

The Relationship between Characters and Family Dynamics in Contemporary Fiction and Socio-Educational Challenges

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Abstract

Characters and family dynamics in contemporary fiction can serve as a mirror reflecting societal realities and upbringing experiences. This paper aims to analyze how these characters and relationships are depicted, and to examine their connection to social and educational challenges. The research seeks to demonstrate how narratives can illustrate the balance between tradition and modernity within families. This balance is portrayed through characterization and family interactions, indirectly pointing to social and educational issues. Employing an interdisciplinary approach, this study utilizes a descriptive-analytical method to analyze the correlation between characterization, family dynamics in contemporary fiction, and social and educational challenges. This interdisciplinary approach integrates literary, psychological, sociological, and social pathology perspectives, establishing a link between literature, social psychology, and social pathology. The primary research question investigates the connection between characters and family dynamics in contemporary fiction and societal and educational challenges, examined through sociological and psychological lenses. The findings reveal how contemporary authors utilize family dynamics to depict social issues such as divorce, familial inequality, psychological problems, and their social implications on characters, thereby offering social and educational critiques through contemporary narratives.

Keywords: family, characterization, contemporary fiction, character, social issue.

Introduction

Fiction literature has always been a reflection of the social, cultural and psychological realities of societies. Contemporary Persian stories are no exception to this rule and present a picture of daily life, social changes, family relationships and individual challenges of the characters. One of the most important elements in these stories is the reflection of family relationships and their impact on characterization, social interactions and psychological and educational problems. The family, as the first and most influential social institution, plays a fundamental role in transmitting values, forming identity and determining the path of an individual's life. But how is this role portrayed in contemporary stories? And what is the connection between this representation and the social and educational issues of the real world?

As Mahdiah Bakhshi et al. (1402) have pointed out in their research, "Literature not only comes from the heart of social reality, but can also influence it and even pave the way for its change." Therefore, characters and family relationships in contemporary stories can be a reflection of social and educational challenges. These stories often address issues such as gender inequalities, communication problems between parents and children, identity crises, and economic pressures, all of which play a role in shaping the fate of the characters.

Various studies have examined the position of characters in contemporary stories. For example, Chitsazi et al. (2019) analyzed power in family relationships and its impact on Persian short stories. Difarzadeh et al. (2010) examined social and lifestyle changes in literature, and Hashemi et al. (2011) studied how women's status is represented in fictional works of the 1920s. However, to date, there has been little comprehensive research examining the relationship between family relationships, the characters' personality traits, and social and educational traumas.

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This research attempts to show how writers have addressed social and educational issues through their depictions of family relationships. In particular, the study examines how themes such as divorce, gender inequality, the gap between tradition and modernity, and economic pressures are reflected in contemporary stories and how they affect the lives of the characters.

Many contemporary Persian stories, including *I Turn Off the Lights* (Pirzad) and *Akher Banu* (Soleimani), have addressed issues such as gender inequality, the oppression of women in the family, and social pressures. But the important question is: do these stories raise public awareness of these problems, or do they unintentionally help to reproduce them? "Research has shown that if gender stereotypes are ignored, Critical themes that are repeated in literature can reinforce these unequal patterns in the minds of audiences." (Connell, 2009)

"On the other hand, works that portray independent female characters or men in non-stereotypical roles can challenge and change social attitudes." (Butler, 1990) Meanwhile, some stories, such as *The Last Lady*, have attempted to redefine the traditional image of women, but there are still limitations in the way these themes are addressed.

Studies show that literature can be effective in raising social awareness and even changing the behavior of audiences. For example, a study conducted by Nussbaum (1995) showed that novels that deal with the experiences of oppressed characters can increase the audience's empathy and change their social perspectives. Mushfeq Kazemi's works in *Fearful Tehran* have depicted the social challenges of their time by depicting patriarchal domination and the bitter fate of women. But have these works been able to create lasting change in society? Sociological studies show that the impact of literature on social change is usually time-consuming and indirect. For example, Appiah's (2017) research shows that novels can change social attitudes; but this change will be sustainable only when it is accompanied by cultural reforms and social policies. So, although contemporary Persian stories highlight social harms, without the support of the media, education, and cultural policies, their impact will be limited.

"One of the main challenges in examining the impact of contemporary stories on society is the lack of quantitative and empirical data in this area. Most research relies on qualitative analyses and content studies, but more recent research in cultural sociology has shown that statistical studies of the reception of social stories and their impact on audience behavior can provide more precise evidence." (Bourdieu, 1993). For example, "a study at Harvard University showed that reading social novels increases sensitivity to social inequalities, but the extent of this effect depends on the degree to which the audience identifies with the characters in the story. (Mar et al, 2006). Therefore, in addition to content analysis of stories, studies based on empirical data such as reader surveys or studies of the impact of these stories on social policies should be conducted to better understand the real role of literature in social change.

The results of this study can help to better understand the role of literature in reflecting and analyzing social and educational issues and serve as a reference for further research on family and social influences on characterization in literary texts. Also, these analyses will be beneficial not only for researchers and literature enthusiasts, but also for parents and educators, as they will help them find healthier behavioral patterns and more effective methods for raising children.

Theoretical foundations and research background

Social psychology, especially theories related to family relationships and their impact on the individual, is one of the main foundations for analyzing family dynamics in stories. These theories explain how family structure can affect the psyche and behavior of individuals. For example, Freud's theories about the role of parents in the formation of personality and theories of family relationships (such as Bowen's family systems theory, which considers the family as an intertwined emotional network in which each member affects the others) help us to examine how these dynamics are reflected in contemporary stories and how their impact on social harms such as addiction, divorce, and depression is depicted in these stories. Bowen explains in his book *Family Therapy in Clinical Practice* that "the degree to which an individual is differentiated from his family determines how he copes with the challenges of life." (Bowen, 1978) This theory is particularly useful in examining personalities who are torn between dependence on the family and the struggle to find their own independent identity.

Sociological theories, especially in relation to family structure and its impact on individual and social behavior, play a significant role. Structural-functional theories analyze the role of the family in shaping social behavior and show how family dynamics can affect the educational, social, and psychological behaviors of individuals.

Talcott Parsons (1951) considered the family to be one of the key institutions for maintaining social order. He believed that the division of traditional gender roles - men as breadwinners and women as caregivers - contributes to better family functioning and the stability of society. Although this view was later criticized, it is still used in the analysis of family functions, such as raising children and transmitting social values.

Marxist and feminist theories have also examined how family relationships in patriarchal societies affect individuals, and how these relationships can have negative effects on the personality of individuals, especially women.

Marx (1867) believed that the family, like other social institutions, is shaped by economic and class relations. In capitalist societies, the family structure is such that economic and power inequalities are reproduced between its members, especially between men and women. Engels (1884) developed this idea and explained how private property and economic control by men have made women dependent on them. This perspective is still relevant in the analysis of family relationships that are based on power and economics.

Simone de Beauvoir (1949) shows in *The Second Sex* that women's roles in the family are not derived from nature, but from culture and social structures. She argues that society, through institutions such as the family, has confined women to roles such as wife and mother, preventing them from becoming independent. This view was expanded upon by Betty Friedan (1963) in *The Secret of Femininity*, where she showed how cultural propaganda has convinced women that only through homemaking and motherhood can they achieve happiness. These theories continue to be important in the critique of gender stereotypes and the examination of family inequalities.

In this context, various literary theories, such as narrative and characterization theories, can help to more closely analyze how family dynamics are represented in contemporary fiction and their impact on characters. In particular, the “archetype” theories put forward by Carl Jung examine personality patterns and their role in fiction, and analyze their relationship to social and educational crises.

A Review of Past Studies

Anamagh Research (2009): Sadeh Hedayat and the Connection of Story with Social Realities

In her research, Tahereh Anamagh has examined the relationship between fictional characters and social realities in the works of Sadeh Hedayat. Using psychological analysis, she has shown how social experiences influence the formation of the identity and behavior of fictional characters. This research emphasizes the importance of social and cultural conditions in Hedayat's stories and clarifies to what extent the characters are a reflection of the realities of their society. However, the main limitation of this research is that it focuses only on the works of one author and its scope of study is not broad. In contrast, your article addresses a wider range of contemporary stories and examines the impact of these elements in more diverse examples.

Yahya Saztic et al.'s Research (2019): Power in Fictional Families

In their research, Yahya Saztic et al. have examined the role of power and family relations in Persian short stories. They have used the method of text content analysis to show how the power structure in families affects the characters and their interactions. The findings of this research confirm that power within the family can be a key factor in the formation of fictional characters. However, the weakness of this research is that it focuses more on the dimensions of power and dominance and less on the connection of these concepts with social harms and educational issues. In comparison to this research, your article, in addition to examining the role of power, also examines how these dynamics affect social harms and character education and is broader in this respect.

Research by Chitsazi et al. (2019): Power in Family Relations in Contemporary Short Stories

In their research, Chitsazi et al. have examined the concept of power in family relations and its reflection in contemporary Persian short stories. Using the method of text content analysis, they have shown how the power structure in families is reflected in literature and how social changes have affected this distribution of power.

This study contributes to a better understanding of family interactions from the perspective of dominance and power. However, its main focus is on analyzing the power structure and less on the social and educational consequences of these relationships. Your article fills this gap, because in addition to examining the concept of power in the family, it also analyzes its impact on social harms and educational processes.

Research by Difarzadeh et al. (1401): Reflection of everyday life in contemporary stories

In their research, Sara Difarzadeh and colleagues have examined contemporary stories from the perspective of social changes. Using the method of interpretive text analysis, they have shown how contemporary stories reflect everyday life and how cultural and social changes are reflected in them. This study is valuable, but it focuses more on lifestyle changes in stories and less on the impact of family relationships on social and educational harms. Your article fills this gap because it highlights the link between fictional characters, family dynamics, and social and educational consequences.

Research by Hashemi et al. (1402): Representation of women's social status in short stories of the 1920s

In their research, Hashemi et al. examined the ways in which women's social status was represented in short stories of the 1920s. By analyzing the works of Mahmoud Etemadzadeh, Bozorg Alavi, and Ebrahim Golestan, they showed how female characters were portrayed in these stories and what roles they played in the social and family structure. This study contributes to a better understanding of the position of women in Iranian fiction. However, their research is limited to a specific time period and focuses more on analyzing the representation of women than on examining the impact of family dynamics on social harms. Your article fills this gap because, in addition to analyzing the position of women in contemporary stories, it also examines the role of the family and the impact of family relationships on the emergence of social harms.

Farzad et al.'s research (1402): Women and social stereotypes in literature

Abdul Hossein Farzad et al. have examined the social status of women in short stories from the 1950s and 1960s in their research. This study analyzes the way women are portrayed in literary texts from a sociological perspective and shows how gender roles and social stereotypes are reflected in these stories. This research provides a better understanding of the social status of women in literature, but it does not directly address family relationships and the impact of these dynamics on social and educational harms. Your article is distinctive in that it not only addresses the status of women, but also analyzes the role of family dynamics in the emergence of social harms.

A comparison of previous research shows that the present article is innovative in several ways. First, unlike many studies that have focused solely on literary or sociological analysis, this study uses an interdisciplinary approach and simultaneously examines psychological, sociological, and educational aspects. Second, while previous studies have often focused on a single author or a specific period, this article analyzes a broader range of contemporary stories and is therefore more comprehensive. Third, the present study establishes a direct connection between fictional characters and socio-educational harms and attempts to relate its findings to the field of educational and social policy-making, which has been neglected in many previous studies.

Research Method

In this study, an attempt was made to analyze the impact of family relationships on social harms by examining contemporary Persian stories. For this purpose, 30 stories and novels that dealt with family and social issues were first selected. Then, based on criteria such as focusing on family relationships, direct reflection of social harms (such as divorce, poverty, and addiction), influence on contemporary literature, and publication after 1977, the number of works was reduced to 5 key works. These works included *The Blind Owl*, *The Terrible* Tehran, *The Last Lady*, *I Turn Off the Lights*, and *The Grave and the Cradle*.

Three main methods were used to analyze these stories. First, qualitative content analysis was conducted to examine the dialogues, character relationships, and story themes in detail. Then, psychological analysis of the characters was conducted based on the theories of Freud, Jung, Erikson, and Bowen to examine the impact of the family environment on the formation of characters. Finally, sociological and comparative analysis using Marx's perspectives, feminism and structural functionalism examined power relations, gender stereotypes and the role of social class.

The results of this study show that gender inequalities, family traditions and social pressures play a fundamental role in the fate of fictional characters. In addition, the issue of the generation gap and changing social values has been highlighted as one of the important challenges in contemporary Persian literature.

By combining three analytical perspectives (literary, psychological and sociological), this study provides a comprehensive view of the impact of family and society on fictional characters. For future research, broader statistical analyses, examination of other literary genres and also studying the impact of these stories on the audience through surveys and analysis of literary criticism can be done.

Findings

Character

“Whatever the character is and whatever its nature and origin, it ultimately manifests and emerges in the threefold human experience.” (Mousavi, Foladian, Zakeri, and Kermani: 1402) The character of the story is a kind of diagram of the author himself. Along with other characters, the main character of the story grows and takes himself out of the story. “The objective and visual creation of fictional characters in plays, screenplays, narrative poems, stories, novels, and short stories is called characterization.” (Mirsadeghi, 1377: 177)

Characters in stories from 1320 to 1300, such as “Alive to the Grave” and “Three Drops of Blood,” are often introverted. This also includes “The Bright Shadow” and “The Blind Owl” in 1312 and 1315.

The woman in “The Blind Owl” symbolizes unity and plurality. In his psychoanalytic theory, Freud believed that childhood experiences, especially early interactions with parents, have a profound impact on the development of each person’s personality. In his book “The Ego and the Id,” he states that “the human mind is made up of three parts: the id, the ego, and the superego, the conflict between which can determine the fate of the personality.” (Freud, 1923). This theory is well seen in the analysis of fictional characters who are struggling with inner challenges and childhood influences. Especially when the author combines the characteristics of several characters in the form of an image or dream scene, it can be seen as a sign of the merging of past and unconscious experiences of the character. In this story, black and unkempt hair surrounds the woman’s face. “Black and unkempt hair surrounded her moonlit face, and a strand of it stuck to her temple.” (Hedayat, B. Ta: 13)

In the second part, "Lekate", "Bogam Dasi" and "Dayeh" are three other women. This shows that the stories seek inner unity.

Dostoevsky goes to the inner world and then comes out. After 1320, new stories such as "The Stray Dog" and "Don Juan" were created.

"Water of Life" is a humorous story in which "Ahmadak" is the hero. He tries to wake up the people. This shows the difficulties that arise from such efforts.

Philosophers have a special language that is different from the common language. Through language, we can understand the characters of the story. The heroes of the story can be evil or noble.

The characters of the story can be divided into several categories. This division helps us to understand the stories better.

Types of Characters Based on Role

a) Main Character

"The main character or hero is a central character whose entire plot and writing of the story is used to introduce and determine his fate, and the events are centered on his behavior, actions, thoughts, and feelings. The main character advances his conflict through a chain of events that create the plot or narrative structure of the story." (Abdollahian, 2002: 307) This character is sometimes called a hero. In his book "Terrible Tehran," Mushfiq Kazemi mentions that women attribute their misdeeds to the cruelty of their fathers and husbands.

"... This girl is so stupid and ignorant. What dreams did I have for her and what good plans did I have for her future? But it turns out that with these illusions, yes, these illusions and love for his cousin Lot, he wants to

waste all my efforts and destroy the foundation of his future life; but as long as I am alive, which of course will not happen, he does not want to understand that only through this marriage can I obtain the prince K... and force him to make me his agent of his property, and of course, until a person becomes an agent, he will not become a minister. (Kazemi, 1340: 26)

There are different opinions about the heroes of Mushfiq Kazemi's story. Hassan Kamshad says: "Farukh is a physical person who is not willing to work in government agencies and considers this beneath his dignity. Farukh spends his time only on lovemaking. (Kamshad, 1381: 152)

B) Minor character

"Characters who are in second or third place next to the main character, etc. are called minor characters. Minor characters have three functions in the world of the story: first, they advance the narrative structure in the story, second, they show the behavioral, speech and intellectual dimensions of the main character of the story, and third, they convey the theme of the story." (Jezini, 1999: 30-29) In the novel "The Last Game of the Lady", the characters Bibi Khavar, Marzieh, Saeed's mother, Monir Khanum, Nesa, Ms. Rasti and Ms. Azizi, Malihe and Sima are known as minor characters. These characters have jobs and are independent. Saeed's mother does not have a specific job, but her independence changes Nesa's fate.

Saeed says about Nesa:

"My mother says: Bibi Khavar told the Rahimabad court that this woman is innocent. A week after giving birth, Nesa went to court with my mother and filed for divorce. Apparently, everything was ready for the divorce decree to be read." (Soleimani, 2009: 62)

Character Types Based on Quality

A) Static Characters

"A human being has different dimensions. He has three dimensions, and these three dimensions are: body, mind, and society. If he is not studied from these three aspects, it becomes impossible to know him." (Agri, 2013: 69). Static characters do not change or accept a slight change and at the end of the story they are the same as they were at the beginning.

The static characteristics of human characters are always of great importance. These characteristics are placed against their basic role in the story. Gender, name, literacy, or the weaknesses and strengths of the characters in the story are among these characteristics.

"A static character is a character in a story who does not change or changes little. In other words, at the end of the story, he is the same as he was at the beginning and the events of the story do not affect him or, if they do, have little effect. Stories usually have static characters. It may be the only character or sometimes the hero character who is not static and dynamic." (Mirsadeghi, 1997: 93)

The heroes of neorealist stories are usually women who live in a society with patriarchal values and gender relations and spend their daily lives in such an environment. "They practically see a challenging path ahead of them: on the one hand, they must escape from succumbing to male hegemony, and on the other hand, they must beware of the pitfalls of everyday life in contemporary Iranian society. Because since the 1970s, with the redevelopment of the modernization process and the dominance of consumer values, Iranian society has gradually acquired inevitable similarities to a modern consumer society with all its negative and oppressive aspects, and inevitably, the constraints of daily life under the control of such a society have become more apparent and objective in its life-world than ever before." (Faridzadeh, et al., 1401)

Clarice and Alice are the weakest of the female characters in the story "I Turn Out the Lights". Alice repeatedly tries to get close to suitable men for marriage. Clarice was also not the one to make decisions about personal and household matters.

For example, in this example: "Nina said, 'Aren't you having guests on Thursday night?' When I said, 'No,' she said, 'You're hosting...' I was angry with Nina who forced me to throw a party because she wanted to match

Violet and Emile, as she said." (Pirzad, 2019: 174-177) Nina, a family friend of Clarice and Alice, prepares and plans a party at their house.

b) Dynamic characters

These characters change and the effects of events on them are visible. Choosing the right characters and combining them is important to create an interesting story. For example, in the story of the Mourners of the Shovel, Mash Hassan turns into a cow at the end of the story. The expectation of character change in any story is not predictable. "A dynamic character is a character who undergoes change and evolution throughout the story and an aspect of his personality, his beliefs and worldview, or his personality traits and hostility changes. This change is either superficial or deep, broad or limited. A dynamic character can act towards building the character or towards his destruction, that is, towards making him superior or in the context of his degradation. After a series of events and processes, this character changes in general, even changes his identity." (Mirsadeghi, 1377: 177)

Imagery in stories

The word character is derived from the root "personal". In psychology, character is our social image. Everyone has a specific role in society. Our image is different with friends, but it is the same at a formal event. Our character is displayed through our actions. Our spiritual and personal characteristics are depicted in the story. Character can represent customs, traditions, individual traits and natural forces. Actions also represent the mental states of individuals. Fictional characters are influenced by their living environment. Writers are inspired by the people around them. The people they use in stories are inspired by these people. They have their own common and specific characteristics.

"Character can also be customs and traditions, individual traits, natural and social forces. Just as action is a symbol of the mental states of one or more people, which can have several dimensions and be a psychological or physical situation or a sign of a social state or situation." (Brahani, 1983: 272)

The characters of a story are influenced by the environment in which they live. In fact, "the writer's subjects are the people he lives among and writes about, and the events of their lives are recorded. The people he chooses for his stories are from these people and have the same characteristics and traits as these people and their own individual characteristics." (Younesi, 2016: 261)

The Structure of Power in the Family

"Power in the family is a kind of study of the position of women and men in the home, a change in the distribution of family authority, and a sign of social change, especially in attitudes and cultural values at the macro level." (Mohammadi, 2016: 155)

In folk tales, power among girls is displayed by "force and coercion," while boys have accepted the authority of the male gender because they have chosen to succeed their father. This is because women are expected to obey more than men in traditional societies; therefore, the image of the husband's authoritarianism and the woman's perception of her submission has been formed. For example, in the story "Haji Rast oo Darst", the woman avoids all her desires, even her favorite food during pregnancy, due to the man's greed. In the story "Jagar Basum Beh Gahwara", the woman does things due to infertility and worries about the consequences, such as announcing her pregnancy in the absence of her husband.

In families, there is no division of power between husband and wife and children. Sometimes, people outside the family, such as siblings and mother-in-law, take over the management of the family. This is well shown in stories, such as the story "Shamare Dard Vazme Dard" where the mother-in-law is powerful.

Strategies for dealing with harms and improving social and educational conditions

A) Deeper understanding of social and educational issues

By examining the characters and family dynamics in the stories, I can analyze social issues. This includes poverty, wealth, racial differences, gender, psychological problems, etc. This understanding is basic and can be used to provide standard solutions.

“In part of his material, Sanatizadeh, influenced by modernist ideas, examines and analyzes the factors behind the defeat of the Iranians and the loss of the country’s independence. He refers to the superstitious beliefs of the Magi and the Movaddans, who, because this group considered it forbidden to sanctify fire, made swords, daggers, and other weapons of war, and this directly contributed to weakening the military base of the Iranian army and paved the way for the defeat of the Iranians.” (Gholam, 2002: 388)

In the story of Villan al-Dowleh, Jamalzadeh tells the story of an indifferent and wandering person in society. This person cannot find his place in society. Every night in the position where he sleeps and every day he is a guest of others, he gets tired and commits suicide.

Jamalzadeh describes him as follows at the beginning of the story:

“It is one of those plants that only grows in the soil of Iran and bears a fruit that is called the chickpea of all dishes. The dervish is his home wherever night falls. It has been revealed to him.” (Jamalzadeh, 1379: 119)

In the second story, *The Grave and the Cradle*, Saedi watches people who are struggling in corruption, prostitution, and the weak and miserable. From birth to death, they spray in the mire of life without their organic, psychological and social needs even at their lowest level. Gathered. In this story, Saedi describes the Black Quarter of Tehran's Castle, which is the embodiment of the painful environment of the destruction of human personality. It is contempt for people who auction off their bodies, souls, and minds to create pleasure, in other words, people without character who do not create honor with character.

"Since the time she makes the broth, the beautiful lady has stopped keeping girls. She gave me a room next to the door so that I could sleep and take care of her at night. She does not charge me any money. In return, I bring her water from a pressure cooker in the mornings. Sometimes I wash the bottles. Every time I wash the bottles, I smell opium, and my nails turn black like the nails of the beautiful lady. In the afternoon, I take bottles of Peru to the coffee house and deliver them to Abol Agha. Abol Agha sells the broth to the pill-eaters, like a kettle, telling them when to eat and how much not to eat." (Saedi 1973: 62)

B) Connection with social reality

Contemporary stories are usually inspired by real issues and in society. By analyzing the depiction of characters and family dynamics in these stories, we can get closer to the realities of society and help provide appropriate solutions to these realities.

At times, people turn to beliefs to believe in evil, attract good, predict the future, and prevent accidents. Fortune telling is one of these beliefs.

The reason why people turn to such issues is “primarily, lack of awareness of real religious issues, belief in supernatural forces, and sometimes irrational fear of imaginary things, and believing in things that are widespread among a group of people and are mostly without reason, as well as economic and social changes.” (Mousavizadeh, 2007: 32)

C) The emergence of positive role models

Stories are a mirror of real life and, by narrating characters and their situations, inspire our behaviors and decisions in life. However, it can be said that novels, by depicting family and social dynamics, guide us towards healthier and more constructive behaviors.

In the novel *"Terrible Tehran"* by Mushfeq Kazemi, characters such as Farrokh and Javad are introduced as symbols of positive and moral behaviors in a society that is affected by social harms. In addition to resisting the mainstream of society, these characters also become role models for others with their right choices and humane behaviors.

“This desertedness of the streets in Tehran was not something new, because the people of the city were not at all interested in staying up late and staying up late except during the month of Ramadan, which was also mandatory, and there were only a few single young people who stayed on the streets until late at night.” (Kazemi, 1961: 42) Elsewhere, the author contrasts these positive youth with youth who have fallen into misguidance and undesirable behavior. "Fortunately, in the school environment, where young people acquire new information every hour and find new ideas every minute, some of the destructive factors of human morality

such as greed, money, prestige, and women have not yet entered, and the comfort of the pure soul thirsting for knowledge and knowledge is not lost because of these toys of life, and in the school environment, the only field for displaying intelligence and insight, of course, in such an environment where materialism has not entered and there is no cause for sinister competition, two people whose pure hearts have not yet been overtaken by the taint will come closer together sooner and find an opinion and belief more easily..." (Ibid.: 146)

D) Awareness of challenges and issues

In addition to examining and analyzing family relationships and interactions between personalities, it is possible to understand the problems and challenges existing in the structure of the family and society. This deep understanding can be an effective step in providing practical solutions to deal with problems and improve social and educational conditions.

One of the major challenges is the change in the way women and men communicate. The greater presence of women in social and economic spheres, along with patriarchal structures, has put pressure on traditional families, which in many cases are unable to adapt to these changes. The result of such conditions can lead to divorce.

Divorce, which itself arises from various reasons such as women's financial independence, addiction, and economic problems, has numerous social and psychological consequences. Women who struggle with financial problems after divorce may be drawn into wrong paths such as drug addiction or inappropriate behavior under social and economic pressures. Unfortunately, society often views these women negatively, and this negative attitude creates more challenges for them.

These issues point out that in order to reduce the negative social and economic consequences of divorce, it is necessary to change attitudes, strengthen social support, and provide sustainable and constructive solutions to support women and families.

"Colonel Muz put his hands behind his back and yawned: "You are not a man, if you were worthy, you would not have divorced me" (Alizadeh, Dadarsi, 1994: 175)

Conclusion

Fiction literature has always been a reflection of social, cultural, and psychological changes and challenges. In this study, by examining contemporary stories, it was determined how family relationships and interactions between characters can present a picture of social problems and educational harms. The findings show that issues such as divorce, generational gaps, gender inequalities, and economic pressures not only play an important role in narratives, but also have a profound impact on individuals' individual and social development in reality.

One of the important results of this study is that contemporary literature can be used as a tool for understanding and analyzing family and social issues. Many contemporary writers, whether consciously or unconsciously, use literature as a way to criticize social issues and portray problems that also exist in real life through characters and family relationships; Therefore, stories can help policymakers, researchers, and social activists to better understand behavioral patterns and family and social challenges and develop more effective solutions for them.

Contemporary Persian stories play a significant role in reflecting social harms, but the way these issues are represented can have different consequences. Some of these works simply narrate problems and unintentionally reinforce gender and class stereotypes, while others challenge these structures with a critical perspective. Research shows that literature can change social perspectives, but for these changes to be profound and sustainable, they must be reinforced through the media, the educational system, and cultural policies.

In addition, the findings of this study can also be applied in the field of education and psychological and educational counseling. By studying contemporary stories, parents and educators can gain deeper insight into the behaviors and concerns of the new generation and adopt better methods for raising their children. Also, these analyses can be used in individual and family counseling and provide practical solutions to improve family relationships and reduce social harms.

Finally, this study showed that fiction is more than a means of entertainment; it is also a valuable platform for examining and analyzing social, psychological, and educational issues. For future studies, it is suggested that in addition to analyzing the content of stories, interdisciplinary approaches such as comparative studies in different societies, psychological analyses based on empirical data, and examining the impact of stories on social attitudes be used. Such studies can contribute to a deeper understanding of the role of literature in shaping social thoughts and values and provide new paths for its use in improving family relationships and social issues.

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