of narration. To convey excitement, he used short sentences and verbs of motion frequently.

In some parts of this novel, it looks as if time has stopped, use of psychological-emotional scenes adds to mobility of the novel, for example, when Morgan's bad dreams are

represented in the night before migration. The apparent calm on surface of the story is in conflict with turbulent state of mind of the characters, giving the story an emotional heat. In this novel, retrospections play an important role in dynamism of story. In some parts where the pace falls, retrospection adds to mobility. Dynamic descriptions in modern novel, with emphasis on use of the terms of motion instead of description of condition, both functions as description of characters, times, and objects, and saves the story from static atmosphere resulting from description (Nasr Esfahani & Shamei, 2009, p. 202).

The main element and the essential part of Proust's and Dowlatabadi's novels are hypertext, in the sense of informatique (Compagnon, 2003), because it creates relationships in selected parts. Every present event reminds a past event. Also, events of life pile up one after another, like layers, creating some density, a type of temporal multiplicity. This compositional principle refers to a stylistic principle, which is the very metaphor. Image is also considered as a principle of fiction, it reveals the internal and ultimate relationship between events through imagination (Baudelaire, 1985).

It is not similarity and connection that constitutes the reality of life, but it is artistic work that transforms and recreates the life. Also, metaphor constitutes the basis of an artistic work through likening two different subjects, as metaphor reveals the real insight into events, which is specific to the prominent artist [...], the truth doesn't starts unless when the author considers two different subjects, discusses their relationships, and draws an analogy between them and the one that has a unique relationship with the relative rules of the knowledge in the world of art, having their surrounded in necessary chains of a specific style (Proust, 1927, p. 196), hence, the escaped time remains stable in artistic work. Therefore, the art is not a copy of reality at all, but the product of artist's imagination, which penetrates into the world of communications with him. According to Mattei Calinescu, Baudelaire's style of modernity might have been used in Proust's style of modernity as well (Calinescu, 1977).

As said earlier, fiction transformation enriches the writing. It is natural for some writers to use metaphor and simile to make images more realistic and more concrete. Dowlatabadi also used this illustration technique along with very poetic brevity in *Missing Soluch*.

"Sleeve, face and shoulder were covered with blood, dried drops of blood in the dust of the sun, shattered desert, shattered snow has stopped, the sky", (Dowlatabadi, 1987, p. 287), and elsewhere, "mirage was silent, wet, still, dense and uniform cloud, still standing on the sky [...]" (Dowlatabadi, 1986: 121,122).

Following the order of memories and fiction transformation, modern novel develops more than ever. According to

Compagnon, "In this type of novel, rules are complicated and complex; the principle of them is increasing entropy (Compagnon, 2000, p. 9). The novel thus expanded and prolonged, which is in charge of retelling many details, and which makes many indirect remarks, is like a huge miniature abundant in mirages images, a type of play of time and place, a new style of writing, which as the cause of imagination, turns the whole artistic work to an example of imagination.

Conclusion

Innovation in narrative plot substantially transforms fiction. Here, we are not speaking of semantic content, and the concept of imagination, because unlike realism, there is literature detached from reality, modern novel has transformed such fiction transformation. As seen earlier, in the works of Proust and Dowlatatabadi, imagination doesn't display itself, doesn't choose itself, novel is above all a recollection, and it is because of its structural and stylistic aspects that we must look for a fiction transformation. The essence of the work is the very origin of the text; that is, the very text that seems to have no end. Thus, it can be conclude that the works of Proust and Dowlatatabadi are extremely modern, because they made substantial transformation in fiction transformation by relying on their poetic dynamism. It in the end, it should noted that modern novel can be considered as embodiment of the faculty of imagination, and what seems to be special about it is that the world can be recreated by the power of imagination. It also provides us with an unprecedented insight into the reality, designing a complex imaginary world, which is pluridimensionnelle and polysemic. It also invites us to an endless exploration of our inside. Due to it power, it allows us to access a different world from that of ours, and see the world with other eyes (Proust, 1923, p. 246).

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