

Investigating the Effects of “Ragtime” and “Cry, the Beloved Country” Novels on Simin Daneshvar’s Novels

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Abstract

During recent centuries, the literary effects of the nations on one another have caused the enrichment of their literature. Contemporarily, Iranian writers, as well, have become familiar with the translated works of the foreign authors. Simin Daneshvar, an Iranian writer and translator, has taken valuable steps for the enrichment of Iran’s contemporary novel through studying and translating texts and acquiring excellent skills in techniques of modern story writing. The present study’s author compares Daneshvar’s novels with “Ragtime”, by Doctorow, and “Cry, the Beloved Country”, by Alan Paton, and tries investigating the way Daneshvar has made use of the contemporary western story writing techniques. The study method intended for this research is analytical and descriptive and relies on the French School of comparative literature. Like “Ragtime”, Daneshvar’s novels include displaced chapters, disorganized events, interwoven stories, complicated plot and no use of causality element in the order by which the incidents are narrated. The novels’ symbolic characters have been substituted for the thought, temperament, society, group or class and there are seen collocations of evidence and imagination, manipulation of history, faded borders of literature and history and the diminished boundary between hallucination and reality in these novels. “Suvashun” and “Cry, Beloved Country” are novels that share the delineation of scenes of discrimination, the resistance of two warrior heroes against the despotic powers, high repetition and frequency of the various aspects of such a theme as fear but the discrimination presented in “Suvashun” is in the form of class gaps and the one depicted in “Cry, Beloved Country” is in the form of racial differences.

Key words; Novel, Impression, “Ragtime”, “Cry, Beloved Country”, “Suvashun”, “Island of Roaming”, “Wandering Mountain”

1. Introduction:

Literary works are not only a kind of ideological interpretation of the author but likewise an image of the national culture of the time (Xie, 2016, p. 427). The literature of every nation influences another nation or it is influenced by another literature. For instance, the translated material has a mutual impact on the target culture and changes it (Deng et al., 2016, p. 79). At present, these effects and impressions have been increasing due to the augmentation of the communications between the nations (Melikov, et al., 2021; Aelita, et al., 2021). The authors and poets with different languages and from various nations have studied the others’ literary works or travelled to the other countries and got familiar with the languages, cultures and literatures of those nations and opened new doors to the human experiences in the contemporary world for themselves and their audience and reflected their literary accomplishment in a conscious or unconscious manner (Phan, 2021). Since Qajar era and with the establishment of Dar Al-Fonun, Iranians became seriously acquainted with Europe and its literary works including modern styles of story writing based on the causal relationships between the story events that should be envisioned as the feature distinguishing it from fable and fiction and they took measures in line with the creation of this new type and were influenced by their literary schools and their writing methods by doing so.

Every nation can discern its literary and artistic shortcomings through familiarization with the other

nations' cultures and literature and, meanwhile preserving its vernacular national, cultural and literary characteristics, contribute to the enrichment of its own literature, mindset and art. Therefore, it is necessary to investigate the effect and influence that the European literature has had on Persian literature because it is by the recognition of the quality of these effects that the reasons for a great many of the changes in the contents and techniques of the poetry and prose in the contemporary literature can be revealed. Praver believes that "the intersection of the motivations and incentives of the various literatures that provoke and develop the styles and traditions attained by the poets in their homelands and the talents with which they are born are also viewed as another sort of such an influence and impression that can be subjected to studies" (Praver, 1973, pp.51-73).

Simin Daneshvar is acknowledged as the pioneer of women's active presence in writing in the modern era (Hosseini, 2016, p. 2). She is one of the progressive Iranian female writers that followed the steps of their pre-revolution brave predecessors (Turdieva, 2016, p. 781), and her works deal with the transformation of gender roles (Mogharab, 2016, p. 92). Simin Daneshvar is amongst the Iranian novelists and figures whose works deserve investigation from the perspective of the comparative literature for two reasons: the first one is that she has been one of the first students of comparative literature in Iran and that she has consciously taken steps parallel to the enrichment of her works hence the contemporary Iranian novel through pondering over and acquiring of her own findings about the world's literature and the second one is that she has been more than the other contemporary Iranian writers in connection with the literature of the other nations during the course of her literary life through translation, education and her studies and, having become versatile in the techniques of modern story writing, she has created novels that deserve notice and investigation in terms of their historical data and literary aspects and narrative structure. Most of her fame is because of the publication of the novel *Suvashun* (Vasheghani-Farahani and Mokhtari, 2016, p. 314); a novel that has been translated into seventeen languages (Khalifi and Moshayedi, 2019, p. 25).

2. Study Background and Related Works:

Many studies have been carried out from various perspectives regarding the works by Daneshvar in terms of the contemporary story writing techniques but the majority of them fall outside the area of comparative studies and often deal with the comparison of two Iranian works. A few of the comparative studies have contrastively examined Daneshvar's works in respect to the works by foreign writers and the majority of them were found having mostly dealt with the similarities and commonalities in terms of such general topics as comparative study of the womanly attitudes, element of incident and accident, fighting against the colonialism, reflections of WWII, post-colonialism representations, feministic perspectives, realism and symbolism and none of them speaks of the direct or indirect effect of the western literature's story writing techniques on her works, especially based on the French school of positivism.

Thus, the innovation existent in the present study is the investigation of the way Simin Daneshvar has been influenced by the aforementioned authors based on the historical precedence and subsequence and with an emphasis on the historical relationships between the authors. Considering the existing theories about the discussions in comparative literature, the subject of the literary influence intends to compare the works and discover their literary relationships.

3. Study Method and Theoretical Foundations:

Studying the novels and searching in the literary contents used and studied by Daneshvar as well as her interviews and translations and making use of a descriptive-analytical research method, the author deals with the quality of literary reflections in the two abovementioned works and their effects on her novels. Before, investigating and comparing the selected works, efforts will be made to seminally get

aware of Daneshvar's literary communications thereby to explore and introduce the factors given rise to her impression by the world's literature which is envisioned as the prelude to a comparative study.

In the present study, use has been made of the French school of comparative literature for the investigation of the selected works. Since the French school refers to the literature history and seeks finding the historical evidence for portraying the literary influences of the various nations on one another, the author of the current article pays a greater deal of attention to the documents that can justify the influences because, as believed by Siegbert Salomon Praver (1925-2012), a professor of comparative literature in Oxford University, "the investigation of the way by which the intended author has taken advantage of the writing methods of the previous successful and influential authors in the destination society is one of the solutions for exploring the his or her literary rises and falls in the area of comparative literature" (Praver, 1973, pp.31-50).

M. F. Goyard writes that "comparative literature is not solely comparison and matching of two or several literature rather it is just a method inter alia the common ways in a study field that has not actually been properly named. It is a study field that, should we wish to come up with a more precise definition of it, we should say that comparative literature is 'the study of the history of the international literary relations'" (Goyard, 1995, p.16).

In such circumstances, the researcher should, before anything else, subject the author to psychoanalytical examinations so as to infiltrate into the depth of his or her psyche and, then, start reading that set of the foreign literary works that have possibly influenced the author. Next, the time would come for the study of the foreign literature's works read by the author and having influenced his or her works. It is necessary to begin this investigation with the works that have been allegedly read by the author. Then, the topics that are found similar to the author's subjects can be investigated (Ghanimi, 1994, p.461).

Based thereon, the author of the current article endeavors to firstly, trace the historical relationships between the works and the authors and, then, study and investigate the story-processing elements shared by them so as to deal with the details of the direct or indirect effect of the foreign authors' story-writing techniques on Daneshvar's style of story writing.

4. Daneshvar's Enjoyment of the World's Literature:

The impression is usually made either directly or indirectly with the former being non-intermediated and the latter being intermediated in such a way that the author gets directly in touch with a given text. Impression by translated works, as well, is also considered direct if it is not intermediated and solely through familiarity with the works of a writer or poet in the original language.

Daneshvar's impression seems to have been like this. She is proficient in English and has done extensive researches on the fictional literature of the world and their translation from the original languages without resorting to the others' translation hence she has been both directly and indirectly influenced by those works. In an interview in this regard, she states that "translation has been largely helpful to me in all the things I have written" (Dehbashi, 2004, p.934). However, she has, in the meanwhile, dealt with these translations consciously and informed of the cultural exchanges between the nations and in adherence to the comparative literature. Elsewhere, she has the following words in this regard: "we are incumbently urged to translate the western works but it has to be reasonable and in the form of cultural exchange" (Dehbashi, 2004, p.946).

On the other hand, Daneshvar's academic education, as well, has guided her towards being impressed by language, style and techniques of modern story writing. In another interview in this regard, she says "I learned technique, setting, place and story environment in the US and I actually became aware of the most modern methods of story narration" (Dehbashi, 2004, p.954). Therefore, it can be perceived that she is completely acquainted with the western stories' styles and that she has taken a lot

of advantage of them”.

In another interview, Daneshvar again speaks about the works she has studied as follows: “this is the tenth time I am reading ‘Joyce’ ... I have frequently read Virginia Wolf. I surely read Hemingway ... I very much like Mark Twine ... why did you not say anything about Tolstoy ... why did you not mention Dostoevsky. I read that too. I enjoy it a lot. We should begin from Cervantes to reach Mr. Marquez or Kundera or Borges and so on” (Dehbashi, 2004, p.931). “I have read Chekhov for his bitter satire; Faulkner for his power of writing; Dostoevsky for his internal motivation and improvisation. I have not been impressed by them but I have inspired by them” (Dehbashi, 2004, p.954). “I have recently read the “modern book of aesthetics” that discusses modernity, postmodernism and magical realism as well as about the opinions of Umberto Eco, Roland Bart and structural determinism and use of language. I wanted it and I read ... I had previously read Marquez’s works, especially one hundred years of loneliness” (Dehbashi, 2004, p.947). She “... in her sophistication period, got acquainted with Virginia Wolf, Chekhov, Truman Capote and with Faulkner and Doctorow, the creator of Ragtime; and, she, eventually, became a follower of postmodernism and shone in Iran’s literary sky” (Payandeh, 2008, p.56) (the last story of Shahrzad, monthly journal of Ferdows, no.56). And, “... the methods used by Miss. Daneshvar in her novel, have been completely conscious because she states in an interview that ‘I have been inspired by Ragtime and it is a postmodern work’” (the process of tying and untying the heart, 2002, pp.56-57).

Therefore, all of the aforementioned literary works that Daneshvar clearly and documentarily asserts to the reading of them in her interviews are good subjects for a contemporary comparative study relying on the French school because the best comparisons are undoubtedly those accepted by the authors themselves; this way, they have challenged their readers. The author’s sayings and her explicit confession to her literary relationship with the other works can contribute to the researchers in the selection of a text for further investigation” (Ghanimi, 1994, p.39) In between, the duty of a researcher in the comparative literature is the investigation of the texts the author has translated or have been in touch with and comparison of them with the works of the aforementioned writer thereby to deal with the analysis and investigation of such an influence and impression (Ghanimi, 1994, p.434).

The author of the present study has chosen the novel “Ragtime” according to Daneshvar’s explicit confession to her relationship with this work and her being impressed by it as well as the Novel “Cry, the Beloved Country” considering the fact that its Persian version is one of the well-known translations by Simin Daneshvar who has seemingly had a close relationship with it. The forthcoming section deals with the comparison and detailed investigation of the abovementioned works.

4.1. The Novel “Ragtime” (1975):

Ragtime is actually the name of the first music of the black people that was greatly welcomed in the entire world and acquired a lot of commercial success. It emerged in 1890s from the culture of black communities (Harrison, 2016, p. 138) and thrived for about two decades (Morrison, 2017, p. 20). The black Americans did not have a notable verbal and political instrument for expressing their wants and, tired of racism and deprived of their preliminary social rights, they became inclined towards music. The American society was intensively delighted by music and the black Americans put on chic clothes like the white Americans and arduously exhibited musical performances. In the beginning, they attracted the white to their music and later on, started speaking of their pains. This style of music that had reached the apex of popularity in the US during the Ragtime Incidents, i.e. the early 20th century, plays an accentuated role in the book’s events.

“Rag” means old, tattered and jagged and “Time” means the tempo and rhyme of the music. The author of the book describes “Ragtime” as the spirit of the time that has influenced his novel and he might have wanted to remind the readers of the highly stirring, disintegrated and continuous and agonizing quality of the story that he has written about time (Doctorow, 2006, p.8).

The author of this novel, Edgar Lawrence Doctorow (1975), known as E. L. Doctorow, was born in New York in 1931. He was amongst the prominent figures of the US and the world's contemporary literature during the several recent decades and his books were published in thirty languages and received several awards. His father and mother were amongst the second Russian-Jewish migrating generation and his grandfather was one of the migrants who went to the US in the 1880s. In fact, his father and mother were amongst the first migrant generation of the US. His father had a musical instrument shop on 43rd Street and many of the best instrumentalists and musicians went there to buy something. He was well familiar with the pitch and frequency of the classical works in a whole.

“Ragtime” is the most famous novel by Doctorow and it showcases the life and the time during the early 20th century and the courage of a black artist against a group of white villains. The world in Ragtime is replete with color, pain, love and agony, pleasure and wastage and death and E. L. Doctorow has skillfully and sophisticatedly created this world that depicts the visage of the US, especially in the 1960s in the form of a myth beyond the two world wars at a beautiful time that was always regretfully imagined by the American people.

4.1.1. Similarities of “Island of Roaming” (1993) and “the Wandering Cameleer” (2001) to “Ragtime”:

These novels are similar to one another in regard of the creation of symbolic faces, real and historical personalities at the side of imaginary personalities, change in the view angle and parallel stories, following no style and changing the narration style, attempting to reach meaning and stability and mixing of “documents with imaginations”. The themes of these three novels, as well, are conceptually close in terms of such subjects as poverty, social class differences between the affluent and the poor people and the discrimination resulting from them and fight against tyranny and injustice, class gaps and racism.

4.1.1.1. Creation of Symbolic Faces:

In “The Island of Roaming” and “Wandering Cameleer” and “Ragtime”, there are certain symbolic characters present and the symbols of all the three novels are often manifested in allegorical and symbolic visages and symbolic places and objects. In fact, the majority of the symbolic personalities have been replaced for the mindset, dispositions, society, group and class. In “Island of Roaming” and “Wandering Cameleer”, “Morad”, “Eshrat” and “Shahin” are the dynamic personalities of the novel that undergo changes in the course of story and the cliché characters of the novel are apparently religious individuals like Salim or politician like Morad and westerner like Bijan and Ahmad Ganjvar. “The Island of Roaming” is an allegory of Iran and each of the personalities, as portrayed by the author, can be considered as the representative of a class during the years before the Islamic Revolution. The author has exhibited each of them as an example of a social type and class and Ganjvar Family members represent the human beings who have lost their original identity and tradition and become inclined towards a false modernism. In this story, the author tries showing the wandering and changes of Hasti as the representative of Iran and Iranian youth.

“Hasti” is the representative of both youths and enlightened minds as well as the wandering of the Iranian youths during the 1960s and 1970s. They are shown as individuals entangled with “-isms” and different ideas, on the one hand, and viewing the religious and national traditions both useful and efficient and cumbersome and imperious in some respects, on the other hand.

“Eshrat” is the symbol of Iran plundered by the foreigners and impotent persons as well as the symbol of a modern woman empty of any Iranian culture, tradition and religion that is shaky and going astray and not supported by any background and tradition for not being backed up. She is the symbol of the human beings stripped of their nobility by the colonial and despotic culture of the time and finding themselves fearful and regretful upon returning back to their true selves.

“Ahmad Ganjvar”, Hasti’s stepfather, has also been symbolically named in the story. He is a man with

a treasure and having good relationships with the English. Ganjvar is the symbol of the rootless fellows of the royal court and self-alienated Iranians who, though performing all the national traditions like Nowruz on a full scale, have become perfectly fans of the west and lost their entire originality and identity and zeal. Mori is also amongst this set of persons.

“Simin Daneshvar” and “Professor Mani” are symbolized as the well-educated enlightened minds that love the Iranian culture and traditions with all their hearts and try teaching these valuable and old cultures and traditions alongside with the new intellectual teachings and lessons to the youths. These symbols become more outstanding by such other known names as Jalal, Maleki, Mosaddegh and Fatemi.

“Morad Pakdel” is the representative of the guerillas and party of the Iranian masses and Hasti’s fiancé who, although not a member of the worker class like the majority of the enlightened minds, is fond of the laborers and transformed in the novel to a symbol of Sartrianism era amongst Iran’s open-minded individuals.

“Salim Farrokhi” is a religious enlightened mind that defends the revolutionary Islam and Revolutionary Mahdaviat and attacks the nonreligious enlightened minds. He represents the religious persons who use religion more as an instrument for standing against the west and the regime.

“Tutak” who appears like a story character in several places in the novel is completely symbolic and is symbolized as the sure and subconscious ego of the narrator and all of the human beings that is only revealed to the insightful and creative artists and human beings (Ghobadi and Nouri, 2008, p.73).

In *Ragtime*, the symbols appear in the form of allegorical countenances rather than objects. The characters are plain but symbolic in the general plot of the story. Importing certain persons into the story, Doctorow exhibits each of them as a representative of part of the American society. Coalhouse and Evelyn Nesbitt in this novel demonstrate the prevalence of sexual desires during the beginning of the century in the US. Doctorow even vividly gives Evelyn Nesbitt the title “the goddess of sexual intercourse”. Evelyn uses her own body and gender for acquiring a superiority in the US’s capitalist system and she represents prostitution and the formal and lawful ethical corruption of the US.

Coalhouse Walker is an example of a dirty Negro who, as described by the white, has only changed his clothes but still the same former person. “J. P. Morgan” and “Henry Ford” represent power and wealth. On the one hand, “Tateh” and “Mameh” are Jewish migrants who are living a miserable life that is indicative of the peak of discrimination in the US and Mameh, Tateh’s wife, allows the landlord to do whatever he wants to her only for the delay in rent payment for several weeks and disappears afterwards. As for Morgan, his limitless and lavish spending of money seems astounding and, occasionally, stupid. He even reaches the point that he wants to build a pyramid for himself following the lead of the Pharaohs.

“Father” has an allegorical role in the novel for he represents the traditional norms in the late period of the 19th century. This way, the observation of the century’s changes towards progress appears difficult for him. His feelings towards seclusion and amazement reflect the attitudes governing the Americans in that epoch of history. The reader often can easily sense his anger about the existence of such changes in the families. This extensive anger became a propeller for the expressing of disagreements to the migration of the foreigners to the US.

On the other hand, “Emma Goldman” is seen as a revolutionary anarchist at the side of Henry Ford and Morgan who are capitalists. Ford and Morgan establish a two-person association, i.e. something like the uniting of the countries owning power and capital. In the meanwhile, Walker stands against these discriminations. He only wants his rights and he, surprisingly, captures Morgan’s white museum palace which is the symbol of the whites’ power and wealth but he finds no way out.

The four-people family is the symbol of the general and middle-class American society that bears witness to the events. Individuals like Houdini, Harry Thaw, Evelyn Nesbitt and others are each a

member of a large and inhomogeneous community having his or her own story but their roles are overshadowed with the entry of Walker into the story.

The author chases at least three families in *Ragtime*. These three stories move like a jazz music with sentences that link a melody to another and the author steps from one story into the other and the pace is so fast that the reader finds oneself entering another story as soon as s/he is bored with the previous one. The stories are advanced in this manner in parallel. The stories intersect in certain spots of the novel and these junctions are very wonderful and not expectable. Besides being seen in the narration and story of the lives, such polyphony is witnessed in the idea that the author follows three texts in *Ragtime*: a historical text, a musical text and a literary text.

4.1.1.2. The Real and Historical Personalities alongside the Imaginary Personalities:

In the novels “Island of Roaming” and “Wandering Cameleer”, Simin Daneshvar as well as Professor Mani, Jalal, Mosaddegh and Fatemi and Khalil Maleki are amongst the real personalities that are placed by the authors at the side of the story and imaginary characters like Hasti, Turan, Morad, Salim and others. Their lifestyles, their actions and their thoughts are also similar to the same known historical personalities.

In *Ragtime*, as well, Freud, Emma Goldman, Henry Ford and Morgan are real characters and such historical personalities like Theodor Roosevelt, William Howard Taft, Rockefeller and Buckerty Washington are also mentioned. Alongside them, story characters that are born by the author’s imaginations attend the story. Two families and several personalities with none of them being primary and having specific names but called “father”, “mother”, “the little brother” and so forth contribute to the advancing of the story or, conversely, the story advances them in its course. Also, a black man and woman, named Sarah and Coalhouse Walker, who tie up their bitter story to *Ragtime* and the real presence of a juggling stunt prevent the *Ragtime*’s setting to look totally real.

4.1.1.3. Change in Point of View and Parallel Stories:

Daneshvar’s novels have displaced chapters wherein the events have been presented in a disorganized and non-alternate manner. In the two novels “Island of Roaming” and “Wandering Cameleer”, the story’s narration is commenced from an omniscient point of view limited to Hasti but this limiting personality gives its place in some chapters to such other individuals as Salim, Morad and others. In some cases, as well, the story has been narrated with an internal point of view based on monologues and, sometimes, through taking advantage of the stream of consciousness and the story’s events have been presented without the observation of the temporal orders and sequences.

In the third chapter of the “Island of Roamin” wherein the omniscient viewpoint has been again restricted to Hasti, a little of Salim’s thoughts are expressed in such a way that Hasti reads his notebook: “Hasti snatched it and started thumbing papers over ... in the mystic part, several pages had been written in Persian and Hasti was swallowing the words and sentences: ‘I like the term ‘the trust charge’. Both Mawlavi and Hafiz as well as others have spoken about it ... but, the reason that I remembered the trust charge tonight is the girl I have recently met and I imagine that she is a trust charge I would have to shoulder and take her to the safety land’” (Daneshvar, 2001, p.48).

In the beginning of the fifth chapter, the omniscient point of view deals with Lady Turan who expresses her thoughts in the form of internal monologues. In the continuation of the chapter, the narration’s viewpoint is changed from internal monologue to the third person. Part of the seventh chapter in the “Island of Roaming”, as well, is a review of Lady Turan’s memories that are also expressed in a third-person point of view: “the grandmother’s eyes were closed but, unlike what Hasti thought, she was not dozing. She had given up her mind. Mehrmah who had become angry at them and sought refuge in her aunt’s house says ‘cousin! Sit down and transcribe your lesson notes. I’ll keep the kids busy and Akhtar Iran, as well, is doing the housework ...’” (Daneshvar, 2001, p.144). At the beginning of the 18th chapter in “The Island of Roaming”, as well, the omniscient narrator goes to

“Eshrat”.

The Novel “Wandering Cameleer” is begun with an omniscient point of view that narrates the story from Salim’s tongue. Parts of this chapter are also Salim’s internal monologues. The second chapter, as well, is continued with this same method of narration for presenting the things that happen to Salim and the trends of his thoughts.

The omniscient point of view changes from the third chapter. The narrator is this time placed at the side of Hasti and retells the events from his perspective. The narration continues in the same way up to the eighth chapter wherein the omniscient point of view changes its position and deals with Morad this time.

The second part of this chapter is the monologue by Morad’s mother. Another part of this chapter is also comprised of monologues by Morad who is speaking to one of his friends about his experiences in the Island of Roaming. In the next part of the foresaid chapter, Morad speaks of the story of the day he had invited Hasti to his house.

The events of some of the chapters in the “Wandering Cameleer” are temporally not the natural continuation of the previous chapter(s). It means that some common things that had commonly happened between Salim and Morad are presented to Salim based on limited expression method, saying, in the beginning of chapters and, this way, the story goes on for days and weeks. In the upcoming chapters, part of the same common incidents is this time expressed limited to Hasti in such a way that it seems as if the story is retrogressing in lieu of moving forward for no acceptable reason and justification.

The expression style of this novel is the work’s occasional violation of the accepted principles of point of view (limited omniscient). The structure and processing of the story sometimes become narrative and they are occasionally divided into numerous every now and then very short parts in the course of the various chapters or sections.

The most important thing when reading Ragtime is the tracking of the story’s narrator and the processing of this sound. The book introduces many characters each of which has his or her own story and adventure and, more interestingly, every individual of one of these stories is expressed and related to the other. The novel does not have a single story and several stories have been interlaced. Some of these stories are expressed in several lines and some of them are kept on till the end of the work. There are numerous parallel stories advancing at the side of one another and they intersect each other in some spots of the novel and the author masterly goes from the heart of a story to the middle of another.

4.1.1.4. Absence of Style and Change in Narration Style:

The positing of the present community’s necessities the forces the author not to be trapped in the given formats, styles and methods and breaks the legs of the molds and move beyond them. Suvashun is the novel based on social realism that goes beyond the words to obtain a sublime ideal for creating a deep idealism and this is why it sometimes steps from a style into another. This novel is one of the few Iranian bestseller texts translated from the Persian (Nanquette, 2017, p. 59).

Suvashun is neither a socialistic realism nor romanticism; it is not perfectly symbolic or postmodern and it is not even a mere imitation of the past literature and the sole reconstruction of it; it even embeds elements from new schools like postmodernism in a coherent manner alongside with the other literary schools and, as she puts it, it, in the meantime, enjoys the mystic intuitive teachings and the foundations of the Islamic and Iranian philosophy, as well (Ghobadi, 2004, p.45).

Doctorow’s novel features a fluent and beautiful text. The sentences are short and the descriptions are immediate and intermittent and the tone of voice is satirical. The author does not remain hesitant about any scene or character. The deep feeling of Doctorow in constructing the story’s setting and, more importantly, his remarkable ability in rendering tangible the past and making it match with the

present, as well, can be traced in every corner of *Ragtime*. But, Doctorow's works do not have a style. He is constantly changing his style in the narration. *Ragtime* is a novel written in a specific style but his other work, *Billy Bathgate*, is generally something else. In every novel he begins to write, the style is determined by the novel itself. For example, *Billy Bathgate* is a so-called gangster story. His styles differ from a book to another. Absence of style does not mean that the novel "*Ragtime*" has not been written based on a specific style at all rather his styles are special and specific to his own books and they are not seen outside them. Absence of a fixed and specific identity and style is a trait of the postmodernism's philosophy of literature so he should be realized as a postmodern writer. Thus, the absence of style from his works is originally not haphazard and it is a prerequisite to his work because the postmodernists do not believe in the existence of a certain style in literary works.

Doctorow has made efforts to make use of various techniques in his novels. He is a skillful experimentalist and his novels are remarkable combinations of numerous narrative words that are interwoven in an extraordinary way and connected very well while looking irrelevant. *Ragtime* is a novel wherein various sounds are arranged at each other's side. Such polyphony can be also traced in this novel and even in his other novels.

4.1.1.5. Mixing Documents with Imaginations:

The events of the novel "*The Island of Roaming*" pertain to the 1960s in Iran and they have come about based on temporal distresses and in approaches to the historical changes before them. The second volume of the novel is called "*Wandering Cameleer*" and it is a continuation of the "*Island of Roaming*" but it is dedicated to the period of time after the Islamic Revolution in Iran till the onset of the war between Iran and Iraq. The two-volume novel of "*Island of Roaming*" is amongst the works dealing with the way the revolution was formed in Iran as well as with some of its incidents and whereabouts from various and controversial perspectives.

Documents and imaginations constitute a storytelling technique that has been used by the great authors of the world in the course of the novel-writing history up to now as a means of writing novel for narrating history and reviving documents of the past truths; in doing so, imagination has also been applied as a tool for constructing the plot and increasing suspension and creating a special setting in the story. As for being influenced by the Doctorow's technique of "documents and imagination" in "*Ragtime*", Daneshvar states that "I learned to blend the documents and imagination from Doctorow and I put it into the practical use in the *Island of Roaming*" (Dehbashi, 2004, p.916)

In "*The Island of Roaming*", Simin Daneshvar makes use of this storytelling technique to showcase Iran's historical and political situation in these periods by returning to the late 1970s and the years of afterwards. In this work, Daneshvar investigates and analyzes the roles of various factions in expressing their opposition to the regime and uses a symbolic language to criticize the then Iran. In investigating these periods, she analyzes Iran's status before the revolution and depicts the different common thoughts of that period of time. In the second novel, to wit "*Wandering Cameleer*", as well, the author deals with the country's political and social statuses during the ending years of Pahlavi Government and expresses the reasons and grounds of the formation of the revolution, the initial disorder during the early years after victory, destructions resulting from the Iraq's imposed war on Iran and, in the meantime, the soldiers' devotions and epics.

In *Ragtime*, Doctorow has his own specific method of approaching history. He presents a transversal cross-section of American history and analyzes the early 20th century years. The novel covers a span of time from 1906 to 1917, i.e. the period during which the US was engaged in WWI. It was the time that capitalism was enjoying its utmost might but the socialism and anarchism followers were attacking it harshly and there had come about a large gap between the affluent and the poor people; it was the time for the fights over the civil rights, women rights and labor movements. The novel narrates the story of the US and it begins from 1900 and ends in 1917 with the US's entry into WWI.

Doctorow mostly points to the famous events and personalities in American history in *Ragtime*. But, he is found most often changing the details or creating completely imaginary conditions. Since cinema has also been formed in this period of time, the author repeatedly refers in his novel to the birth of the film and cinema as the manifestations of modernity. So, besides applying imagination, the novel also points to the mentalism of the historical reports. Doctorow avoids unidimensional use of the historical issues parallel to the application of a more complicated approach towards history through expanding of the personalities. To do so, many of the related personalities and events of the novel direct the readers' attention to the various reactions of the individuals to the identical incidents and conditions.

Many of the famous persons from "William James" to "Perry", the discoverer of the south pole, and Ford, the inventor and holder of an automobile factory, attend the story and, to narrate this history, Doctorow asks testimony from such well-known personalities like Sigmund Freud, the famous psychologist, and Harry Houdini, the well-known clown so as to make the nested stories and events of his novel more plausible to the readers. In Daneshvar's novels, as well, as it was explained in details in the previous sections, use has been made of famous personalities that are familiar to the readers' minds but the names and places have been changed or the very famous characters of the novel have been assigned to the primary roles of the story at the side of the imaginary personalities. It means that, in fact, the historical truths, including the individuals or events and situations, have been amalgamated with imagination.

It seems that all of the writers of every period of time have divided tasks to complete the puzzle of the historical periods of their countries. It is by the juxtaposition of these puzzle segments that a real image of the history of the authors' countries can be reached. Daneshvar, as well, has created her works with such an approach and, as believed by herself, she has witnessed the time.

4.2. The Novel "Cry, the Beloved Country" (1948):

The author of this novel is Alan Paton, the son of the black Africa, who was born in 1903 in Pietermaritzburg in Natal. His father was a religious man who went from Scotland to South Africa before the Boer War and his maternal ancestors have been residing this land for three generations and were originally English. Alan educated in South African schools and continued his schooling in Pietermaritzburg College in the science field. He was a warrior white who headed the liberal faction in South Africa for a while and he intensively opposed the racial separation and discrimination and believed that South Africa belongs to all of its residents, whether black or white, and no government can claim legitimacy unless by the will of this people (Paton, 1975, p.9).

In Alan Paton's mind, the ethical issues and social instability of the black have come about due to the disordering of the African people's tribal system; the main subjects of the novel "Cry, the Beloved Country", as well, point to the problems of the people in South Africa like the devaluation of the land that once belonged to the aborigines, disintegration of the ethnical society, the unfavorable effects of fear in the South African community, crimes and escapes to the urban regions. "Cry, the Beloved Country" was hugely welcomed in South Africa and its South African publication was dedicated to Johan Hoffmeyer ... In 1949, Maxwell Anderson, inspired by "Cry, the Beloved Country, arranged a drama accompanied by music that was named "lost in the stars" and Alan Paton went to New York to watch this drama" (Daneshvar, 1975, pp.8-9).

Simin Daneshvar finished the translation of this work in summer, 1969 and it was published by the efforts of her friends in 1972. Daneshvar's attention to the setting of the society depicted in "Cry, the Beloved Country" set the ground for the creation of a copied version of it under the disguise of the Iranian society and the social situation therein and this is indeed the very insight and mastery acquired and exercised by the author in what she had learnt about novel writing. After having perceived the essential features of the novel "Cry, the Beloved Country", she made it resurrect in a novel garment of

the Iranian society with its own specific characters and heroes. The following section deals with their similarities.

4.2.1. Similarities of “Suvashun” (1969) to “Cry, the Beloved Country”:

The themes of the aforementioned novels are close in terms of such concepts as class gaps and discrimination, fight against colonialism and tyranny and injustice and coping with fright. The distance and discrimination in Suvashun are embodied in the form of class gaps and they are manifested as racial discrimination in “Cry, the Beloved Country”; both of them are the products of injustice. Warriors like Yusuf and Arthur Jarvis put stands against tyranny and colonialism in these two novels.

4.2.1.1. Class Gap, Possession of the People’s Properties, Colonialism, Discrimination:

In “Suvashun”, the gap is so wide that the governor is holding a luxurious wedding ceremony for his daughter when the people are entangled with shortages in foodstuff and famine. The very large and long Sangak bread on the marriage table exemplifies a small corner of their wastefulness and exorbitance in this ceremony: “the bakers had baked a long piece of Sangak bread that had never been seen before” (Daneshvar, 1989, p.14).

The governor and his family know themselves as the owner of the people’s assets and allow themselves to take possession of and occupy their properties. Taking Zari’s emerald earrings and Khosrow’s young horse away from them is an example thereof. “Zari had become dazed. Where from had they seen her emerald earrings? They threatened her”. (Daneshvar, 1989, p.8)

The best hospital of the city is Morcelyne Hospital that belongs to the English. They have constructed this hospital apparently for the good of the people of the city and, in fact, for solidifying their own position for it did not admit the Iranian patients during an outbreak of typhus in the city unless they were recommended while the Iranians were losing their lives one after the other and as a result of the absence of the treatment facilities.

Racial discrimination is amongst the important themes of “Cry, the Beloved Country”. The author frequently speaks about it in the course of the story: “... the guards were standing there to withhold us and encourage you. You would weaken the goal of the black people in case of getting on the bus. We have decided not to get on the bus unless the tickets are again sold for the same four pence ... This is the goal for which we should fight. The turn would come for increasing the prices of the tickets to Sophia Town, Claremont and Cape Town if we lose”. (Paton, 1974, p.57)

Although “Cry, the Beloved Country” is a classical, African, timeless and universal novel and portrays a sort of sacrifice, it is indeed a kind of social objection against the structures of the society that later on led to the appearance of apartheid and Paton tries to demonstrate such divergences that are created by such a structure.

4.2.1.2. Presence of Foreign and Colonial Forces:

Shiraz is the presence scene of the occupying forces enjoying a large deal of influence in cultural, social and political aspects and set the ground for the expansion of the domain of such influence by their activities. They build school in the city. School is envisioned as the most important educational and cultural institution of a society and their school is even the best in the whole city. The students become familiar in this school with the English language; they read the bible every morning. The occupying forces induce the students with their own cultural and religious values in these schools: “manners and ways of conduct were instructed for two hours every week in the English school and ethics were taught for one hour every week; of course, the read the bible instead of ethics” (Daneshvar, 1989, p.161).

The English also exercised a severe influence on Qashqa’ei Nomads of the region; they deceived them and took advantage of them for achieving their own political goals. Amongst these, Semirom incident and using Malek Rustam and Malek Sohrab as intermediaries for cheating Yusuf and winning his

agreement for selling purveyance to them can be pointed out.

In “Cry, the Beloved Country”, the colonialism’s presence is amongst the important themes discussed by the author in the course of the story. In the first part of the book, “John”, Kumalo’s brother, states upon bearing witness to the bitter realities of the people in South Africa that “when a new gold mine is discovered, it is not us who would have a higher wage for tedious labor rather it is the share of the white man that is increased ... when a new gold is found, they do not rest even for a short while and hire a larger number of us to live in the camp and dig under the ground for three shillings per day” (Paton, 1975, p.50).

4.2.1.3. Fear’s Dominance:

In both of the novels, fear has been frequently displayed in various aspects and the writer of Suvashun expresses the theme “fear” in various forms from the beginning of the story. The main character of the novel “Suvashun” is faced with many fears. In “Cry, the Beloved Country”, as well, the majority of the characters are fearful. Kumalo and Msimangu are also afraid; the black are afraid of the white and most of the African people are frightened and the novel reaches its termination point with this message by the narrator that it is now time for deliverance from the fear of servitude for serving fear is an unclear secret.

In the end of Suvashun, Zari finally gets over the fear that had held a firm grip of her collar from the beginning of her life and it is with her evolution that her fear is gradually transformed to courage: “Yusuf said funnily: ‘I can teach you. The first lesson of courageousness for you is this for now. Do something when you are afraid. Do it while you are afraid if you are right.’” (Daneshvar, 1989, p.133). In the last chapter of the story, she overcomes her fear: “Zari did not let him finish his words and said: ‘my husband has been killed by an unjust arrow. The least I can do is mourning. Grieving for him is not forbidden. During his life, we were continuously in fear and endeavored to frighten him, as well. Now, what should we be fearful of in his death? A miss is as good as a mile ... at least to me’”. (Daneshvar, 1989, p.293)

Fear is one of the important themes in “Cry, the Beloved Country”, as well. In every corner of the book, things are being continuously said about fear to the last expressions of the book and the writer fosters the story for getting the readers recognize the story setting and the characters’ feelings so as to display the fear and pain interlaced with their lives: “undoubtedly, fear has dominated the land. When all these people have become rogue, what can you do? When fear has dwelled the heart, who can enjoy the beautiful earth? Or, enjoy seventy years of age and the sunlight that sprays rays on soil ...” (Paton, 1975, p.89)

He states elsewhere that “Cry, O the beloved country! Cry for the child who has not yet been born and would inherit our fear lest he may love the earth from the bottom of the heart; lest he joyfully looks and laughs at the water pouring down from the tip of his fingers ... lest he feels so much attached in heart to the mountain or the valley because fear has set an ambush like a robber and it will take away everything if the person feels so much love” (Paton, 1975, p.95).

At the end of the novel, as well, when the judge turns his face towards Absalom, son of Kumalo, and asks “do you have anything to say before execution?”, he says “I can only say that I killed this man but I did not intend it. I was just afraid”. (Paton, 1975, p.217)

One should resist and endure against tyranny and despotism and should not give up to oppression and suppression and should stand up with all one’s life. The Political fight should be continued till reaching freedom the same way that Yusuf kept on his fight and resistance and sacrificed his life and like Zari who was seminally defeated by her fear and conservatism and, after Yusuf was murdered, decided to continue his way.

4.2.1.4. Documents and Imagination:

Historically, “Suvashun” expresses the accentuated and influential presence of foreigners, especially

the English, in a sensitive cross-section of time the focal point of which can be realized as the WWII. Politics, society, history and even the then social psychology have been intermixed in this work. The writer is not a historian but she borrows her raw materials from history and reality. In this regard, she states that “I procure the raw materials for my stories from the reality but I idealize it” (Dehbashi, 2004, p.942). “In *The Island of Roaming*, I have mixed imagination with documentation. I have done the same in *Suvashun* but it has been unconsciously done; it has been streaks that became more complete later on. But, in *The Island of Roaming*, I did it consciously. Of course, the streaks of documentation and imagination have always been present in my works but without me knowing it. Now, I have done this with full insight. The great authors of the world have done the same thing. I see no problem in beginner writers’ learning from them! I learned to mix the documentation and imagination from *Ragtime*”. (Golshiri, 1987, p.18)

Simin Daneshvar has paid attention in *Suvashun* to all of the historical changes on this special cross-section of time and she has directly or mysteriously pointed to them and expressed her ideas about them. From the very beginning pages of the novel, the author selects the foreign characters like Sergeant Zigner, Mac Mahon, the colonel and English officers to underline the accentuated presence of the English in Shiraz. This period of time is historically very critical. Poverty and deprivation have overshadowed all aspects of life. Under such circumstances, the English plunder the people’s properties with their extensive presence; they take away the wheat, oil and foodstuff. Such an approach is the ground on which the author adds to the domestic distress but she uses imagination to foster the realities and she even creates intangible changes in the history and reconstructs the historical incidents to showcase a pale example of the boundary between history and literature. For instance, her history of death might bring testimony to this claim.

In “*Cry, the Beloved Country*”, the author points to the historical events in South Africa and he is not seeking to challenge, overturn and reconstruct the historical experiences. He pays attention to the offering of themes and narrating of the historical events but he also makes use of imagination for fostering the realities in such a way that he inserts the real and historical events and settings and at the same time mentions the name of some imaginary places that do not exist in the world.

The events like banning the bus, the discovery of gold in Odendaalsrust and establishment of the Shanty Town are realities but Ndotsheni Village and/or Jarvis farm at high place does not externally exist. Thus, the book is a combination of the realities and imagination for they make an artwork (Paton, 1975, p.9).

The social and political ideology of the author has been manifested in the novel within the format of articles by Arthur Jarvis and, considering the author’s ideology, the present book is not exclusively a literary and poetical work, to with the cheerfulness of the desert and moor and the grieving sound of the bird “Ti Ti Yahoo; it is not also uniquely expressive of a catastrophe rather, beside the artistic aspects, it is a book illuminating about the status quo of the country as well as about the fights that have been made against the current statuses with the hope for a happy ending.

4.2.1.5. Creation of Symbolic Faces:

There are symbolic characters in the two aforementioned novels. Both of the writers grant a new dimension to the novel characters by the assistance of selecting symbolic names for them for the transferring of their intended concepts and the symbolism has been used in both of the novels in the names and personality processing as well as in many of the objects, events and incidents, descriptions, conversations and even times and places. In the novel “*Cry, the Beloved Country*”, as well, the writer chooses the names of his novel’s personalities from amongst the religious persons and deepens his story’s characters by the aid of the religious beliefs. The symbols existent in “*Suvashun*” are largely matching with the story of His Highness Yusuf (PBUH).

“Yusuf” is the symbol of cleanliness and chasteness; the Prophet Joseph’s handsomeness and the

Jesus Christ's redeeming are perfect symbols of the truthful, idealist and non-compromising warriors defending culture and religion. He represents the fighting illuminated minds. On the other hand, Yusuf is a religious allusion with the chastity and cleanliness of Joseph (PBUH) and, like him, entangled with false slanders and always suffering annoyance for being noble and decent.

"Zari" is the symbol of the free, Muslim and anonymous Iranian heroines. The name "Khosrow" refers to the Iranian kings and Khosrow Yusuf reminds of Kaikhosrow Siavash. Joseph (PBUH)'s brothers are opportunistic and, here, Abolghasem Khan (Khan Kaka), Yusuf's brother, takes any measures for acquiring position and power and reminds readers of the jealousy of Joseph's brothers who cannot stand his glory and magnificence. Moreover, Abolghasem Khan is also a symbol of the individuals who have betrayed Iran and reminds of Shoghad.

The outbreak of typhus and unrest and prostitution in the novel, as well, implies the famine with which Jacob and others were afflicted with. Joseph (PBUH) is the person who soothes their injured and blistered and dry hearts in this famine. In Suvashun, as well, Yusuf pacifies the injured hearts and is allegorically symbolized as national awareness. Accepting the suggestion for providing foodstuff to the foreigners is like Zuleikha's carnal temptation the stigma of which was never accepted by Yusuf.

Zari's pregnancy is a symbol of the time's gestation of the change, evolution and variegation. Zari's distressful dreams give the novel a mythical aspect and remind the sighs and grievous mourning of Jacob in the absence of Joseph and the loss of truth and it is sometimes the description of the tools, instruments and objects that set the ground for symbol processing like the image of the "windlass" that symbolizes wandering (Daneshvar, 1989, pp.132-195).

In "Cry, the Beloved Country", the church in Ndotsheni is very simple and a sign of a sort of pure faith. Jarvis's friendship with Kumalo and his suggestion for constructing a new church is the symbol of his commitment to Ndotsheni and his new friendship with Kumalo. The story's symbolizations can be figured out in the entire of the novel according to the names given by Paton to the characters. Arthur and his son are the symbols of generous hearts and thoughtfulness and a sort of existential brilliance can be seen in them. Their mystic and theosophical descriptions in the story remind of the time these descriptions are used for recounting of the angels. His son and he are the symbols of the divine messengers and both of them contribute to their town-mates for getting goodness and benevolence returned to the city.

Also, Saint Stephen was the martyr in the book "the ten commandments" who did not lose his faith and was willing to give up his life for it and his counterpart in the aforesaid novel is Stephen Kumalo. Another example is Absalom's demand for naming his son "Peter" which was the name of one of Christ's apostles who denied his familiarity with Messiah three times after being arrested and he became very sad for it later on. After the crucifixion of the Christ, he again proposed his commitment to Jesus for promulgation of the God's words; the author uses it to point to the final repentance by Absalom and to the fact that, despite the mistakes he had made, he remained committed to his father's faith. Somewhere, Paton describes the son of Arthur Jarvis with the same characteristics possessed by Arthur and this means the resurrection of Christ and continuation of the path of fighting against tyranny and racial discrimination.

Zari in Suvashun and Kumalo in "Cry, the Beloved Country" are dynamic characters that change in the course of story's events and these symbolic characters grant a new dimension to the novel's characters. Besides the characters, the symbols of both of the stories are manifested in the places and objects. Shiraz in Suvashun and Ndotsheni in "Cry, the Beloved Country" are the symbols of hometown and birthplace and the primary characters of the novel express their love for the homeland and seek preservation of it against the enemy's harm.

5. Conclusion:

It is understood from the present study that “The Island of Roaming” and “Wandering Cameleer” have been influenced and match with “Ragtime” in terms of having complex plot and making no use of causality in the order of narrating the incidents, creation of faces, symbolic places and objects, use of real and historical personalities alongside with the imaginary personalities, diminished boundary between imagination and reality, manipulation of the history and summing of imagination and documentation. “The Island of Roaming” and “Wandering Cameleer” include displaced chapters the order of the events in them is non-alternate and disorganized. In Ragtime, as well, the narrator enters one story from a previous one and the novel does not narrate a single story and several stories have been knitted into one single novel. The symbols in the novels “Island of Roaming” and “Wandering Cameleer”, like in Ragtime, are mostly manifested in the allegorical and symbolic faces and places and objects. The presence of the real-historical personalities in the story alongside with the imaginary figures is amongst the postmodern storytelling preps also applied by Daneshvar in her novels “Island of Roaming” and “Wandering Cameleer” through her being impressed by Doctorow’s Ragtime and it is by the use of the historical personalities that she succeeds in erasing the border between reality and imagination. Furthermore, Daneshvar has also been influenced by Doctorow’s Ragtime in summation of “documentation” and “imagination” as well as manipulation of the history and paling of the border between literature and history and, like him, she narrates and reconstructs the time’s historical events in the position of a witness.

In Suvashun, Daneshvar has been directly influenced by Paton’s “Cry, the Beloved Country”. Such an influence can be traced in the introduction and the conclusion parts of Suvashun’s plot. Both of the novels begin in their introductions with the exhibition of scenes of discrimination. The concepts of distance and discrimination in Suvashun and “Cry, the Beloved Country” are seen in the form of class gaps and racial discrimination, respectively; both of them are the products of injustice. In Suvashun and “Cry, the Beloved Country”, warriors like Yusuf and Arthur Jarvis resist tyranny and colonialism. The themes of the novels “Suvashun” and “Cry, the Beloved Country” are similar in terms of such concepts as class gap and discrimination, fight against colonialism and tyranny and injustice and coping with fear; the author of Suvashun has been influenced by the themes of “Cry, the Beloved Country”, especially coping with fear that has been portrayed in both of the novels repeatedly and in various dimensions. Symbolic characters are present in both of the novels and the authors give a new dimension to the novels’ characters for the transferring of their intended concepts by the assistance of the symbolic selection of the names for them. Daneshvar has been influenced in processing such a character as “Zari” in “Suvashun” by “Kumalo” in “Cry, the Beloved Country”; both of the aforesaid characters are dynamic and change in the course of the events.

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