

The Origin and Development of Comparative Literature in Iran

(A'ghaz va Gustarish-I Adabiyat-I Tatbiqi der Iran)

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DOCTOR OF PHILOSOPHY

Submitted by
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In consultation with
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DECLARATION

I declare that the thesis entitled “**The Origin and Development of Comparative Literature in Iran**” submitted by me for the award of the degree of Doctor of Philosophy of Jawaharlal Nehru University is my own work. The thesis has not been submitted for any other degree of this University or any other university.



Mukhtar Ahmed

CERTIFICATE

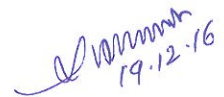
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Introduction

Knowledge and information since times immemorial has not been and could not have been limited or restricted to any border or nation-state. It travelled across political boundaries through many mediums and ways depending upon time and space. Since ancient time travelers, clergymen, monks, preachers, traders and ambassadors were the main carrier of the information of one geographical area to other places in the form of diaries, memoirs and travelogues.

The emergence of comparative literature in early decades of nineteenth century in France marked the birth of new discipline in humanities. Susan Bassnett defines Comparative literature in the following words:

(It is) the study of literatures across frontiers. Originally coined in the early nineteenth century, the term became highly controversial in the twentieth century owing to differing usages and interpretations. Some scholars have seen it as essentially literary history, following Goethe's concept of Weltliteratur; some have seen it as a field of study comparing the "soul" or "spirit" of different Cultures; others have sought to demonstrate the certainty or otherwise of "influence" between writers. The so-called French school promoted binary study between two authors or literary Systems, in contrast to the American school which argued for wide cross-disciplinary comparison. These two approaches were often reflected in a terminological distinction that sought to demonstrate a difference between "comparative" and "general" literature. Emphasis on the relationship between literature and national culture in the nineteenth century led to reaction in the twentieth century when comparative literature came under the dominance of Formalism, and the focus was on belief in the myth of the universal civilizing power of literature regardless of cultural context. Since the 1970s comparative literature has moved away from the debates on what or how to compare that had so concerned formalist scholars. There has also been a move away from the earlier focus on canonical Texts and prioritization of European.

Guillen defines it in these words that: "comparative literature (a conventional and not very enlightening label) is usually understood to consist of a certain tendency or branch of literary investigation that involves the systematic study of supranational assemblages" (The Challenge of Comparative Literature 1993: 3). In the last few decades, comparative literature has spread even to those parts of the world that it had not reached before and

has thus become truly global at least from the external perspective. However, at the same time it faced a crisis in its traditional centers across Europe and North America, which shook its conceptual premises, theoretical foundations, and methodological structure, affected its inclusion in university and scholarly institutions, and jeopardized its social status. Although the beginning of comparative literature in the contemporary world was by the French, but the share of Germans in its spread is also significant. In Germany it got a new form took on its modern sense in which it is used now. Thus in a span of half century it spread to neighboring country and from there to far parts of the world.

The selection of the topic “*The Origin of Comparative Literature in Iran*” for my PhD research can be best seen justified through the famous quote of Wellek that:

Comparative literature surely wants to overcome national prejudices and provincialisms but does not therefore ignore or minimise the existence and vitality of different national traditions. We must beware of false and unnecessary choices: We need both national and general (world) literature, we need both literary history and criticism and we need the wide perspective that comparative literature alone can give (Name and Nature of Comparative Literature 1970: 36).

In today’s world of terrorism, turbulence and unrest, the significance of comparative literature becomes manifold. It helps in better recognizing and knowing each other. Each and everything is connected and related to each other. Mathew Arnold also during a lecture said that ‘everywhere there is connection, everywhere there is illustration. No single event, no single literature is adequately comprehended except in relation to other events, to other literatures’.

The present work attempts a critical study of the comparative literature in Iran. The writer has made a sincere but humble attempt to discover the slow growth of comparative literature in Iranian academia. The study aims to look at the historicity of the comparative literature in Iran. What are its future prospective and the solutions to the obstacles in the way of the growth and advancement of the disciplines in Iranian universities and on individual level in doing comparative studies? The work is first of its kind and only scattered articles on the subject are there. The author has tried his best to make use of all

the available material he could lay his hands upon. He went to Iran for that on fieldwork so that he could do justice to the topic.

In this thesis, the writer has attempted to give a historical background for the discipline of comparative literature in Iran. The main concern in this research work is to trace the emergence of Comparative Literature as an academic discipline in Iranian academe and methodologies and theories adopted by the Iranian comparatists.

This thesis has been divided into four chapters in such a manner that at the end of each chapter, there is a conclusion of that chapter, apart from the one at the end of the thesis. The author must acknowledge in advance the fact which the readers might be critical about in this thesis viz. the repetition of information in different chapters due to its genuine demand and overriding importance. Many facts needed iterations when required. The research work had adopted historical as well as analytical methodology. Historical methodology helped in finding out the historical roots of these cultural and literary exchanges between Iran and France. The method of analogy is also closely linked to the above mentioned methodologies and proved to be of a great use in making the study interesting.

This study is mainly based on the primary sources in the form of articles and other write-ups on the topic and other such works relevant to the subject.

In the first chapter ‘Comparative Literature: Nature, Scope and Development’ the writer has given a detailed history of its origination, evolution, progress and its spread into other parts of the world apart from the continent of its inception. How many theories and schools of thought came into existence throughout its journey are also discussed there. The complex relationship that comparative literature shares with other disciplines, also finds a place in this chapter.

In the second chapter entitled as ‘The Influence of Persian Literature on French Literature’, the writer has presented a historical sketch of interaction of the two nations politically and culturally. It tracks of the beginning of Iranology in France is discussed at large. How Persian literature was introduced in France and what was its impact on the

French literature, is mentioned with detail. Some prominent personalities who were influenced and fascinated by Persian literature and wrote extensively about Iran and her culture, tradition and or have written in French language under the influence of Persian literature, are mentioned briefly. There is detailed view of the literary impact of Iran on French literature and it influenced and to what extent it impacted the French literature and French writers, a detailed description is given.

Chapter third critically evaluates the production of modern Persian prose and poetry under the influence of the French literature. This section begins with the historical references to the establishment of Persia's cultural and diplomatic relations with the West during Safavid era in Iran. The chapter also deals with the early instance leading towards the modernity in Persian literature. Translation movement, establishment of *Dar-ul-Funun*, introduction of printing press, publication of newspapers and laying down the telegraph line which connected Persian to the western courtiers, helped and paved the way for multidimensional modernization of Iranian societies and literature as well.

Chapter four of the thesis is devoted to and deals with the introduction and beginning of Comparative Literature as an academic discipline in Iran. It is very difficult to precisely ascertain when the comparative literature in its unscientific form first appeared amongst the Iranian intellectuals and academicians, but scientific start happened after the fall of Qajar period and accession of Pahlavi dynasty in Iran, in the 1938 in the University of Tehran under the headship of a lady professor Fatemeh Sayyah. She, however, left no work on the subject. First it was late Professor Abulhasn Najafi who wrote first text in Persian using the term comparative literature in his article in 1973 with the title "*Adabiat-I Tatbiqi Chist?*" (What is Comparative Literature?).

This chapter further chapter examines and analyzes the factors responsible for the advent of this new trend in Iran, how it originated and evolved and the current scenario of the comparative literature in Iran. It will also look into social and cultural drivers for its development and nourishment in Iran. This chapter sheds light on the origin of a new academic discipline in Iran. How it evolved and made progress. What kind of challenges it encountered in its journey? And what is its current status in the country?

At the end of chapter four there are two appendices largely drawn upon the two articles by *Vaida Bozorgchami* containing a bibliography a bibliography of comparative literature in Iran and a brief survey of the research work done in comparative literature (studies) in Iranian universities, with some necessary modification.

The section that follows the fourth chapter is the conclusion and at the end a select bibliography is given.

Chapter One

To examine.....the phenomenon of literature as a whole, to compare them, to group them, to classify them, to enquire into the causes of them, to determine the results of them.....this is the true task of comparative literature. (A.R. Marsh)

1. Comparative Literature: Nature, Scope and Development

The object of comparative literature is essentially the study of diverse literatures in their relations with one another.

---*Van Tieghem*

Groups, like individuals, need to project themselves beyond the circle of their own associations if they wish to understand their own nature.

---*H. M. Posnett*

1.1. Prologue

The nineteenth century witnessed many ups and downs in Europe in the form of the discovery of New World, Reformation, political upheavals, industrial revolution, struggle for hegemony and to maintain supremacy over the conquered colonies. Factoring all these in and with the emergence of new communicative and interactive devices a new sort of atmosphere was paved for the literary activities. The countries which came into contact by way of conquest, trade or other means fascinated their conquerors with their national literature and it seems a universal law that every nation borrows and gets influenced by literary works of the country it comes in contact with. As explicitly put by *Hutcheson Macaulay Posnett* “Groups, like individuals, need to project themselves beyond the circle of their own associations if they wish to understand their own nature” (1886: 74). The travelers, merchants, and most significantly Christian missionaries after returning from their ventures, penned down their memoirs which made other countrymen aware about them too. This is evidenced by the fact that Christian missionaries brought home from China the life and literature along with, as *Jesuit Premare (Joseph Henri Marie de Prémare)* did translate a Chinese drama published in 1735 (Posnett 1886: 76). Similarly Englishmen like William Jones learned ancient Indian languages and converted books into English, and soon the points of resemblance between Sanskrit and languages of Greeks, Italians, Teutons, Celt and Persian were followed to be observed. These interactions immensely led towards a new literary subject called world literature envisaged by *Goethe*. The resemblances of various national literatures are inevitable. Greeks who pioneered in many things were themselves, as *Frederic Loliee* comments, very apt at imitation (1906:355).

1.2. Comparative literature

1.2.1. The term Comparative Literature

Comparative literature is the English expression of the French term '*Litteratur Comparee*'. The German term for the same '*Vergleichende Literaturgeschichte*' seems to be more comprehensive if we look at historicity of the genre, as it convey the idea of the literary comparison (1390: 31).

The term comparative literature is a combination of two words 'comparative' and 'literature' suggesting the task and objective of comparative studies of at least two literary pieces. The term "Comparative" is derived from Latin *comparativus*, from *comparare*, implying the systematic observation of the similarities or dissimilarities between two or more branches of science or subjects of study (Oxford Dictionary). The usage of the term Literature here means "the study of literature" or "literary study". The first literary expression for the comparative literature was used by French back in 1816 with the title *Cours de Litterature comparee* (literally meaning Compared literature) attached to a series of anthologies of French, Classical and English literature for the purpose of teaching literature. Initially it was mentioned by French critic Villemain in 1928 during his lecture at Sorbonne University while analyzing the impact of English and Italian literatures on French literature. As Sucur Slobodan mentions that 'between 1828 and 1840 the Sorbonne professor Abel-François Villemain not only employed the term 'comparative literature' in his writings, but led the pack by offering course work in this discipline. The influential Sainte-Beuve legitimized the term in the *Revue des deux mondes* (itself a comparative title) and his *Nouveaux lundis*, to be followed by an international company including Louis Betz, Max Koch, Joseph Texte, Longfellow, Georg Brandes, and others' (2000: 9).

At the outset it was considered a new genre of literature, and then it was also associated with the literary criticism, some dubbed it a part of the *Weltliteratur*, some termed it as mixture of both. Thus the term right from its conception till the mid twentieth century remained very ambiguous. By the mid- 19th century, as Ziolkowski puts, the range of meaning attached to literature had been narrowed to "belles letters" of creative literature,

both prose and verse, but the potential of the word to carry a broader meaning was later stored (Ziolkowski 2007: 21). Just as the exact use of “world literature” is still debatable, in the account of Wellek, the use of “comparative literature” has given rise to disputes about the exact scope and methods of the term, which are not yet resolved (Name and Nature of Comparative Literature 1970: 15). These all factors made it more complex and the progress of the field has been at a snail’s pace.

The name as a combination of ‘comparative literature’ was for the first time used by Mathew Arnold (1822-1888) (though in plural) in a private letter to his mother in 1848, where he says: “How plain it is now, though an attention to the comparative literatures for the last fifty years might have instructed any one of it, that England is in a certain sense far behind the Continent” (1895: 8). However, the term in English was used for the first time by Hutcheson Macaulay Posnett, who published a book in 1886 and put the title on it as “Comparative Literature”.

The term “comparative literature”, as Rene Wellek remarked, has given rise to so much discussion, and has been interpreted so differently and misinterpreted so frequently, that it might be useful to examine its history and to attempt to distinguish its meanings in the main languages (1970: 1). It is one of the most controversial disciplines. Similar opinion is expressed by Sussan Bassnett that comparative literature as a term seems to arouse strong passions, both for and against (1993: 2). Lane Cooper considered the term comparative literature a “bogus term” that “makes neither sense nor syntax”. He instead insisted on “The Comparative Study of Literature”. Guyard a great comparatist of French method of Comparative Literature, called the comparative literature “the history of international literary relations” and J. M. Carre in the preface to Guyard’s book calls it “a branch of literary history; it is the study of spiritual international relations, of factual contacts which took place between Byron and Pushkin, Goethe and Carlyle, Walter Scott and Vigny, between the works, the inspirations and even the lives of writers belonging to several literatures” (Wellek 1970: 15-16). Benedetto Croce commented that comparative literature was a non-subject, contemptuously dismissing the suggestion that it might be seen as a separate discipline, instead he suggested that it be christened as the

“Comparative history of Literature” (Bassnett 1993: 2-3). And René Wellek and Austen Warren while attempting a systematic definition of comparative, general, and national literature, describe the troublesomeness of the term that “the term ‘comparative’ literature is troublesome and doubtless, indeed, one of the reasons why this important mode of literary study has had less than the expected academic success” (1949: 38).

The term comparative literature, though controversial, got currency due to its prevalence and popularity and also because of the non availability of any alternate perfect terminology.

1.2.2. Definition of Comparative Literature

The discipline of comparative literature has been defined by literary scholars in myriad ways. Every comparatist, invariably, defined it in a different way deviating from others ones.

Van Tieghem defines comparative literature in a very strict and narrow manner that: “The object of comparative literature is essentially the study of diverse literatures in their relations with one another” (As quoted by Wellek in Name and Nature of Comparative Literature 1970: 15).

Comparative literature as Susan Bassnett writes, involves the study of texts across cultures, that it is interdisciplinary and that it is concerned with patterns of connection in literatures across both time and space (1993: 1).

Bijay Kumar Dass defines comparative literature in a very simple way:

The simple way to define comparative literature is to say that it is a comparison between two literatures. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales, myths in two different literatures or even more (2000: 1).

According to Benedetto Croce, comparative literature is the exploration of the vicissitudes, alterations, developments and reciprocal differences of themes and literary ideas across literatures.

Vishvasahita was the name given by Tagore to refer to comparative literature. About the broad scope of comparative literature he remarked that:

From narrow provincialism we must free ourselves, we must strive to see the works of each author as a whole, that whole as a part of man's universal creativity, and that universal spirit in its manifestation through world literature (Quoted in Buddadeva Bose, "Comparative Literature in India: Contribution to Comparative Literature; Germany and India", Calcutta, 1973), (*Comparative Literature* 1987: 2).

The most comprehensive definition of comparative literature, broadening its scope and nearer to American School of comparative literature is put forth by *Henry Remak*:

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences, (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others and the comparison of literature with other spheres of human expression" (1961: 3).

Wellek tried to address many problems in defining it properly to some extent. He is of the opinion that:

The comparative literature can best be defended and defined by its perspective and spirit, rather than by any circumscribed partition within literature. It will study all literature from an international perspective, with a consciousness of the unity of all literary creation and experience. In this conception (which is also mine) comparative literature is identical with the study of literature independent of linguistic, ethnic, and political boundaries. It cannot be confined to a single method: description, characterization, interpretation, narration, explanation, evaluation are used in its discourse just as much as comparison (*Name and Nature of Comparative Literature* 1970: 9).

After analyzing the various attempts at defining the term comparative literature it can be easily concluded that it is very hard to define the same. The reason being the broadening and widening its canvass and scope and more importantly its multidisciplinary nature, makes it very difficult to define it very accurately and comprehensively.

1.2.3. Nature of comparative literature

Comparative literature is an academic field dealing with the literature of two or more language, culture or nation. While most frequently practiced with works of different languages, comparative literary study may also be done on works of the same language if the works originate from different nations or cultures among which a particular language is spoken. Also included in the range of inquiry, are comparisons of different types of art; for example, a relationship of film to literature. Additionally, the characteristically intercultural and transnational field of comparative literature concerns itself with the relation between literature, broadly defined, and other spheres of human activity, including history, politics, philosophy, and science. It focuses mainly on the study of literature from different cultures, nations, and genres, and explores relationships between literature and other forms of cultural expression.

The very idea of comparison is as old as humanity itself. But, the application of term comparative or comparative studies, in its present sense, came into existence very late in the nineteenth century in the history of literature. Comparison, in the account of Swapan Majumdar, a prominent Indian comparatist, as an idea may date back even to the Homeric epoch, but the application of its principles is a European phenomenon of the post-Napoleonic wars, when integration of the continent was a much sought after ideal, when the Metternich System was still being held in high esteem. He also argues that the consolidation of comparative literature as an academic discipline coincides strangely with another political wave in the wake of the First World War, viz. President Woodrow Wilson's vision of One World (Comparative Literature: Indian Dimensions 1987: 14). Whereas Posnett is of the opinion that 'the comparative method of acquiring or communicating knowledge is in one sense as old as thought itself, in another the peculiar glory of our nineteenth century' (Comparative Literature 1886: 73). The great French critic Villemain in one of his lectures at Sorbonne University in 1928 about the literary interactions and influences said: "these literary gives and takes (and plagiarism) will continue amongst the nations forever" (Ghanimi 1390: 34). Posnett stresses on the need for comparative literature by saying: groups, like individuals, need to project themselves

beyond the circle of their own associations if they wish to understand their own nature. He further adds that Latin, followed by an interval by Greek, Renaissance laid the foundations of comparative reflection in the minds of modern Europe (Comparative Literature 1886: 74). Ferdinand Brunetiere said that ‘we are defined only by comparing ourselves to others; and we do not know ourselves when we know only ourselves’ (quoted by Bassnett 1993: 24).

One of the most prominent figures of early contributors to the comparative literature in France, Jean Jacques Ampere (1800-1864) once in his lecture in 1832 A.D. at Sorbonne University said: “Gentlemen, we will discuss comparative researches, the research, without which the history of literature is insufficient”. This shows a very passionate and genuine effort by forefathers of the discipline for the advancement of the same. They were of the opinion that without the comparative study of literatures the history of literature would also remain incomplete and insufficient. Max Muller states that “all higher knowledge is gained by comparison and rests on comparison”, and according to Bosanquet “comparative literature can be of immense value...in freeing the mind from the shackles of provincialism and literary myopia” (Dhawan 1987: 27-8).

Comparative Literature first emerged in France around the beginning of the nineteenth century, a counterpart of the equally new fields of comparative anatomy, comparative law, and comparative philology. Comparative literature presumably acquired its name from a series of French anthologies for the teaching of literature; published in 1816, that were entitled as *Cours de littérature compare* (Bassnett 1993: 12). Posnett, the pioneering scholar of comparative literature, considers Dante’s *De Eloquio Vulgari* starting point of our modern comparative science (Comparative Literature 1886: 74). The intellectual field and later the academic discipline of comparative literature, circulated and developed in nineteenth century Europe as a gentlemanly and evaluative inquiry into what constituted the worthy contemporary literatures of Europe, the exchanges between those literatures, and their links to presumably shared traditions of the past. It is noteworthy that this development was concomitant with the emergence and consolidation of nation states in Europe and their legitimation through cultural claims to national literary and popular traditions. It is as noteworthy that the circulation and institutionalization of the concept of

comparative literature was also concomitant with the continuing colonial expansion of European states throughout the globe and with the intra-European contest over who would control which colonies.

The term '*Comparative Literature*', in the account of Ziolkowski, first emerged aftermath of Napoleonic wars (1803-1815), when Europe was being reshaped culturally and politically. Much later, what had been a field of study that took off in the last years of the 19th century, perhaps partly under the influence of the 500th anniversary of Columbus or the centenary of the French Revolution, became a *discipline* at the end of the Second World War. Eventually the most vigorous growth in numbers of departments and programs occurred in the United States during the Vietnam War, a development that set the stage for major reconceptions of the discipline (2007: 18). Comparative Literature began in the West by envisaging world literature as both an antidote to chaos and a strategy for peace (Chanda 2003: 58). French researchers were the first who for the first time, used the term comparative literature in literary research. *Villemain*, in 1828, in a lesson on French literature in Sorbonne University, spoke about the influence of English and Italian literature on French literature. Later on in the year 1838, *Villemain* in his collection of speeches, he applied the term comparative literature for the first time. Later, Lane Cooper, Paul Van Tieghem, Marius Francois Guyard, Jean Marie Carre, Rene Etiemble also contributed to the discipline (Hadidi 1351: 685). Although the beginning of comparative literature, in the contemporary world, was by French, but the share of Germans in its spread is abound. In Germany it got a new form, and there it took on its modern sense in which it is used. Thus is in a period of around half century it spread to neighboring country and from there to far parts of the world.

Bassnett remarked about its interdisciplinary nature that most people do not start with comparative literature, they end up with it in some way or other, travelling towards it from different points of departure (Comparative Literature: A Critical Introduction 1993: 1).

Totosy de Zepetnek in his article 'From Comparative Literature Today toward Comparative Cultural Studies' argues that, today comparative literature has embraced the field of 'Comparative Cultural Studies'. According to him, "Comparative cultural studies" is conceived as an approach with three areas of theoretical content: 1) To study literature (text and/or literary system) with and in the context of culture and the discipline of cultural studies; 2) In cultural studies itself to study literature with borrowed elements (theories and methods) from comparative literature; and 3) To study culture and its composite parts and aspects in the mode of the proposed "comparative cultural studies" approach instead of the currently reigning single-language approach dealing with a topic with regard to its nature and problematics in one culture only (Zepetnek 1999: 1 <<http://dx.doi.org/10.7771/1481-4374.1041>>).

Comparative literature as Henry Remak emphasizes, is a methodology in the study of literature, in at least two ways:

First, Comparative literature means the knowledge of more than one national language and literature, and /or it means the knowledge and application of other disciplines in and for the study of literature and second, Comparative literature has an ideology of inclusion of the other, be that a marginal literature in its several meanings of marginality, a genre, various text types, etc. Comparative literature has intrinsically content and form, which facilitates the cross-cultural and interdisciplinary study of literature and it has a history that substantiated this content and form (Comparative Literature: Theory, Method, Application 1998: 13).

There are three approaches in comparative literature, i.e. French, German and American. According to the French approach, comparative literature would be study of two national literatures written in two different languages. For example, a comparison of a literary work from French to a literary work of Persian language is a work of comparative literature. They have excluded folklore studies out of comparative literature. If, a comparative study is being made between two authors of two different nations but their work is in the same language that will not be considered a comparative study. For example any English author from India cannot be compared with any author from Australia, England or America. 'Cultural transfer' (Bassnett 1993: 24) was main focus of the study of comparative literature according to the French school. Binary studies were

the central point of comparative literature in France. The German perspective deviated from French in folklore studies and translation studies in comparative literature. Koch considered the translation as a fundamental area of comparative literature and set German literature and its history as the ‘point of departure and the centre of the efforts which the *Zeitschrift* (it was a journal published by Max Koch, its name was *Zeitschrift für vergleichende Literaturgeschichte*) intends to aid’. He also maintained that folklore has become a discipline in its own right, but nevertheless the comparative study of folksong and poetry is seen as fundamental to comparative literature (Bassnett 1993: 25).

The American approach is more wider and comprehensive one of all of them. Its basis was laid down by Henry Remak in 1961 in the following words:

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences, (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others and the comparison of literature with other spheres of human expression” (1961: 3).

The American school tried to depoliticize comparative literature thus differing from French model of comparative literature. In fact, it was the American school which attempted to make it interdisciplinary in nature. A more detailed discussion would be made in the pages to come under the sub-chapter ‘theories of comparative literature’.

1.2.4. A brief history of the Origin and Evolution of Comparative Literature

At any given point of time there have been instances of literary influences on one another. In the ancient times we have some historical traces of the same in many national literatures around the world. The oldest, historically, example of literary receptions and influences can be best described as the impact of Greek literature on Roman literature. Greeks were defeated by the Romans in 146 B.C. but very soon they subjugated Romans in literature (Ghanimi 1390: 50), but the Greeks could not do any comparative study in the early period as they secluded themselves from all other nations believing them to be barbarians (Wellek 1970: 10). Romans made literary imitations from Greek literature

very intelligently. Horace (85-8 B.C.), even encouraged others to follow the Greeks in poetics and asked for engaging into that day and night (Ghanimi 1390: 52). This advice of Horace speaks volumes about the benefits of the Greek literature for the Romans.

Scholars, in the renaissance period, resorted back to the idea of '*mimesis*' and '*imitation*' of Romans and Greeks and they evinced great love for "*humanism*" in Greek and Roman literatures. The literatures of these two civilizations looked at issues of human beings and humanity itself from a humane perspective and not from a metaphysical perspective. The humanist philosophy stressed the dignity of humanity, and humanists shifted intellectual emphasis from theology and logic to specifically human studies. This philosophy was originated in middle ages in Europe and was opposed to *Scholasticism*. The coinage of the term '*humanism*' is ascribed to a German educator F.J. Niethammer. Realier it was known by *studia humanitatis*. Horace's conception of mimesis and its furthering by Quintillignus, a Roman critic, helped to enrich their own literature by imitating form Greeks.

The modern birthplace of comparative literature is France. The medieval period in Europe paved way for its conception in the early nineteenth century by French scholars. In the medieval era, the European diverse literary history came under many common factors leading to tying them altogether with a common thing and uniting them. This unity, as Ghanimi remarked, oriented the European literature to two phenomena: religious and Chevalier (Knighthood). On the religious front, Christian Clergyman who were in power, formed a stratum of readers and writers thus Christianizing the literature. Latin language also came under its influence and Chevalier also played a role in integration of most of the European literatures (Comparative Literature 1390: 53).

The European literature in the Renaissance Period (sixteenth and seventeenth centuries) reverted back to the ancient Greek and Latin literatures. Scholars avoided translated works instead they preferred the original sources (French Literature in the Medieval and Renaissance Periods 1384: 168). And a new wave of reading the old languages started. The renaissance period, which starts along with Italian wars from the 1494 A.D. until the end of French civil war in 1598 A.D., is known as the period of revival of the classical abandoned literature. However, it cannot be true that before the phenomenon of

renaissance there were not any attempts made to do research in classics. We have some scarce but apt examples of good research in Charlemagne's period (ninth century) and Saint Louis' period (thirteenth century) in France (French Literature 1384: 168). At one point of time, the whole Europe right from Norway to Greece had been following the French school. They had translated literary pieces from French to their own languages and even tried to pen down their work in the French language. The reason being that French was the most common, flexible and intelligible language amongst the others. Many European writers of Europe from Chaucer, Dante, and Petrarch to Germans and Wolfram d'Eschenbach's book *Parzifal* are indebted to France (Saulnier 1384:158).

Ulrich Weisstein in his book "Comparative Literature and Literary Theory" argues that either Jean Jacques Ampere, who authored *Histoire de la litterature francaise au moyen age compare aux litteratures estrangeres* (1841) or Abel Francois Villemain, the author of *Tableau de la litterature au moyen age en France, en Italie, en Espagne et en Angleterre* (2 Vols, 1830) must be regarded as the true father of a systematically conceived Comparative Literature in France or anywhere else, for that matter (1973: 171).

The genesis of comparative literature in modern era can be traced back to the concept of Weltliteratur (world literature) used by a German writer and statesman in the early decade of the nineteenth century. Shunqing Cao also expressed the same view that 'Johann Wolfgang von Goethe was the first person in the world who proposed the idea of comparative literature' (The Variation Theory 2013: 1).

The growing nationalities among European common masses paved the way for bringing new standpoints and new materials for comparative studies. While analyzing the impact of growing nationalities on proliferating the comparative literature Posnett remarked that 'the rise of European nationalities was creating new standpoints, new materials, for comparison in modern institutions and modes of thought or sentiment'. He further added that 'the discovery of New World brought this new European civilization face to face with primitive life, and awakened men to contrasts with their own associations more striking than Byzantine or even Saracen could offer. Commerce, too, was now bringing

the rising nations of Europe into rivalry with and knowledge of each other and more than this, giving a greater degree of personal freedom to the townsmen of the west than they had ever possessed before (Comparative Literature 1886: 74-5). Off late, the growth of national consciousness and awareness of the need to move beyond the colonial legacy has led significantly to the development of comparative literature in many parts of the world (Bassnett 1993: 8). In the account of Domenquez, 'the birth of comparative literature in the 19th century was bound up with European nationalist processes searching for the cultural roots of their nation-states' identities while assessing their own contributions to the international arena. Literary comparison was used to determine the degree of national autonomy. This national autonomy has been measured on the balance of imports versus exports' (Comparative Literature, Literary Theory and the Anxiety of Omission 2007: 13).

European Colonies also provided a solid ground for the development of comparative literature. They were subjugated by colonizers and deemed inferiors to them. A large corpus of literature was produced by colonizers to evaluate the locals in a bad light, as it was highlighted by Edward Said in his book *Orientalism* (1978). Bassnett in her book expressed same view that 'cultural colonialism was also a form of comparative literature, in that writers were imported by colonizing group and native writers were evaluated negatively in comparison. She also asserts that though it was not considered as comparative literature' (Comparative Literature 1993: 19).

European travelers and missionaries started writing their memoirs and translating the literary pieces into their mother languages. It infused a lot of passion and curiosity among the scholars back in Europe. As Posnett put it very rightly corroborated with ample evidences in his book published in 1886:

Christian missionaries were bringing home the life and literature of China so vividly to Europeans that neither the art nor the scepticism of Voltaire disdained to borrow from the Jesuit Premare's translation of a Chinese drama published in 1735. Then Englishman in India learned of that ancient language (Sanskrit) which Sir William Jones, towards the close of the eighteenth century, introduced to the Europeans scholars; and soon the points of resemblance between this language and the languages of Greeks and Italians, Teutons and Celts, were observed, and used like so

many stepping-stones upon which men passed in imagination over the flood of time which separates the old Aryans from their modern offshoots in the West (Comparative Literature: 75-6).

The travelogues played a very pivotal role in the growth and development of comparative literature. This genre of literature either diminished or lessened the spatial differences between the nations. The travelogue '*Safarnae Nasir Khusraw*' by Nasir Khusraw Qubadyani (1004-1088 A.D.), very important and having great historical contents, has drawn the detailed pictures of the regions and countries he visited them. Sa'adi's (1210-1291 or 1292) *Goletan* also presents some geographical pictures of many regions of the globe. *West-Ostlicher Divan* of Goethe too is the result of his interaction with Persian legendary poet Hafiz, who was popularised by many European travelers and missionaries' diaries, memoirs and travel writings. Iran was a favorite place to visit by European travelers during Safavid Period. After their returning back to their motherlands, they presented the Iran- the land of great antiquity in their travelogues and memoirs and published them, making their countrymen aware of this unexplored and wonderful country called Iran. Among the group of these visitors were the adventurers, monks, merchants and diplomats. Some prominent writers whose prolific and much informative write-ups imbued and stirred the western world and infused in them the interest and made them more curious about further explorations and adventures. *Vincentio d'Alessandri, Antonio Tenreiro, Michele Membre, Anthony Sherley and Pedro Teixeira, Antonio de Gouvea, Don Garcia de Silva y Figueroa, Pietro della Valle, Adam Olearius, Cornelis Speelman, Jean-Baptiste Tavernier, Raphael du Mans, Jean Th evenot, John Fryer, Jean Chardin, Engelbert Kaempfer, Francois Sanson, Cornelis de Bruyn, and Artemii Petrovich Volynskii* are some of the prominent and prolific writers whose write ups improved and pushed forward the quality and perception of Europeans towards Iran. Rudi Matthee articulated that the information these writers provided, has long been an important component of our knowledge about early modern Iran (Safavids under Western Eyes 2009: 139). Crusades, pilgrimage and explorations were other modes of medieval travel writings. Andrew Hadfield in his book while discussing the purpose of the travel writing says: 'such representations increase our knowledge of other cultures, providing

information which in some ways may prove useful, challenging or at worst diverting (Literature, Travel and Colonial Writing 1998: 1)'. Hadfield very rightly warned of looking at the travel writings from many perspectives as it may be devoid of truthfulness. We have ample evidences of such writings where the colonized are looked upon from an outsider angle by the colonizers to justify their expansion of colonies. Travelogues hold an important place in comparative literature and it has also posited itself a pivotal part in Area Studies and Comparative Cultural Studies.

Until the Vietnam War era, comparative literature remained restricted itself to Eurocentric only. As Ziolkowski also noted that 'a deeply European stamp remained upon comparative literature until the Vietnam War era, when a variety of factors conjoined to bring about a shift toward a more global perspective' (Incomparable: The destiny of Comparative Literature, Globalization or Not 2007:27).

"Eurocentricism" of comparative literature, as the Bernheimer report (1993) also highlighted that and also recommended to make it large and wide. It appeared for the first time in 1963 in a newspaper article (Ziolkowski 2007: 28) about Charles de Gaulle and "multiculturalism" in 1957, that Languages and literature *Other* than English, French and German which were traditionally sponsored by comparative literature should also be taught. After the Second World War the discipline was under attack from Eurocentric point of view. After 1960s there was a shift toward more globalized comparative literature. The period of 1960s saw sea of changes in literary studies. This was a transition period for many new literary movements and theories later in the decades of 1970s and 1980s. Ziolkowski has also expressed the same view that:

After the late 1960s the traditional sort of comparing one literature with another expanded to encompass not just the European literatures that had been the bedrock of comparative literature but also East-West literary and cultural relations. The East-Wes axis became a well established modulation of comparative literature, even better established than a survey of current comparative literature offerings in North America would lead one to suspect since it has come to enjoy a considerable vogue in other regions of the world, such as China and Taiwan, Japan and Korea, and India (Incomparable 2007: 28).

Folklore studies, which were ignored by French theorists and comparatists, like Van Tieghem who set the oral culture, folklore and pre-renaissance literature outside of the ambit of comparative literature, were taken into its helm by comparative literature by the 1980s and 1990s. Van Tieghem opined that:

This (the fairy-tale, myth, legend etc) is folklore and not literary history; for the latter is history of the human mind viewed through the art of writing. In this subdivision of thematology, however, one considers only the subject matter, its passage from one country to another, and its modifications. Art plays no part in these anonymous traditions whose nature it is to remain impersonal (As quoted by Bassnett 1993: 25).

Ziolkowski also noted that ‘the issue was not now of folklore but of mass culture and media such as television and films’. He further asserts that ‘the basis for including television and film in the mix of literature and culture had been there all along, since comparative literature had been defined as comparing two or more literatures *and* as comparing literature with other arts’ (2007: 29). Folklore provided a starting point for thematology in comparative literature

While discussing the exclusion of folklore outside of comparative literature by French theorists, Wellek and Warren endorsed the view that folklore can be considered as unwritten works (the main argument by French to exclude them) and there should not be any segregation between written and unwritten literary works. They contended that comparative literature may mean 1) the study of oral literature 2) the study of relationships between two or more literatures. As they have advocated for the same in the following words:

The term comparative literature.....may mean, first, the study of oral literature, especially of folk-tale themes, and their migration; of how and when they have entered “higher”, “artistic” literature. We must, however, endorse the view that the study of oral literature is integral part of literary scholarship, for it cannot be divorced from the study of written works, and there has been and still is a continuous interaction between oral and written literature. Without going to extreme of folklorists such as Hans Naumann who considers all oral literature as “gesunkenes Kulturgut”, we can recognize that written “upper-class” literature has profoundly affected oral literature.Another sense of comparative literature confines it to the study of relationships between two or more literatures. This is the use established by the flourishing school of French comparatists

headed by Fernand Baldensperger and gathered around the *Revue de littérature comparée* (Theory of Literature 1949: 38, 39, 40).

‘Today’, Bassnett commented, ‘comparative literature in one sense is dead.’ He further articulates the reasons that ‘the narrowness of the binary distinction, the unhelpfulness of the ahistorical approach, the complacent shortsightedness of the literature-as-universal-civilizing-force approach have all contributed to its demise (Bassnett 1993: 47). Domenguez, dissented with her claim, as he affirms that her claim that comparative literature is dead “seems misleading as well as inaccurate”. He is of the opinion that it might be true in North American academia context, the status of discipline in Spain he says: ‘In Spain alone, nine textbooks (Guillén, *Múltiples moradas* and *Entre lo uno y lo diverso* (*Ayer y hoy*), Romero López, Vega & Carbonell, Morales Ladrón, Pulido Tirado, Gnisci, Gil-Albarellos Pérez-Pedrero, and Abuín González & Domínguez) have been published and the academic journal *Extravíos* (Wanderings) has been launched during the past ten years’. He further adds that Bassnett’s statement may only be applied to one of the main centers of comparative literature, the US, where the discipline is experiencing serious difficulties due to the loss of its institutional and intellectual position. Some of the causes of this situation include the role of literary theory in English departments or the impact of cultural studies, which have become the champion of interdisciplinarity. A culturalist bias has been detected that makes comparative literature – as Michael Rifaterre has posited – go “so far as to distance itself from the literature that gives its name to the discipline”. The esthetic dimension of literary texts has been consigned to oblivion and analysis is driven by explorations of identitarian politics. Meanwhile, other countries such as mainland China, Taiwan, Japan, India, Argentina, Brazil, Mexico, Greece, Italy, the former East Germany, Slovenia, Portugal, and Spain are emerging as promising sites for comparative literature. Thus, one may speculate that location is a determining factor in ascertaining how the discipline operates (Comparative Literature, Literary Theory and the Anxiety of Omission 2007: 12). Gayatri Chakravorty Spivak also expressed same views about it (in the context of American academia) in her book “*Death of a Discipline*”. She pressed for moving away from *Euro-America centricism* and advocated for a shift in focus to African, Asian and Hispanic. She pleaded for a reformed

comparative literature and articulated for incorporating the literatures of Southern hemisphere in its purview. While criticizing the western warning and death of discipline Ipshita Chanda, a renowned Indian comparatist, has maintained that all the death wishes and warnings sounded about Comparative Literature have originated with bona fide Westerners or those whose future academic is tied to the West. Spivak's concern is for the practice and pedagogy of the discipline in Western universities, or to be more precise, in the US. Given the parameters of that location there is a long history of crisis that Comparative Literature has declared about its own scope and method almost from the moment it was born (Can the Non-Western Comparatist Speak? 2003: 58).

Spivak has reiterated, comparative literature is always a “discipline to come”, hinting at its ever expanding nature and areas with the passage of time. Its ever expanding nature makes it for more and more comprehensive and interdisciplinary.

Its interdisciplinarity means that the literature should be studied in the light of other conceptually related fields such as history, psychology, sociology or any other related field and it also implies that comparative literature should use the methodology used in other disciplines. Steven Tötösy de Zepetnek has postulated ten general principles of comparative literature. In his fourth and eighth principles he touched upon the interdisciplinarity and methodologies in comparative literature.

He commented that:

The notion of interdisciplinarity contains two basic principles. First, it postulates that literature may (or should) be studied by attention to conceptually related fields such as history, psychology or the other areas of artistic expressions such as film, music, the visual arts, etc. Second, interdisciplinarity postulates the principle of method, that is, the application of theoretical frameworks and methodologies used in other disciplines for the acquisition of knowledge in the analysis of literature and/or literary text or texts (Comparative Literature, Theory, Method, Application 1998: 79).

Currently, it has been in the curriculum of many universities of the world and being taught and innumerable special journals and magazines are under publications.

1.3. Translations and Comparative Literature

Since the conception of comparative literature, two great schools have emerged, i.e. French and German. In the field of translations studies in the ambit of comparative literature Germans have surpassed the French. Max Koch, a German comparatist, saw the ‘translation as a fundamental area of comparative enquiry’ (Bassnett 1993: 25). He considered it as an essential part of comparative literature. He emphasizes the ‘roots’ and ‘spirit’ of the nation. Bijay Kumar Das in *Translation Studies* noted that the existence of comparative literature (in twenty-first century) much depends on translation. He further says:

In the twenty-first century the study of comparative literature is hinged upon the art of translation and translation studies. Translation studies as a discipline promotes the cause of comparative literature in our times (2005: 124).

In the west, translation was considered as inferior to the original. French school is opposed to the translations in comparative studies. According to them a good comparatist should read the text in original. Whereas, American school ignored the translation studies altogether, leaving it for the linguists. ‘Binary comparative studies’, remarked Bassnett, ‘stood firmly against the idea of translation. A good comparatist, according to binary model, would read original texts in the original languages, an infinitely superior form of reading than any which involved translation. The North-American model based on the notion of universal values in literary texts, simply ignored the question of translation altogether; the processes whereby a text could be transferred from one context into another were not regarded as a useful object of study, or seen as territory to be explored by linguists rather than literary scholars’ (Comparative Literature 1993: 139).

Since the late 1970s *translation studies* came to be seen as an independent discipline. But the co-relation of comparative literature and translation studies remained a problematic one. As the translation was always regarded to be inferior to the original text, Hilaire Belloc’ view in 1931 Taylorian Lecture sums up the critical relationship between the two, as he commented:

The art of translation is a subsidiary art and derivative. On this account it has never been granted the dignity of original work, and has suffered too much in the general judgement of letters. This natural underestimation of its value has had the bad practical effect of lowering the standard demanded, and in some periods has almost destroyed the art altogether. The corresponding misunderstanding of its character has added to its degradation: neither its importance nor its difficulty has been grasped (as quoted by Bassnett 1993: 138).

Lefevere and Bassnett asserted that translation study has helped in shaping the world literature and has enlarged the scope of comparative literature. They felt that without translation comparative study is not feasible, and they went on to say that comparative literature is a sub-category of translation studies. They remarked that:

Translation has been a major shaping force in the development of world literature, and no study of comparative literature can take place without regard to translation. We have both suggested on occasions, with a deliberate intention of subverting the status quo and drawing attention to the importance of translation studies, that perhaps we should rethink our notion of comparative literature and redefine it as a subcategory of Translation Studies instead of vice versa (Translation, History, Culture 1990: 12).

Polysystem theory by Even Zohar Itamar stands opposed to the earlier views by scholars regarding translation. He writes:

How many times have we been tortured by the cliché's of the uninitiated, veteran or novice, that translation is never equal to the original, that languages differ from one another, that culture is 'also' involved with translation procedures, that when a translation is 'exact' tends to be 'literal' and hence loses the 'spirit' of the original, that the 'meaning' of a text means both 'content' and 'style', and so on. Not to speak of such approaches where norms are either overtly or covertly stated, i.e., where we are told how translations should look or how they should be conceived of in terms of one or another evaluative norm (Translation theory Today 1981: 1).

Translation brings intertextuality in comparative literature, which is at the core of comparative literature. The recent developments in the comparative literature have also helped in mitigating the complexities in the interrelationship between it and translation. Bijay Kumar Das has put it very rightly and in a very simplistic way:

Comparative literature is a study of intersexuality. For instance, if we have to compare a novel of English with that of an Oriya novel we have to use either English or Oriya as the medium. But if we have to compare a French novel (the language we do not know), we have to read first an English version of French novel and then compare it with an Oriya novel and use either English or Oriya, the two languages we know as the medium of our assessment. What I suggest here is that it is through translation we read the literature written in a language which we do not know and therefore translation becomes a tool for the study of comparative literature. Translation brings intertextuality to our knowledge and that intertextuality is the core of comparative literature (Translation Studies 2005:126).

Post 1980 period translation studies came to par with other disciplines and the critics and translators like Lambert, Van Gorp, Theo Hermans, Walter Benjamin, Jacques Derrida, Haroldo, Augusto de Campos and Helene Cixous and many others equated the translated works with that of the original text. According to deconstruction theory, the original text is also a work of translations of thoughts and ideas. They are opposed to the categorization of the texts into “source” and “target”. Derrida’s translation theory denotes that the so-called original text par se is not original, it is itself a translation. Bassnett contented very strongly that the ‘comparative literature continues to argue about whether it can be considered a discipline or not, translation studies states boldly that it *is* a discipline. The time has come for a reconsideration of the relationship between comparative literature and translation studies and for a new beginning’ (Comparative Literature 1993: 160).

1.4. Theories of comparative literature

There are two distinct schools of comparative literature, i.e. *French School* and *American School*.

The irradiating centre of comparative literature i.e. France, where the term was for the first time used began popularizing in academic discourses. And Jean-Jacques Ampère (1800-1864), Joseph Texte (1865-1900), Fernand Baldensperger (1871-1958), Paul Van Tieghem (1871-1948), Jean Marie Carré (1887-1957), Marius Francois Guyard (1921-2011) were some of the early founding fathers of comparative literature in France. According to the French school, comparative literature is the study of two national

literatures in two different languages having historical links between them. In an essay ‘Originality of French School in Comparative Literature’, Salahuddin Mohd. Shamsuddin puts this very fact at length. He says:

“Many books had been written about the bases of this French concept for the comparison, which had dominated the Western stage until the mid-twentieth century at least and it was the only concept remained in the field of Arab Comparative Studies until the end of the seventies of this century. Therefore, we have to focus on the concept of Comparative Literature at the French school, which is as follows:

- Comparative Literature studies places of meeting among the literatures in their different languages and links in their present or past.
- The boundaries among different literatures are their languages, which separate each other. Therefore, the languages of the literatures are important to Comparative Literature in the study of the mutual impact and influence among them.
- Comparative Literature is essential to the history of literature and criticism in their contemporary meaning, because it discloses the trends of artistic and intellectual sources for the National Literature.
- The comparisons among the authors from different literatures have no historical links cannot be counted from Comparative Literature.
- It will not be right to put in the standards of Comparative Literature just a presentation of texts or facts related to the literature and criticism, to look for similarity or convergence, without any attention to the links among them. This kind of comparison may be useful to make the observation strengthened and to give much information, but it has no any historical value.
- As well as the comparisons inside a single National Literature cannot be counted from Comparative Literature, whether there are historical links among the compared texts or not, because Comparative Literature has an international field of linking between two or more than two different literatures.
- The internal comparisons inside the only one literature are less fertile, less benefit and have a narrower field than comparative studies, because they often run on a single frequency and within narrow boundaries” (2012: 212-3).

The French School focuses on binary studies of different literatures that have historical links with each other. If there is no established historical links or comparison is made between the literatures of same language from the same or different nations, it cannot be considered as comparative literature. In the French method the emphasis was on the influence, transmission, communication and transit and historical links between the literatures of two nations (Guillen 1993: 47). The French model insisted on empirical and positivistic approach. It focuses on applying positivistic method to study “the history of international literary relations, including Doxologie, Mesologie, and Crenologie, which are all based on the study of homogeneity. Doxologie, as Shunqing Cao notes, studies the travel and influence of a literary phenomenon to foreign literature. Mesologie studies the function of intermediaries and transmitters, such as translators, reviewers, critics, scholars, travelers, or vehicles like books and journals. Crenologie regards writers as recipients and then explores the source of the influences they received (Introduction: The Variation Theory 2012: XX). Thus *scientism* is focused in the French school of comparative literature rather than analogies of American school. It, however, paid attention to the positivism but ignored the aesthetics of literature. Homogeneity is prime concern of French methodology rather than of heterogeneity. French school even excluded the literary criticism from the area comparative literature.

After the mid-twentieth century, there evolved a new methodology in comparative literature popularly known as American School of comparative literature.

The American School is more wide and comprehensive than the French school which is more narrow. They were very ambitious to expand it and against limiting it to the hard conditions of the French model. The credit for developing the American theory in comparative literature goes to René Wellek (1903-1995) and Henry H. H. Remak (1916-2009). The American method endeavored to include the aestheticism of literature in the comparative literature, so they focused on analogy studies.

Here it must be clarified that American school did not negate the focused areas of comparative studies of French school. It has incorporated and advocated for many other things like ‘emphasizing the transnational and interdisciplinary nature of Comparative

Literature: comparing the products of different national literatures, comparing between literatures and other subjects, and sorting out the common aesthetic values and the universal laws in literature and literary development' (Shunqing 2012: xxiii). The American method tried to depoliticize the discipline. Henry Ramak, even, goes on to say that "comparative literature should not be regarded as a discipline on its own but rather as a connecting link between subjects or 'subject areas.' A comparison thus can be made between two or more different literatures and between literature and other fields of cognition (music, painting, sculpture, architecture, philosophy, sociology, psychology, religion, chemistry, mathematics, physics, etc" (Comparative Literature: Its Definition and Function 1961: 3). This theory was mainly, as mentioned above as well, intended at doing away chauvinistic nationalism and depoliticize the field and not looking at the literature through the prism of linguistic and political boundaries. Susan Bassnett notes that the American perspective from the start focused on interdisciplinarity and universalism, distancing from the nationalistic fervor of European states (Comparative Literature 1993: 33). Charles Mills Gayley asserted that the study of a single literature may be just as scientifically comparative literature if it seeks the reason and law of the literature in the psychology of the race or of humanity (What is Comparative Literature? 1903: 67), criticizing restricting the comparative literature to only the binary studies. Arthur Richmond Marsh, has defined the subject very distinctively, putting aside the historicity and relating it to the literary criticism, as he says: to examine.....the phenomenon of literature as a whole, to compare them, to group them, to classify them, to enquire into the causes of them, to determine the results of them.....this is the true task of comparative literature (The Comparative Study of Literature: 1896).

1.5. Comparative literature, National literature and World literature

These terminologies are not exclusive but complementary to each other. Comparative Literature cannot be thought without National Literature and similarly World Literature and Comparative Literature share very complex relationships among them. Comparative literature has been defined multiple times in myriad ways and its diversification and this process has continued ever since Fernand Baldensperger (1921) opened the *Revue de*

Littérature Comparée with an inquiry into “le mot et la chose” (the name and thing). It has been defined in myriad way. Remak has defined it in the following words:

Comparative Literature is the study of literature beyond the confines of one particular country and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the (fine) arts, philosophy, history, the social sciences, the sciences, religion, etc. on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression (Comparative Literature: Method and Perspective 1961: 3).

Bassnett is of the opinion that comparative literature is studying literature across national borders, time periods, languages, and across the disciplines such as psychology, science , history, architecture, politics and so on.

And what the world literature denotes simply is nothing but the literature the entire world and the sum total of national literatures. The Weltliteratur was first conceptualized by Goethe.

1.6. Conclusion

Comparative literature, a phenomenon of early nineteenth century, has stood the test of time. The most controversial and hard to define, discipline witnessed many vicissitudes throughout its journey. Very narrowly used at the outset and excessively politicized, the discipline of comparative literature survived despite many factors leading to its demise in the long term. These constrictions, to some extent, were attempted to get rid off by American methodology initiated by Remak, Wellek and Gayley.

Comparative literature first appeared in France in early nineteenth century. Haun Saussy in Comparative Literature in An Age of Globalization has stated that “comparative literature, as we all know, is a product of the nineteenth century. But, in another sense, all literature has always been comparative, watered by many streams” (2006: 5). He further noted that three person Madame de Staël, Goethe and Hugo Meltzl de Lomnitz as the patron of comparative literature (2006: 6).

Since ages people have been interested in others' literature, language culture tradition. Dante's treatise *De vulgari eloquentia* can be regarded as the modern starting point of comparative literature.

The word "comparative" in comparative literature denotes both the action and its outcome. It implies the process of comparison and the comparanda as well. The object of comparative literature, as Van Tieghem states, is essentially the study of diverse literatures in their relations with one another.

Comparative literature is an academic field dealing with the literature of two or more language, Culture or nation. While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken. Also included in the range of inquiry, are comparisons of different types of art; for example, a relationship of film to literature. Posnett stresses on the need for comparative literature by saying: groups, like individuals, need to project themselves beyond the circle of their own associations if they wish to understand their own nature (Comparative Literature 1886: 74).

The very idea of comparison is as old as humanity itself. Whereas Posnett is of the opinion that 'the comparative method of acquiring or communicating knowledge is in one sense as old as thought itself, in another the peculiar glory of our nineteenth century' (Comparative Literature 1886: 73). First literary expression for the comparative literature was used by French back in 1816 with the title *Cours de Litterature comparee* (literally meaning Compared literature) attached to a series of anthologies of French, Classical and English literature for the purpose of teaching literature.

The name as combination of 'comparative literature' was for the first time used by Mathew Arnold (1822-1888) (though in plural) in a private letter to his mother back in 1848.

Goethe noted that he liked ‘to keep informed about foreign productions’ and advised anyone else to do the same. ‘It is becoming more and more obvious to me’, he remarked, ‘that poetry is the common property of all mankind’ (as qtd by Susan Bassnett 1993: 2).

Bijay Kumar Dass defines comparative literature in a very simple way:

‘The simple way to define comparative literature is to say that it is a comparison between two literatures. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales, myths in two different literatures or even more’ (2000: 1).

Binary studies were the central point of comparative literature in France. The German perspective deviated from French in folklore studies and translation studies in comparative literature. Koch considered the translation as a fundamental area of comparative literature and set German literature and its history as the ‘point of departure.

The growing nationalities among European folks paved the way for bringing new standpoints and new materials for comparative studies. While analyzing the impact of growing nationalities on flourishing the comparative literature Posnett remarked that ‘the rise of European nationalities was creating new standpoints, new materials, for comparison in modern institutions and modes of thought or sentiment’. He further adds that ‘ the discovery of New World brought this new European civilization face to face with primitive life, and awakened men to contrasts with their own associations more striking than Byzantine or even Saracen could offer. Commerce, too, was now bringing the rising nations of Europe into rivalry with and knowledge of each other and more than this, giving a greater degree of personal freedom to the townsmen of the west than they had ever possessed before (Comparative Literature 1886: 74-5). Off late, the growth of national consciousness and awareness of the need to move beyond the colonial legacy has led significantly to the development of comparative literature in many parts of the world (Bassnett 1993: 8). After the Second World War the discipline to other parts of the world very fast. In India the first such department was opened at Jadavpur University, West Bengal, in 1956.

Comparative literature is a great tool to explore the values of the literature/s of others and ours as well. Comparative literature is prerequisite for the world literature. It helps us to better understand the cultures and literatures of other nations. It also can be of much helpful in the age of global terrorism and extremism to know each other through the channel of comparative literature.

Translation has helped many-fold for the growth and progress of comparative literature. At the outset, translation studies were looked down and considered very inferior to the original one. But after the late 1970s it gained a reputable place amongst the academia.

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Chapter Two

The epic, lyric, didactic, mystic, satiric or pessimist poets, such as Firdawsi, Hafidh, Sa'di, Nasir-i-Khusraw, Attar, Jalalud-Din Rumi, Ubayd-i-Zakani, and Umar Khayyam, each of whom, in a different way, appeals to some ground common to all mankind.

(E. G. Browne)

2. The Influence of Persian Literature on French Literature

2. 1. Prologue

Any literature of the any given nationality cannot be kept aloof and immune from the influences of other national literatures. Comparative literature is one such way to discern and evaluate such commonalities and similarities and dissimilarities as well between them. The French literature is no exception in this respect as far as literary influences and intellectual gives and takes are concerned. The tool of comparative literary studies not only compare two literatures of two nations or of two writers but its inherent purpose is to evaluating literary interactions of the two nations. The comparatist, as Guyard also has said, “Sits on the borders of two nations and affirms and evaluate the gives and takes of two countries”.

The pioneering figures who worked on Franco-Persian literary interactions was Pierre Martino (1890-1953) the French orientalist who wrote his PhD dissertation on “*L'Orient dans la littérature française au XVIIe et au XVIIIe siècle*” (The Orient in French literature in the seventeenth and eighteenth centuries) and it was published in 1906 containing 378 pages. Then Nayereh Samsami an Iranian lady based in France wrote her PhD on “*L'Iran dans la littérature française*” (Iran in French literature). Her thesis was published from France University Press, in 1936. In 1946 Marie Louise Dufrenoy also selected the topic for her thesis entitled *L'orient Romanesque en France (1704-1789)*, (The Orient in the fictions of France: 1704-1789). Then in 1964 another Iranian writer called Mohammad Gharavi who wrote a treatise on the imagery of Iranians in the works of the French in seventeenth century with the title “*Le portrait des Iraniens dans les ouvrages français du XVIIe siècle*”. In 1968 Hassan Honarmandi wrote his PhD dissertation on Andre Gide and Persian literature with the title of “*Recherche sur André Gide et la littérature persane*”. Likewise many other scholars from and outside of Iran started writing books and research work on the literary interactions and influences from Persian on French literature and vice versa. In the coming pages I would touch on such issues regarding their cultural and literary encounters with each other and will try tracing the beginning of such kind of cultural import and export. It was during Safavids that West came in touch with Iranian

traditions, cultures, and cuisines and more importantly with works which are now considered the masterpieces of Persian literature.

2. 2. Cultural and literary interactions between Persia and France

Iran (erstwhile Persia) the land of magnificent history and grandiose culture and architecture always gave the world innumerable literary masterpieces. If the West boasts off Iliad and Odyssey, Iran has legendary Abul Qasem Ferdowsi's (d. 1020) *Shahnameh* (The Book of Kings). On every account Iran has a lot to offer. We have Jalal-al-Din Rumi (1207-1273) Persia's great mystical poet, whose mystical composition, *Mathnavi Ma'navi* in six volumes, has swept the whole world. According to a report, *Rumi* is the most widely read Persian poet in North America.

The question that is when did Iran and France, for the first time, share literary and cultural relations? The question is difficult to answer. But Iran, from the outset of seventeenth century, opened a new chapter in its political arena. Her engagement with the Turks, made it necessary to apply a *Look West Policy* to counter the Ottoman Empire. The first to enter into the diplomatic relations with Persia were Italian city-states and Spain. France came into diplomatic relation with Persia in the first quarter of seventeenth century. Rudi Mattee also notes that:

Until 1600, Iran, though renowned as a land of great antiquity and biblical import, remained largely unknown to Europeans. The establishment of the Safavid dynasty at the turn of the sixteenth century had awakened a new curiosity in the country and its charismatic leader, Shah Isma'il.....At the turn of the seventeenth century, all this changed. The rise to power of Shah 'Abbas I (r. 1588-1629) and his outward looking agenda, epitomized by an energetic foreign policy, created a freshly inviting political and economic environment centered on a new, resplendent capital, Isfahan.

These relations were initiated by the monks between France and Iran. And efforts made by literary work done in this respect by French writers who wrote about Iran and Iranian cultures and traditions in their writings can be named as Corneille (1606-1684), Jean de Rotrou (1609-1650), Jean de La Fontaine (1621-1695), Nicolas Boileau (1636-1711), Jean Racine (1639-1699), Voltaire (1694-1778), Jean de Florian (1755-1794), Andre

Chenier (1762-1794), Marceline Desbordes Valmore (1785-1859), Alphonse de Lamartine (1790-1859), Victor Hugo (1802-1885), Theophile Gauthier (1782-1868), Lecomte de Lisle (1818-1894), François Coppee (1842-1908), Anatole France (1844-1924), Paul Verlaine (1844-1896), Jean Lahor (1840-1909), Henri de Regnier (1864-1936), Tristan Klingsor (1874-1966), Jerome et Jean Tharaud (Jerome Tharaud 1874-1953; and Jean Tharaud 1877-1952), Comtesse de Noailles (1876-1933), Theodore Reinach (1860-1928), Paul Fort (1872-1960), Princesse Bibesco (1886-1973), Pierre Benoit (1886-1962), Armand Renaud (1836-1895), Louis Long and Germaine Beaumont(1890-1983) and Henri Massé (1886-1969) to name a few orientalist and French Iranologists. Their endeavours and literary efforts resulted in the formation of *Société des Etudes Iraniennes* (Society of Iranian Studies) in 1932 in Paris.

It is evident from the historical facts that the literary and cultural relations between Persia and France had been there from the Safavid period. To ascertain the very fact that there was a literary give and take in between the French and Persian literatures, the discipline of comparative literature and comparative cultural studies is utmost important. The discipline helps in finding the similarities and dissimilarities in the given work from two different languages or cultures. Relatively Persian literature is more influenced from the French literature as compared to the impact of Persian literature on French literature. The first instances of use of French language in Iran were seen in the Qajar period, in their court and official structures and formations (Tarikhe Ravabit-I Iran va Franse 1368: 171) and the reason for this interaction was the taxation system of Iran which from the early period of twentieth century was run by Belgian French people. Thus many schools and institutions were established in Iran to teach French language. Subsequently many newspapers started publishing in French as well. *Sharq paper*, under the editorship of Syed Ziauddin Tabatabai, is one of them that had dedicated its fourth page to French language. The successor of this paper, *Barq* also continued the tradition (Tarikhe Ravabit-I Iran va Franse 1368: 171).

2. 2. 1. Beginning of Iranology in Europe

As mentioned earlier as well that the priests and clergymen were the first who helped to build the relations between the Orient and Occident. They were engaged in the propaganda of Christianity and learning of Persian and Arabic languages (Sair-I Farhang-I Iran der Britaniya 1352: 2).

In the second half of the eleventh century AD Constantin l'Africain (1020-1087), one of the early orientalist, translated the book *Altajareb* of Mohammad Zakariya Razi, a physicist of Iran, in Latin language. Then many other scholars followed his path and translated many books of Abu Ali Sina, Ghazali, Farabi and Khwarizmi. From twelfth century onwards, after becoming aware of these Iranian books, they started imparting Hebrew Medical sciences, books of Zakariya Razi and Greek language in the universities of Spain. The need for translation necessitated by them led to establishment of a new department of Arabic language and literature by Raymond Lully (1232-1315) (Sair-I Farhang-I Iran der Britaniya 1352: 4; 7).

From twelfth and thirteenth centuries onwards, Spain pitched a bridge between East and West, for the Islamic Spain had liking for Arabic culture and language and unwillingly it came under the influence of Iranian culture that had already impacted the Arab culture. Shojauddin Shafa (1918-2010) in his book *Iran der Ispaniya* (Iran in Spain) had mentioned that “the first Latin translation of *Kalila va Dimna* was done in the second half of the twelfth century on the request of Rojeye II by Prince Eugene. After some decades, on wish of Alfonso, the heir of Spain, it was retranslated directly from Arabic to Spanish by Jean de Capoue into Latin language” (Shafa 1384: 389).

Other factor, which contributed for developing more curiosity to know each other, was *The Crusade* unleashed by Latin Church between eleventh and sixteenth centuries with the aim to capture the Promised Land Jerusalem from Islamic rule. During the wars they became interested in the culture and traditions of Orient. Until the sixteenth century the interactions remained there but mostly it was indirect one. From the sixteenth century when there was Safavid rule in Iran, the Occident ventured into travelling into land the

wonders and of grandiose civilization. Anne-Marie Touzard writes the whole account in a very detailed manner in the following words:

The accession of the Safavids rekindled Persia's political and religious conflict with the Turks, inducing Shah Esmā'il to enter into relations with the West. As a result the Persians became enemies of their co-religionists, the Turks, and the potential allies of the Christians. Meanwhile, modern nations were being established in Europe, and the formidable House of Austria was being consolidated. The threat from Austria provoked François I of France to form an alliance with the Ottoman Sultan Süleyman, whose rapidly expanding empire imperiled Italy and Germany. While the Italian cities and Spain entered into diplomatic relations with Persia at a very early date (Bacqué-Grammont, pp. 128-45), this was not true of France, despite an abortive attempt, namely the dispatch in 1626 of Louis Deshayes de Courmenin to the court of Shah 'Abbās I (cf. J. F. X. Rousseau). The early 17th century also witnessed the great missionary upsurge in France ("L'éveil missionnaire de la France," Guennou, p. 21). In 1626, the Capuchin Father Pacifique de Provins was sent to the Persian court to replace Deshayes (see CAPUCHINS IN PERSIA). Diplomatic relations between France and Persia were thus initiated by monks, leading to constant interaction between the new politico-diplomatic system and the traditional religious one. Meanwhile the French East India Company (Compagnie des Indes), for which Persia formed a kind of half-way house, as founded in 1664. But wars in Europe (1667, 1672), blunders, and bad luck thwarted all French endeavors. Franco-Persian relations did not therefore start until 1626, and completely changed after the fall of the Safavids (Anne-Marie Touzard, "France VII. French Travelers in Persia: 1600-1730," Encyclopaedia Iranica, online edition, 2016, available at <http://www.iranicaonline.org/articles/france-vii-french-travelers-in-persia-1600-1730>).

Anne-Marie Touzard further divided travelers to Iran into many phases:

The French presence in Persia from 1601 to 1730 can thus be summarized as follows:

A – 1601-1620: early travelers phase, with Henri de Feynes.

B – 1626: pseudo-diplomatic phase, with Deshayes de Courmenin.

C – 1627-1664: religious phase, initiated by Father Pacifique de Provins, punctuated by three travelers: Tavernier, La Boullaye Le Gouz, Pouillet.

D – 1664-1671: commercial phase, punctuated by two clergymen, Ange de saint-Joseph and Msgr. François Picquet.

E – 1672-169: religious phase.

F – 1698-1739: commercial and diplomatic phase, with Billon de Canserille and the appointment of consuls in Isfahan and Shiraz (French Travelers in Persia, 1600-1730).

Travellers came to Iran through different routes and they differed in their purpose of travel and visit to Iran. They included monks, travelers, merchants, and diplomats and those who were bound for the Far East but went there via Iran. There were three routes from France to Isfahan: Via Muscovy; via Lublin and via Turkey. The regions they passed through, they described the geography, culture and traditions of that area. Travelers often quoted or plagiarized their predecessors, or else, on the contrary, tried to differentiate themselves from them. Indeed the authors often met, when their dates and itineraries happened to coincide. First travelogue to be published in France was the travelogue of Orlearius. This travelogue was published in 1639 AD (Hadidi 1967: 4211) and about 25 years later another very voluminous travelogue was published by an Italian traveler Pietro della Valle, who published his memoirs in four volumes in French language from Paris. But the main role played by them was to acquaint their countrymen about the culture and traditions of Persia.

Ismail Safavi (r. 1501–1524) was a sworn enemy of the Turks. The Turks at the Battle of Chaldiran in 920/1514 defeated his forces and hence, a potential ally against the Ottomans seemed the European powers. In the successive decades, European tourists visited Iran and wrote about their travels and they reported the glory of Isfahan and the court of Shah Abbas. German physician Engelbert Kaempfer (1651-1716) and European travelers like Jean-Baptiste Chardin (1643-1713) have written about their experiences. Chardin's ten-volume book *The Travels of Sir John Chardin* is regarded as one of the finest works of early Western scholarship on Persia and the Near East in general. Many other travellers such as Pietro Della Valle Tavernier and Bernier and many more were aware of the developments in Iran and in this way, they created more interest in the Safavid Persia.

Thus in this way, not only France but the whole Europe got acquainted with the literature, culture, tradition and customs and culinary traditions of Iran through two ways: one, through the publication of the memoirs and travelogues of the travelers to Iran in Safavid period, and second, through the translations of Persian literary works into French or other European languages. Javad Hadidi in his book *Iran dar Adabiyat-I Franse* (Iran in French

literature) published by Firdowsi University Mashhad in 1346/1967 asserts that though Europe in general and France in particular became aware of and known to Iranian people, Persian language and customs and traditions and more importantly the literature of Iran, apparently in Safavid era, but the fact is that they were much more before known of Iran through many references found in Torah and especially in the book of Esther, the book of Daniel and the book of Isaiah about Iran (Hadidi : 4209-10). The first Iranian person to be known to Europeans is Zoroaster. Cyrus the great, (600-530 BC; r. 559-530 BC) is another figure well known to them. He is one of the most revered personalities of Iran among them.

The first Persian literary work to be published in France is none other than the Sa'di's *Golestan* in 1634 AD. *Golestan* was translated by Andre du Ryer with the title "*Gulistan ou l'Empire des Roses, compose par Sadi, Prince des poetes Turcs et Persans*" (Hadidi 1967: 4210). Sa'di was most influential, widely read and having more impact on French academia. Jean de La Fontaine (1621-1695) the famous French fabulist and one of the most widely read French poets of seventeenth century France, took influence to a great extent from Sa'di. He in his world-known Fables at some points even translated some stories as written by Sa'di in his *Gulistan*.

The Europeans witnessing the expeditions of Napoleon over entire Europe, resorted to spiritual world. They focused their attention towards the east the land of the great Sufis and mysticism. The French people being with Napoleon and having participated in his expeditions they got to know many regions of Europe, countries of Asia and Africa and also learnt about their culture, tradition culinary and literature as well. This resulted in a form of romanticism that reflected in their work and owed its origins to the East. The travelogues played a tremendous role in providing the information regarding the oriental culture traditions, geography and about the people. This paved the way for translations of many celebrated poets and writers of eastern countries. Likewise, a new trend of oriental studies began in modern Europe. In the later period of the eighteenth century and early nineteenth century in France itself we see a revolution in term of social change and

literary exchange. Esmael Azar in his book *Adabiyat-I Iran der Adabiyat-I Jahan* has mentioned the phenomenon very elaborately in the following words:

In the late eighteenth century and early nineteenth century in France great developments in all social and traditional matters can be witnessed that a new way, in order to get influences from the literatures of other nations that was referred to as “No border in Literature” which was considered to be still like a newborn baby, was nurturing (Azar 1387: 88).

Gustave Lanson (1857-1934) and Paul Tuffrau (1887-1973) in their book are of the opinion that:

the French revolution with all its solemnity had arrived in the year 1789, and changed almost everything and brought in big change in every aspect of social life, even in literature and poetry as well. Schools that had erstwhile been running by monks and clergymen were closed. And the literary associations that had been the gathering place for the literature lovers were shut down. Many of those nobles and politicians responsible for such literary halls were executed by guillotine and some of them were deported, this revolution continued for ten years” (*Histoire de la littérature française* 1952: 502-5).

Early orientalists who pioneered and contributed tremendously to this newly emerging trend comprised of Madame de Stael (1766-1817), J. C. V. Schiller (1759-1815), Fr. Von Schlegel (1773-1824) and of course Johan Wolfgang Goethe (1749-1844) the writer of *Westoslicher Diwan*, who has major role in popularizing Persian literature in Europe. As a result, translation movement started there and some books, though incomplete, were translated into French language. As I mentioned somewhere else as well, many department and institutions were established to impart knowledge about Persian, Arabic and Turkish languages. They also got aware of the rich Persian and Arabic literatures. Many books were penned down in the imitation and/or under the influence of oriental literatures. *One Thousand and One Night* is among the works that got translated into French and had wonderful impact on the European and French scholarship. The books written only in the imitation of *One Thousand and One Night* can be named as *Hieroglyphic Tales* (1785), the collection of stories, by Horace Walpole (1717-1797), *Zadig ou la Destinée* (1747), by Voltaire (1694-1778) and *Vathek* (1786), the best-known

Gothic novel, by William Beckford (1760-1844). These all books mentioned above were written only in the eighteenth century AD.

In the nineteenth century the Iranian legends of novels and stories came to be popular in French language and influenced the thinking of the French writers. The first French Iranologist and orientalist, was Louis Langlès (1763-1824) who endeavored to establish a school for the teaching of Persian, Arabic and Turkish languages. The efforts and preparations continued until the 1795, when his dream came true in the form of '*Ecole des langues orientales vivantes*' (School of Modern Oriental Languages) in Paris. This institution is still working under the revised name of *Institut national des langues et civilisations orientales* (INALCO). One of the other purposes behind the establishment of this school, apart from the mentioned above, re-reading and exploring the mysteries of old languages of Iran. Another orientalist and Indologist called Anquetil Duperron (1731-1805), played an unparalleled role in establishing this school. He was interested in the oriental studies from very early stage in his life. He began his studies about eastern literatures and cultures when he was only twenty three years of age.

Klaus Karttunen in *Expansion of Oriental Studies in the Early 19th Century* also expressed the same views in the following words:

The influential Baron Silvestre de Sacy, himself a famous scholar already mentioned several times, was a sort of godfather of Asian studies in early 19th century Paris. As early as in 1795, he had, together with Langlès and others, founded the famous school of languages, *École spéciale des langues orientales vivantes*, still operating under the revised name of INALCO. It was he who took young Champollion under his wing, and it was through his influence that two new chairs were founded at the Collège de France for two other protégés of his, Sanskrit for Chézy and Chinese for Abel-Rémusat. Through the work of Abel-Rémusat and his pupil and successor Stanislas Julien, Sinology became a fully academic discipline (2004: 164).

Some other orientalists and Iranologists are Antoine Isaac, Baron Silvestre de Sacy (1758-1838), who have had an effective role to play in spreading Iranology and learning of the Persian language, in France (Aryanpur 1382: 445). Silvestre de Sacy has to his credit a long introduction on the life and works of Sa'di entitles as '*notice sur la vie et les*

ouvrages de sa'dy d'après les manuscrits persans' in the year 1796 AD and it was republished with an introduction, footnotes and explanations along with the famous travelogue of Jean Chardin in 1811 AD. At the same time, from the beginning itself Iranology movement with the resurrection of Oriental Studies, had impact on the French literature. It also led the Romantic writers to new themes and new ways of poetry (Hadidi 1373: 244).

Some other prominent Iranologist and orientalists from France who engaged themselves in translating books from Persian into French and helped introducing Persian literature in there may be mentioned as A. L. D. Chizy (1773-1839) who translated *Laily va Majnun* of Jami; Jules Mohl (1800-1876) who has the translation of *Shahnameh* to his credit; E. Quatremere (1782-1853) translated *Tarikh-I Ghazani*; Garcin de Tassy (1794-1847) translated some part of *Bostan* of Sa'di and *Manteq-al-Tair* of Attar; Charles Defremery (1822-1883) has translated one of the best French translation of *Guulistan* of Sa'di; Pierre Robin translated fourteen ghazals from Maulana Rumi and likewise Jean Clude Carriere translated hundred ghazals of Rumi.

In this way, romanticism and Orientalism impacted each other equally. The poets had directed the orientalists towards the translation of the literary masterpieces. The orientalists on the other hand, made the resources available for the poets. A group of critic comprising Villemain, Ampere and Sainte Beuve played very effective and active role in that. Whenever, the orientalists translated any piece of work into French, the poets got inspirations from that and the literary critics evaluated that and endured its impact. It was during this period that the ambitious work of translation of *Shahnameh* which took good forty years in its completion. On the whole, these translations impacted the French academia and its results could be witnessed in their writings.

2. 3. Persian poets and writers introduced into France by way of translation

The first poet or any writer from Iranian soil to be translated into French is none other than the great Sa'adi Shirazi (1210-1291 or 1292AD). His book *Gulistan* was translated into French in 1634 AD by Andre du Ryer (1580-1660). The title of book was *Gulistan*

ou l'Empire des Roses, compose par Sadi, Prince des poetes Turcs et Persans (Iran in French literature 1954: 4210), (*Gulistan or the Empire of the Roses, Composed by Sa'di, Prince of the Turks and Persians poets*). Hadidi mentions the reason of its being more popular than others that it is the connection French people in respect of the spirit and gusto share with Sa'adi. And it is also proven by the fact that it has been translated by many French writers into French many a times. The other translation of Gulistan was done in 1913 AD by Franz Toussaint with the preface of Comtesse de Noailles in the introduction of Sa'adi Shirazi. His other book *Bustan* was translated for the first time into French in 1858 by De Fremery under the title of *Bostan, poeme de Sadi*. The very next year i.e. in 1859 it was translated by another scholar namely Garcin de Tassy with title *Le Bostan, poeme moral de Saadi, analyse et extraits*. The two versions were actually some parts of *Bostan*. The first complete translation of *Bostan* was done in 1880 entitled *Le Boustan ou Verger* by Barbier de Meynard. Henry Masse (1886-1969), the orientalist has also a book to his name on Saadi entitled as *Essai sur le poète Saadi, suivi d'une bibliographie* (Essay on the poet Saadi, followed by a bibliography) in 1914. Then in the year 1644 AD the translation of *Anwar-I Sohaili* of Ḥusain Wāez Kāšefī Sabzewari (840-910AH) became very popular amongst French academia. The translations of these two books from the Old Iranian literature in the seventeenth century into French language led to enormous impact on the French literature. *La Grand Cyrus* (Cyrus the great) by Madeleine de Scudery (1607-1701) in ten volumes takes a jibe on her own society in the guise of Iranian setup and mentions the Iranian characters in it. Such kind of symbolic way of portrayal of social evils and vices came more clearly and distinctively in the works of Charles-Louis de Secondat, Baron de La Brède et de Montesquieu, generally referred to as simply Montesquieu (1689-1755), was entitled as "*Lettres persanes*" (Persian Letters). In his book, he drew heavily upon the memoirs and travelogues penned down and published by French travelers to Iran. During this period it was only Iran amongst the oriental countries which had its virtual presence in France. The reason for it being that the contents and themes of classical Iranian writings being more influenced and relied on the writings of Greeks (Sajedi 1390: 107-8). *Le Grand Cyrus* is the glaring example of that. Resultantly a movement of acquaintance with the East started in Europe

and one such French scholar Edgar Quinet termed it *Renaissance orientale* (Sajedi 1390: 109). Many Iranian poets and writers like Firdowsi, Khayyam, Manuchehri, Anvari, Nizami, Attar, Rumi, Sa'di, Hafiz and Jami crept into their scholarly discourses and were translated into French. Joseph Arthur de Gobineau (1816-1882) in his book *Nouvelles asiatiques* (1876) included many Iranian themes and subject matters and brought about a new trend in short story writings in later period of nineteenth century in France.

Firdowsi, *Homer of Iran; Resuscitator of the language and culture of the land of Iran; Excellent artist; Chanter of the song of freedom and One of the greatest poets of the world*, as he is called by European scholarship, was one of the prominent Iranian poets who impacted French literature to a great extent. Many stories of Shahnameh were brought by Muslims conquerors via Andalusia over there.

Jean Chardin was the first person who mentioned Firdowsi and his Shahnameh. However, he did not know the real value of Firdowsi and his epic Shahnameh. He also has written in his travelogue that all Iranians are poets and poetics is in their gene. He even translated poetry of Sa'di into French.

Louis Langles (1774-1824) is credited with research about Firdowsi for the first time in France. In 1788 AD he published a summary of *Shahnameh* along with a commendable preface about Firdowsi and his life. In his book *Contes, Fables et Sentences: Tirés de Différens Auteurs Arabes et Persans, Avec une Analyse du Poëme de Ferdoussy, Sur les Rois de Perse*, Langles notes that Europeans have never written as beautiful an epic as Shahnameh and have never been even close to Homer. Only the story of Rostam and his chivalry itself, in terms of beautiful metaphors and similes, as well as the coordination of lyrics, is equal to Iliad (2009: 141; 143). It was Julius von Mohl who took forty years to translate whole Shahnameh into French. An Austrian orientalist, Jacques de Wallenbourg also started translating Mathnavi of Rumi in 1792 AD, he completed it in 6 years but unfortunately, a fire, in 1799, caught his house and library and everything was destroyed (Hadidi 1373: 253). He also tried to translate *Shahnameh* of Firdowsi, however, his untimely demise in 1806 AD when he was of just forty, did not spare him to complete it. One of his friends *Bianchi* another orientalist published his incomplete French translation

of *Shahnameh* in 1810 AD with a preface. Wallenbourg also translated into French the *Moqaddema (Introduction) of Abu Mansur Ma'meri*, he wrote necessary footnotes and explanations as well (Hadidi 1373: 254). After them, Jean Jacques Ampère, Charles Augustin Sainte-Beuve, Lamartine and Hugo etc also wrote many articles on the *Shahnameh* of Firdowsi and appreciated the translation of *Shahnameh* by Jules Mohl. However, many scholars Quatremere (1755-1849) criticized Jules Mohl's translation as well. Thus, Firdowsi went out of the boundaries of Persian literature and was associated and included in the world literature.

Hafiz Shirazi (1325/26-1389/90) was not so well received by French people, which is very surprising. His *Divan* has not yet been translated into French language. First it was William Jones (1746-1794), who translated thirteen ghazal in 1770 AD into French. He also has translated some of his ghazals into English as well. Arthur Guy in 1927 published some 175 ghazals of Hafiz with rhythmical French translation, with the title of "*Les poèmes érotiques ou ghazels de Chems ed Din Mohammed Hafiz en calque rythmique et avec rime à la persane*" from Paul Geuthner, Paris (Hadidi 1373: 331). He also could not translate the whole *Divan* of Hafiz. Other persons like Roger Lescot (*Essai d'une chorologie de l'oeuvre de Hafiz*, 1943), Henry Masse (*Vingent poems de Hafiz*, 1931), Vincent Monteil (*L'amour, l'amant, l'ime, cent ballades du Divan de Hafiz, choisies, traduites*, 1989) Defremery (*Coup d'oeil sur la vie et les écrits de Hafiz*), Niclas (*Quelques odes de Hafiz, traduites pour la première fois en français*) and Charles Devillers (*Les gazels de Hafiz*), who translated Hafiz, they too fell short of the complete translation. The language used by Hafiz is one of the main reasons for them not to translate it into French. Hafiz uses very obscure, ethereal and vague language and terminologies. Other reason could be excessive usage of allusions and metaphors for which a translator must know the Islamic history, Quranic verses and prophet's sayings.

Khayyam, after them, is one of the most revered Persian poets in France. Two persons, who introduced him in West, are Fitzgerald who translated into English, the other one was Jean-Baptiste Nicolas, when he was in Rasht, Iran in 1867 AD, translated 464 quatrains attributed to Khayyam into French. Nicolas introduced him as the mystical

poet, and his was a literal translation. Before him, Garcin de Tassy another orientalist translated ten quatrains of Khayyam into French in the year 1857 AD with the title “*Note sur les Robaiyat d’Omar Khayyam*” in *Journal Asiatique*. Many other French scholars began doing research and translations of these and other Persian poets and writers into French. Many dramatists also got influenced and wrote their dramas on Iranian themes and subjects, Maurice Bouchor (1855-1929) is one of them. There are innumerable writers who were influenced and inspired by these Persian poets and they wrote their books under Persian poets’ influence. For example, Alexandre Arnoux (1884-1973) wrote his poetry comprising 108 quatrains in 1943 AD after getting inspired by Khayyam.

2. 4. French writers who were influenced by Persian literature

A number of French writers, playwrights and poets were influenced by the Persian literature. Some of them like the great Voltaire (1694-1778) happened to be among the prominent French thinkers and philosophers who have actually shaped the French revolution which is considered as the beginning of (modern concept of) democracy upholding the principles of liberty, equality and fraternity. Some of the major French writers who got influenced by Persian literature are mentioned below.

Pierre Corneille:

Corneille (1606-1684) who is considered the father of French Theatre is also one of the greatest poets of France. Many of his tragedies are considered the greatest masterpieces of French theatre. No other French poet or dramatist, so far has been able to surpass him in producing such literary works like *Polyeucte*, *Cinna*, *Rodogune*, *Cid* and *Horace*.

He has left twenty three plays, among which twenty are tragedies. Three tragedies written by him are concerning Iran and its literature. In other words, he is influenced or inspired by the Persian literature. His writings include *Rodogune*, *Artaxerxès* and *Surena*. While *Rodogune* is one of the major masterpieces of the Classical French literature, as he himself has in one place acknowledged it to be his best tragedy. The highly interesting story of this masterpiece takes place during the reign of the Parthian king, Mithridates.

The Great Seleucus I Nicator is defeated and taken to prison by him. During his prison, he falls in love with the Parthian princess, Rodogune. His wife marries his brother when she considers him dead during his seven year long prison. He also wants to marry Rodogune but she leaves for Syria. Unfortunately, he dies while following her. As far as Rodogune is concerned she is welcomed by the Seleucid court where she fascinates both the princes of Nicanor. His ex-wife Cleopatra orders his/her two sons whoever kills Rodogune will become the next Seleucid king. The things take a twist when Rodogune learns of Cleopatra's conspiracy to kill her. Now she demands from the two princes that whosoever kills his own mother, the Queen Cleopatra, gets to marry Rodogune. In *Artaxerxès*, the main protagonist is a beautiful Iranian or Persian girl named Mandan who along with her brother, the Persian general, Sephardad, visits the court of Sparta. While *Surena* happens to be his last tragedy which he wrote in 1674. This play is about the worst defeat of Rome at the hands of the Persians. The defeat of great Roman general, Crasus by the great Parthian general, Surena is beautifully narrated in this romantic tragedy.

Jean de Rotrou:

Rotrou (1609-1650) was a French poet and playwright. He was considered the greatest French playwright in between the period of Corneille and Jean Racine. Unlike Corneille, he did not live long enough. Despite that, he produced major works in such a short span of time. *Cosroes* (or *Khosrow* in Persian) is perhaps the best tragedy of them all. This tragedy written by Rotrou tells the story of later period of the Sassanid emperor, Khosrow Pervez (r. 590-628 AD). Owing to love for his beloved queen, Shirin, the emperor decides to hand over power to his son, Mardas'n from his beloved queen. But Mardas'n himself as well as Sassanid generals and Persian public considers the royal throne belonging to the emperor's elder son, Shiruyih (Kavadh II). This conflict of interest results in many political conspiracies, arrests and imprisonments. Finally, Khosrow and Shirin (the world famous Persian love couple comparable to the Arab love couple Laila & Majnu and Shakespearean English love couple Romeo & Juliet) die and Shiruyih gets the throne.

Jean de La Fontaine:

Fontaine (1621-1690) is the greatest story writer in France. His fables are so much famous in French as well as in world literature that perhaps there are a couple of writers only whose literary works are as much well known and well received around the globe. In his fables and stories many of which are taught as classic works in French schools, he has described and elaborated goods and evils through animals speaking them in as much interesting and sweet ways as possible. His narration is full of mastery over language and expression. His narration and writing style can be considered very close to that of the very famous Persian fable collection titled *Kalileh va Dimneh*. However, he has derived most of his stories from the Greek Aesopus but some European research has shown or established that many instances of inspiration and source has been the works of Persian writers and poets, Sa'di in particular. Stories such as 'Dreams of Mongol' belong to such a category.

Jean Racine:

Racine (1639-1699) is the second greatest French dramatist after Corneille. Many have even considered him better than Corneille. That is because he has depicted human emotions as more real than Corneille has done. His command over language surpasses that of Corneille at times, such that some of his tragedies like *Esther*, *Mithridates*, *Athalie*, *Britannicus* and *Andromaque* have been described as epitome of classic tragedies. Four tragedies by him are directly or indirectly concerned with Persia or Iran. In the tragedy *Esther*, all incidents take place in Iran. The eponymous character is a gorgeous Jewish lady, the Achaemenid emperor Khashayarsha (Xerxes I) falls in love with her. How does she influence the Persian emperor and succeed in rescuing the Jews makes up the story of this tragedy. *Alexander The Great*, *Mithridates* and *Bayezid*, the Ottoman king, are three other tragedies which relate the stories during the periods of Achaemenid, Parthian and Safavid Empires respectively. *Alexander the Great* consists of incidents when Alexander leaves the conquered Iran to attack India. *Mithridates* is Racine's one of the best tragedies which recounts the story of the famous Armenian king, *Mithridates* who sides with the Parthian emperor against the Romans. The tragedy of

Bayezid narrates the war between the eponymous Ottoman emperor and the Safavid emperor of Iran.

Voltaire:

Voltaire (1694-1778) was not only a well known French poet and writer but also a world class philosopher. He along with Rousseau (1712 -1778) shaped the French Revolution and the modern world history more than anybody else. He left works of different genres and subjects ranging from literature and theatre to history and philosophy. His writings and thoughts have left such a strong impact on people in the field of evolution of world history that others can only dream of. Undoubtedly, he is one of the pillars or foundations of the French as well as the European culture.

Two of his tragedies *Les Guebres* and *Les Scythes* in particular are directly related to Iran. *Les Scythes* relates to the period after Cyrus and before Darius, the Achaemenid emperors. Another tragedy, *Semiramis* written by him is about the Assyrian queen's attack on Iran and subsequent capture of Zoroaster. The tragedy titled *Mahomet* (1741) also concerns Iran to some extent. Similarly, Iran has been referred to in his verse a couple of times.

Jean de Florian:

Florian (1755-1794) was the second most famous French fiction writer or fabulist after Fontaine. He was Voltaire's nephew and though he died young but left several original works of literature. Some of them have been acknowledged as masterpieces of French literature. His fables equal those of Fontaine at times in terms of popularity.

One of his fables is inspired by a Persian couplet that says if the king eats an apple from his subject's garden, then his slaves uproot that very apple tree. In his long poem, *Tobie*, the famous ancient city of Iran, Ray is mentioned several times.

Marceline Desbordes- Valmore:

Marceline (1785-1859) was the most prominent French poetess next to Lavez Luiz. She belonged to nobility which suffered during the French Revolution. She was young then

and had to live a hard life subsequently. Her husband Valmore was a theatre artist but couldn't become a major artist. Instead, she became a major poetess and left verse of such tenderness and grief that is still remembered for being some of the best examples of intimate poetry in the French literature.

The piece of poetry titled 'Flowers of Sa'adi' is considered not only her best poetry but also among the best of the French poetry.

Alphonso de Lamartine:

Lamartine (1790-1859) was a prominent French poet, writer and diplomat. He is still as much popular in Iran as in France. He is the greatest French poet in terms of poetic spirit and elegance.

He became a member of the French Academy when he was 42 years old. Then he was elected as one of the representatives of the French parliament two years later. But he got defeated by Napoleon III in the elections of 1848 and had to retire from politics and engage himself with only literary activities thereafter.

The best known literary work of Lamartine is *Méditations poétiques* (1820) which is also coincidentally his first masterpiece. He wrote it at the tender age of about twenty six. This book was considered as the beginning of a new and fresh chapter in the history of French verse. This literary masterpiece by him also helped the school of Romanticism reach its great heights.

His other literary works, prose and verse include *Nouvelles Méditations* (1820), *Nouvelles Méditations* (1823) *Harmonies poétiques et religieuses* (1830), *Jocelyn* (1836), *La chute d'un ange* (1838), *Confidences* (1849) and *Graziella* (1852). They are all included among the masterpieces of French literature.

He travelled a lot to the east and stayed a couple of years in Beirut, the capital of modern Lebanon. In his books *Voyage en Orient* (1835) and *La chute d'un ange*, he mentions the east frequently. However, he speaks less of Iran which happens to be farther away than Lebanon and Ottoman Turkey.

Victor Hugo:

Hugo (1802-1885) is the most famous French writer and poet globally. In his long life, he has left behind a big corpus of literary works in the different fields ranging from prose & poetry to translation, criticism and theatre. No other Frenchman except Voltaire can rival or match him in terms of literary output in the history of French literature.

He began writing poetry at the very tender age of ten. By the age of twenty five, he was a famous poet so much so that he became the centre or pillar of school of Romanticism. He led a similar political life as that of Lamartine and had to retire from politics owing to opposition from Napoleon the Third and his coup d'état. He was exiled from his country for twenty long years. He returned to France in 1870 and died a decade and a half later. All over the world, he is recognized as one of the greatest literary figures.

His most important works include Cromwell (1827), Les Orientales (1829), Hernani (1830), Les Feuilles d'automne (1831), Notre-Dame de Paris (1831), Le roi s'amuse (1832), Ruy Blas (1838), La Légende des siècles (1859), Les Misérables (1862) etc.

In his vast collection of poetry, Iran has been frequently described in different ways. Coincidentally, reference to Iran is seen a couple of times only in his Les Orientales. Two pieces of his poetry named Asia and Law of Mani are about the attack of Khashayarsha on Greece and explanation of philosophy of Mani respectively.

Lecomte de Lisle:

Lisle (1818-1894) was one of the major poets of the 19th century France. He was the founder cum leader of school/style of Parnasse. That said literary style/school began during the positivist period of the 19th century, occurring after romanticism and prior to symbolism.

During his youth, he visited India and Indonesia. The emotions and memories of these journeys stayed with him while returning to France and became the foundation and motif of some of his major works. He also studied the Greek language and history when returning to France and then translated Homer's Iliad. When he was just 24 year old, he

published his first major prose work *Poemes Antiques*. He followed it by publishing *Poemes et Poesies* and *Poemes Barbares* two years and eight years later respectively. The said three collection/anthology of poetry helped him reach great heights of fame and become the centre of school/style of Parnasse having members such as José María de Heredia (1842-1905), François Coppée (1842-1908), Paul Verlaine (1844-1896), Stéphane Mallarmé (1842-1898), Sully Prudhomme (1839-1907), Théodore de Banville (1823-1891) and Charles Leconte de Lisle (1818-1894).

After Victor Hugo's death, Lecomte de Lisle was recognized as Hugo's successor. He was elected a member of the French Academy.

His poetry is very melodious yet complicated. Visualization of scenery as well as portrayal of scenes, colours and environments have reached its great height in his poetry. Many of his verses speak of past historical events of the world while several of them also refer to the east.

Three pieces of poetry mention Iran. The longest of them consists of an amazing story in poetry about a beautiful Persian girl, Noor Mahal who becomes the Mughal empress of the Indian subcontinent. She was in fact known as Noor Jahan, the most beloved consort of the 4th great Mughal emperor Jahangir (1605-1628).

A quatrain or piece of poetry "Flowers of Esfahan" written by him is also one of the well known examples of his melodious poetry which has been set to music by prominent French musicians.

Francois Edouard Joachim Coppee:

Coppee (1842-1908) was born and also died in Paris. He was one of the prominent members of the school of Parnasse. Unlike other poets of the school of Parnasse, who had nothing to do with masses, he was close to the common man. He spent his time mostly in slums and factories and his poetry naturally reflected those emotions that he experienced there.

Coppee became a member of the French academy in 1884. His first important literary work *Le Relinquaire* got published in 1886. After that works like *Intimités*, *Poèmes modernes*, *Le Passant*, *Le Cahier rouge*, *L'Exilée*, *Two Graves*, etc were published one after another. He left behind fifteen comedies and some novels which were all great success. The collection of his poetry was published in ten volumes from 1885 through 1893.

Anatole France:

Anatole (1844-1924) is one of those French literary figures who need no introduction in Iran. Many critics have called him the king of French prose because he has incredible literary prowess and mastered the art of (use of) delicacy and melody in sentences and phrases. Perhaps only a few French authors can match or rival him in that. His writings are among the masterpieces of French literature.

It's an irony that he failed in school because of his poor literary talent. Whatever he learnt was in his private capacity owing to (his) self study. Nevertheless this great writer is regarded as "the fine flower of the Latin genius" (Introduction to the word Literature 2000: 415).

He started his literary life with poetry. His first work of poetry titled *Poèmes d'ores* was published in 1873. Another work of verse *Noces Corintheinnes* followed three years later. After that, he started writing prose till his death. His first prose work *Jocaste et le chat maigre* got published in the year 1877. His second book *Le Crime de Sylvestre Bonnard* was awarded by the French academy helping him become famous. Some of his best works that came thereafter include *Le Livre de mon ami* (1885), *Literary Life* (a collection of his literary articles published in the newspaper, *Temps* from 1887 to 1892) got published in four volumes (1893), *Balthazar* (1889), *La Révolte des anges* (1914).

In the year 1896, he was selected as a member of the French academy. He was awarded the Nobel prize for literature in 1921. He was remembered worldwide with huge respect and interest when he died just three years after becoming a Nobel laureate.

A beautiful and delicate piece of his poetry titled Humay is among the most poetic and finest verse that have been produced in the world literature about Iran so far.

Paul Verlaine:

Verlaine (1844-1896) was a well known French poet belonging to the latter half of the 19th century. He was one of the interesting yet irascible figures of French literature. His life was unfortunately short and disappointing. He was like Edgar Poe and Charles Baudelaire on many counts. Once he was sent to prison because he shot fire seven times at his close friend Rimbaud, a major poet in Brussels. What disturbed him was just that once Rimbaud didn't feel like returning to France immediately.

This melancholic man was a big poet nonetheless. Most of his poetry that he left is full of elegance and delicacy. His poetry that is among the very rare masterpieces is particularly rich in portrayal of situations and conditions and various moods of man. Two of his collections or anthologies *Fetes Galantes* and *Sagesse* are among the major works of the 19th century French literature.

Jean Lahor:

Lahor (1840-1909) like Charles Marie René, Leconte de Lisle and Francois Coppee was a major follower of the school of Parnasse. He has been named the most Philosophical poet of Parnasse since he has had great interest in Hindu philosophy as well as Iranian philosophy and acquired great knowledge about them.

His poetry is full of melody and flamboyance like most poets belonging to the school of Parnasse. At the same time his poetry is also imbued with eastern philosophy.

His interest in Iranian history and literature had led him to translate the great Ghazali's (1058-1111 AD) quatrains into French as *Les Quatrains d'Al Ghazali* in the year 1896. His two other major works of poetry include *Melancholia* (1860) and *Illusion* (1888).

Henri de Regnier:

Regnier (1864-1936) has been called the most perfect French poet of the modern times. He has been a keen supporter of Free Verse. Despite that, his classical poetry is also substantial and excellent.

Some of his works are *Les Jeux rustiques et divins*, *Réveil d'été* *Les Médailles d'argile*, *Le Miroir des heures*, *La Sandale ailée*, *La Cité des eaux*. All of them are considered best works of literature of the first half of the 20th century. One of the critics has called him a good combination of *André Chénier*, *Leconte de Lisle*, and *Sully Prudhomme*.

His wife Gérard d'Houville, daughter of a famous poet José María de Heredia, was also a major poetess of the modern period.

Henry's poetry is both: sometimes free verse and at times poetry in the classical style with meter, rhyme etc. But in both cases, his poetry is simple and strong. In other words, his seemingly simple poetry is not something that can be produced by any Tom, Dick and Harry.

Tristan Klingsor:

Klingsor (1874-1966) was the pseudonym of Leon Leclere, the modern French poet. Though he could not pursue higher education but he studied himself a lot about different fields of knowledge such as poetry & prose, music & painting. He was associated with different yet important magazines for almost twenty years. He also published a literary magazine himself.

His first anthology of poetry *Filles-Fleurs* got released in 1895. After that, he was busy with publishing the well known magazine *Vogue*. In the meantime, his paintings were displayed in reputed exhibitions and some of them also earned him awards.

His best books of poetry include *Schéhérazade*, *Le Valet de Cœur*, *Squelettes fleuries* and *L'Escarbille d'or*.

His books of prose are *Chardin*, *L'Art de peindre*, *Le Livre d'Esquisses*.

Jérôme et Jean Tharaud:

The Tharaud brothers were born in 1874 and 1877. They are famous as inseparable brothers in the contemporary French literature. Almost all of their literary works are co-written and most of their articles also bear their common signatures. Their first important work “*Dingley, l'illustre écrivain*” was published and made them famous. After that their works came after one another regularly. Most of them are related to the east.

They have perhaps written more about Iran, Arab and Islamic world than any other French poets or writers. Most important of them are as follows:

Vieille Perse et jeune Iran, La Fête arabe, Marrakech ou les seigneurs de l'Atlas, L'An prochain à Jérusalem, L'Ombre de la croix, Un royaume de Dieu.

They even often travelled to Asia and Africa together. They visited Iran in 1319 A.H. and co-authored a book Ancient Pers and Modern Iran.

They also wrote three books of poetry of average quality. The most widely known Vers d'Almanach has been translated and quoted in other languages.

Comtesse de Noailles:

Noailles (1876-1933) was the most beautiful and romantic poetess in the history of French literature. She was among the prominent French poets of the contemporary era. Perhaps no other poetess has written inexpressible things about women with so much clarity and with so much elaboration and with elegance and delicacy at the same time.

Most of her poetry is delicate and melodious. Some of them also fall into the ‘best of French poetry’ category. Her poetry speaks of eagerness, cordiality and excitement. She talks about good and bad, past and future as well as happiness and sorrow. One critic has rightly commented that her poetry is full of soul, energy and life. Her romantic and flirtatious nature is one of the reasons of manifestation of her inner energy in her poetry.

She was a great admirer of Iran, the great Sa'di Shirazi (1193-1291) in particular. Her love and admiration for Sa'di was not just spiritual. She loved, talked and remembered him just like a (living) lover.

Most important of her works are included below:

Le Cœur innombrable, L'Ombre des jours, Les Éblouissements, Les Vivants et les Morts, Les Forces éternelles, Poème de l'amour, L'Honneur de souffrir, and Derniers Vers et Poèmes d'enfanc (the last book was published after her death in 1934).

Théodore Reinach:

Reinach (1860-1928) was more of a historian than a poet and writer. Still his literary works do have literary value. He was a brilliant student and received many academic prizes. He published the French translation of Shakespeare's play Hamlet when he was just twenty.

He published his masterpiece "*Histoire des Israélites*" a few years later which garnered him much attention. He was highly interested in the ancient Greece and the Orient. His study about them was very comprehensive and deep. The books like *Trois royaumes de l'Asie Mineure, Cappadoce, Bithynie, Pont* and *Mithridate Eupator* are fine examples of his study and reflection on those subjects. Also his play *Salamine* is the product of the same huge interest in and study of history of the Orient. This play was staged in Paris in the year 1929 for the first time.

Anatole France has written in a commentary of his own book *La vie littéraire* that Reinach is one of the prominent modern French litterateurs and considered his drama *Mithridate* as a masterpiece.

Paul Fort:

Fort (1872-1960) is also one of the famous modern French poets. He almost belongs or subscribes to the school of Symbolism particularly in terms of insouciant use of meters. However he has used his talent or art in an elegant way style. He is not only a big poet but also an erudite scholar.

His biggest literary achievement is *Ballade françaises*. More than thirty volumes has been published since 1897.

The thousandth birth anniversary of Firdowsi in 1314 A.H. witnessed numerous celebrations in Iran as well as the world over. Fort represented the French poets in Paris in this connection. He recited his beautiful piece of poetry in praise of Firdowsi 'Qaside in honour of Firdowsi' there.

Marthe Bibesco:

Bibesco (1886-1973) is from a major Roman family but her literary life was spent in France. Her writings have attracted much attention for years even during her life. Her work *Le perroquet vert* is very famous. "*Les huit paradis*" is one of her most beautiful literary works. This book elaborates her pleasant journey of Iran and her admiration for Rasht, Qazvin, Tehran, Kasha'n, Qom and Esfahan in particular. She has shown great interest in and showered huge praise for the great poets of Iran.

Pierre Benoit:

Benoit (1886-1962) the famous contemporary French writer is basically more a novelist than a poet. Though was a member of the French academy for years, he can't be considered a first rate literary figure. He is no doubt a major novelist as most of his novels have been welcomed considerably and also translated into several languages. Moreover, many of them have been made into films.

His most famous works include: *Kœnigsmark*, *L'Atlantide*, *Pour don Carlos*, *Le Soleil de minuit*, *La Châtelaine du Liban*, *Erromango*, *L'Oiseau des ruines*, *Le Puits de Jacob* etc.

His two poetry collections *Diadumene* (1914) and *Les Suppliantes* (1920) were published.

Armand Renaud:

Remand (1836-1895) is not on par with *Lecomte de Lisle*, *Paul Verlaine*, *Francois Edouard Joachim Coppee* and *Jean Lahor* the leaders of the school of Parnasse. Despite that he was

an able follower of the said school. His poetry was well received. It was not possible that all sixty three poets belonging to the school of Parnasse could be on par with one another in terms of literary stature and personality. Not each of them could have been Lecomte de Lisle.

This poet has shown interest in the Persian literature to such an extent that his most lyrical collection of poetry is itself titled *Nuits Persanes*. It contains verse or poems composed in Persian style in imitation of the Persian poets. In its introduction, Renaud writes after a comprehensive research that “the Arab, Indian and Turkish poetry declined with the passage of time, but the Persian poetry has preserved the same (age- old, classic) radiance and glory”.

Louis Long:

Long is certainly not in the same league as Corneille, Hugo, Lamartine etc. He may not be a major French poet, yet he is a prominent Iranophile. His place among the French poets and writers who have been or are still influenced by Iran and its Persian literature is undoubtedly praiseworthy and deserves much attention as well as due recognition.

He spent a couple of years in Iran in the capacity of a university professor. He published a collection of his poetry *Flambeau d'Orient* after his return to France. This collection or anthology has beautiful pieces of poetry about Iran. A few years ago, he published a new book of poetry *De Teheran a Syrius* in which not only his new poetry but also some of the pieces from his above mentioned book found place. Similarly he wrote a book introducing Iran and had it published elegantly.

Germaine Beaumont:

Beaumont (1890-1983) a modern French poet and writer was also a great admirer of Hafiz, Sa'di, and Khayyam. She is considered equal to her famous English counterparts because of her sensibility and adroitness reflected in her literary works.

Most famous of her works include *Piège* (1930), *La longue nuit* (1935) and *L'enfant Du Lendemain* (1944). The last book has been translated into most European languages.

Beaumont is basically a writer. Still her poetry is mostly beautiful, subtle and elaborate. The latest piece of her poetry Flower Stall/Booth is considered a melodic celebration of Sa'di and Khayyam's poetry.

2. 5. Conclusion

The social and cultural interactions between Persia and France had been established since accession of the Safavids in Iran. The influx of foreigners into Iran caused a new sort of trend in European literature in general and French literature in particular. Travelers played a leading role in bringing them closer academically and culturally. However, Sa'di's *Gulistan* was translated in 1634 AD by Andre du Ryer with the title "*Gulistan ou l'Empire des Roses, compose par Sadi, Prince des poetes Turcs et Persans*", but the proper start of the research in the field of Iranology in France, began in the year 1771 when *Anquetil-Duperron's* translated *Avesta* into French. Many schools and academies were established to impart and teach the oriental studies in France. From seventeenth century until now, there are innumerable researchers and Iranologists who have written a lot on the subjects and themes of Persian literature and followed them and even penned down many books taking inspiration from them. This influence and inspiration was not limited to the only French literature. As a matter of fact Persian literature have adopted many new forms and modernity and is inspired by European literatures in general and French literature in particular. In the next chapter the literary impact on the Persian literature will be discussed at length.

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Chapter Three

I hear voices in everything and the dialogic relationship between them.

(Bakhtin)

3. French Literary Impact on the Modern Persian Literature

3.1. Prologue

Any literature of the any given nationality cannot be kept aloof and immune from the influences of other national literatures. Comparative literature is one such way to discern and evaluate such commonalities and dissimilarities between them. Persian literature is no exception in this respect as far as literary influences and intellectual give and take are concerned. Before the advent of Islam in Persia and takeover of the power by Arabs for nearly two centuries, the literature of that land was and had been written on many old versions of Persians that are remembered in history with different nomenclatures i.e. *Pahlavi*, *Avestan* and *Old Persian* and many older forms of languages used then for writing and compositions. The Persian language as well as its script has evolved over the time. The present Persian language has also passed through many phases starting from ninth century AD when Arabs invaded Persia and came to power. Iranians adopted Arabic script for the Persian language instead of Avestaan language.

It is a difficult thing to exactly mark a time period to bifurcate modern Persian literature. Modernism is a relative term. The literature of today's world might be considered as classic after a couple of centuries. Thus it is very hard to discern precisely when classical turned into modern literature. We come to the fact that any social or/and political and any literary movement can be some sort of the trigger point of any literary innovativeness. When we talk of modern Persian literature it can be considered as the literature produced from last decade of nineteenth century when Iran got defeated from Tsarist Russia and Iran's interaction the western world.

Although efforts for the modernization and introducing the Iranians to the west can be traced back to an earlier time period in the reign of Safavids but the results and outcomes were meager on the ground. Nineteenth century was actually the start of the process of the modernization of Iran. The dynasties that were able to reap the benefits of painstaking

endeavors initiated by the Safavids particularly by Shah Abbas the great were the following.

The Qajars were the first to make Iranians aware about westerners and their language, literature and cultures as well. The most triggering point in that was the Russo-Iran wars (1804-13) and (1826-28) which resulted in the defeat of the Iran at the hands of Russia. And these wars ended with two very infamous agreements *Treaty of Golestan* and *Treaty of Turkmenchay* in 1813 and 1828 respectively. In the period of Fat'h Ali Shah, at the Azerbaijan was his heir Abbas Mirza. Abbas Mirza saw all this and reached to this conclusion that the Iran's backwardness and lack of modernization in the terms of technology, weaponry and modern war tactics. After the war he sent two tiny groups of students to Europe for the attainment of modern education.

From the start of the nineteenth century, with the arrival of Sir John Malcolm from East India Company and General Gardanne, the envoy of Napoleon in Persia, in the court of Fat'h Ali Shah for the Franco-Persian Alliance among them for a short span of time against Russia and Great Britain between 1807 and 1809, Persia closer to the westerners. These interactions resulted into a literary revolution in both prose and poetry in the modern Iran.

3.2. Literary Revolution in Iran

Modern Persian literature emerged during the late nineteenth and early twentieth centuries as a result of Iran's interactions with other national literatures. Literature produced in Iran in the early Qajar period was no different from the millennium old traditions. Literary elites during the Qajar period advocated for traditionalist Islam and they opposed modernity. Kamran Talattof has also expressed the same views in the following words:

During the last decades under the Qajars, poets such as Qa'ani Shirazi (d. 1853) wrote socially and aesthetically irrelevant panegyrics or religious elegies while remaining faithful to the restrictive rules of classical prosody and rhyme pattern (The Politics of Writing in Iran 2000: 19).

Fat'h Ali Shah Qajar sent many students to European countries to attain modern education. They brought back some valuable memories which over the period of time helped Iran in bringing an inclination and curiosity for the modernization both at social level and literary level. Munibur Rahman notes that:

The recent revival in Persian poetry may be said to begin with the present century when Persia went through a political change which resulted in limiting the despotic authority of the Shah and in creating a new concept of political rights. Literature reflected this development by two diverging tendencies. On the one hand, it renounced the tradition of court poetry which was replaced by patriotic verse; on the other hand, there continued a large output of traditional poetry in which the surviving hold of religion was represented by mystic and didactic influences (Post Revolution Persian Verse 1955: 5).

‘Progressive ideas and secular social activities’, as Talattof writes, ‘proliferated towards the end of this (Qajar) dynasty and were further encouraged throughout the reign of Mozaffar ad-Din Shah (1896-1907), especially during the Constitutional Revolution of 1906’ (The Politics of Writing in Iran 2000: 19).

The defeat of Persia at the hands of Russia was the turning point for the Iranian intelligentsia. They were forced to ponder over the reasons for their backwardness and it also forced them to self-realization. The idea of modernization and progress and advancement in modern technology compelled them to send some students to England on scholarships. Two names: Prince Abbas Mirza and Mirza Taqi Khan popularly known as Amir Kabir were the main pillars and promoters of modernized Persia.

Alexander Sergeyevich Griboyedov’s (Russian ambassador to the Qajar court) murder by angry mob on 11th of February 1829 in Tehran, as a result of rampant anti-Russia sentiments that existed in aftermath the Gulistan (1813) and Turkmenchay (1828) treaties, was a crucial and turning point for Qajar Persia. A team of Persian diplomats went to Moscow for tendering their apologies. Amir Kabir was one of them. He observed everything there very minutely and patiently. He conceptualized many ideas of modernizing Persia. The establishment of first technical university “*Dar-ul-Funun*” was

his brainchild. He brainstormed every possible way of Persian advancements in the modern sciences and technologies.

In *Dar-ul-Funun* they required many teachers from European countries for teaching there. A translation movement was started to translate books to be taught there in the new established university in Tehran.

The process of newness and innovativeness in literary forms and other literary themes started creeping in Persian literature around the period of the Constitutional movement of 1905-11 AD, as Homa Katouzian noted that ‘During the Constitutional Revolution attempts had been made to innovate new poetical forms (as well as poems in colloquial and folksy language), notably in the works of Seyyed Ashraf al-Din, Dekkhoda and Lahuti’ (Iran: Politics, History and Literature 2013: 189). Introduction of printing press in the Nasir-ud-Din Shah’s reign was a big achievement and a paving-stone for the modernization in its truest sense.

3.2.1 Printing Press and Newspaper

The date of introduction of printing press in Iran dates back the Qajar period. It was introduced during the reign of Fat’h Ali Shah Qajar and under the patronage of Crown Prince Mirza Abbas. Browne in his book has mentioned the establishment of printing press in Iran in the following word:

The date of the introduction of the printing press into Persia nearly a century ago, during the reign of Fat’h Ali Shah Qajar and when Abbas Mirza *Naibu’s Saltana* was Crown Prince, was about A.H. 1232 (A.D. 1816-17). It was introduced into Tabriz by the efforts of above-mentioned *Naibu’s Saltana*, while about the same time another printing-press was established at Tihran (Tehran) under the supervision of Mirza Abdul Wahhab Mu’tamadu’d Dawla (*The Press and Poetry of Modern Persia* 1914: 7).

It was introduced by the Zayn-al-Abidin at Tabriz at the behest of Abbas Mirza. Abbas Mirza sent Abedin to St. Petersburg, Russia to learn how to run printing press and how to use ink. As Ali Boozari puts it:

After Iran signed the Gulistan Agreement with Russia in 1812, Abbas Mirza wanted to acquire printing presses from Russia. He sent a man by the name of Zayn-al-Abidin Tabrizi to St. Petersburg to learn how to run a printing press and how to make inks. Zayn-al-Abidin returned to Iran four years later in 1817 with a printing press. Upon his arrival, he established the Tabriz printing house (*chapkhana*). After some time, the printer moved to Tehran at the behest of Fath Ali Shah and set up the Tehran printing house. This establishment belonged to one of the most important politicians of the time, Manuchihr Khan-I gurji Mu'tamid al-Dawla. In addition to the Tehran printing house, he also owned another in Isfahan (Persian Illustrated Lithographed Books on the Mi'ra'j 2010: 254).

This was the period of movable printing press in Iran. The first book to be published from the Tabriz printing house was the *Fat'hnama* (Az Saba ta Nima 1372: 230). The first lithographic printing press was also established in Tabriz in the years 1832-3. Lithographic press was brought in Iran by Mohammad Saleh Shirazi, who was sent to London by Abbas Mirza himself. After that in a short span of time, many printing houses were established in major cities of Iran, including Tehran.

Printing press revolutionized the literary world. It also impacted society very positively. Common man became aware and knowledgeable round the year about the policies and new happenings in and outside of Iran. There were many newspapers and journal which dedicated one whole page or a column for the western ideas and introduced their culture, tradition and especially literature. This helped in generation of a new kind of ground for modernity in Persian literature.

First ever any printing establishment in Iran was brought and used by Carmelites, when they arrived at Isfahan in 1516 AD. They published their religious hymn and other related books. Armenians are also credited of having established a printing-press around 1641 AD at Julfa, Isfahan (Az Saba ta Nima 1372: 228-9). Then there was a long vacuum in Iran as far as the printing press is concerned, until the period of Fat'h Ali Shah, when as a result of Iran's interaction with the West, typography and then lithography was introduced.

After the book publications, the second most important outcome of the introduction of printing houses in Iran was the publication of newspapers. The first Persian newspaper

namely *Mirat-ul-Akhbar* was published by a non-Iranian, Raja Ram Mohan Roy from Bengal in 1822 AD. It was a weekly paper published on Friday. The first one in Iran was *Kaghaz-I Akhbar* that was actually sponsored and published by the government. It contained issues related to the court of Shah and governmental matters. The paper was published two years after the death of Fat'h Ali Shah and in the reign of Mohammad Shah in 1837 AD (Aryanpur 1372: 226).

Then another paper *E'la'mnameh* by the government came out. Mirza Taqi Khan, popularly known as Amir Kabir, started a newspaper with the name *Rozna'maye Vaghaye Etefaghyeh* in 1851 AD from Tehran. This paper is said to be the successor of *Ka'ghaz-I Akhba'r*. *Rozna'maye Vaghaye Etefaghyeh*, after ten years of its publication, was rechristened as *Roznamye Dolat Oliahe Iran* and images were also published. There followed a large number of newspapers to be published both in and out of Iran. Censorship in Iran forced many intellectuals to migrate from Iran to other countries, where they continued their efforts to highlight the pros and cons of governmental policies and agreements with other nations and concessions given to them. Papers which were published from Iran were subjected to strict censorship, violators were to be punished and fate of publications was imminent closure. The papers that were published from out of Iran and wrote independently, impartially and critically about the prevalent situations of Iran, could reach to Iranian masses with difficulty and very secretly. These were brought into Iran by travelers and visitors illegally.

Some prominent newspapers published from outside of Iran are mentioned here. *Akhtar* was published from Istanbul, by the efforts of Mirza Najafquli Khan Tabrizi, edited by Mohammad Tahir Tabrizi, in the year 1876 AD. This paper had excellent coverage on Tobacco Revolution of Iran. *Qanun* was published from London, in 1895 AD, with the patronage of Mirza Malkom Khan. *Hekmat* was published from Cairo, it was a weekly paper edited by Mirza Mehdi Khan Tabrizi who had earlier edited *Akhtar* as well. *Sorayya* was another weekly under publication from Cairo in 1898. Initially it was edited by Mohammad Khan Kashani and later on by Syed Farjullah Khan, when Mohammad Khan Kashani started his new paper *Parvarish*. The *Parvarish* was started in 1900 AD

and it was a replacement to *Sorayya*. Another weekly paper started its publication from Calcutta, India with the title *Hablul Mati'n* by Syed Jalaluddin Kashani in 1893 AD (Az Saba ta Nima 1372: 250-52). These papers played a critical role in awakening of Iranian society and exposed them to a new unexplored world, which over the time helped in making them readily receptive to the modernity in literature and political and social level as well.

3.2.2 Translations

Translation as a phenomenon, variously defined as an “art”, or “craft”, or as “science”, dates back to the third millennium BC:

The Babylon of Hammurabi's day (2100 B.C.) was a polyglot city, and much of the official business of the empire was made possible by corps of scribes who translated edicts into various languages (Eugin Nida, *Toward a Science of Translating*, 1964, p.11).

Dar-ul-Funun the first polytechnic university of Iran, founded in 1851 with the efforts of Mirza Taqi Khan Amir Kabir, started its academic session with the import of seven Austrian teachers in Iran. Apart from them, some other European fellows who were already there in Iran, were also employed in the university. They needed books to be taught which were not available in Iran. Thus a translation movement ushered in by these teaching staff and others cable on that aspect. Those books were translated from European languages into Persian. Apart from syllabus books, many other books of literature, politics, and history and of different sort were made to translate into Persian.

Besides the course books, many historical books were translated. Voltaire's book *Peter the Great*, *History of Charles XII* and *Alexander of Macedon* were translated into Persian. Sir John Malcolm's *The History of Persia*, was also translated into Persian from its French translation (Az Saba ta Nima 1372: 260).

Iraj Parsinejad is of the opinion that the translation of '*Alexander of Macedon*' can be considered the beginning of Persian translations from the Europeans languages into Persian (Tarjomeh az Zab'anhaye Oropayi be Farsi 1393). It is evident from the following that maximum number of books were translated from French language into

Persian in comparison to any other European language. A table of books translated into Persian from European languages in different periods of Qajar rulers is provided below

Table No 3. 1

مقایسه کتابهای ترجمه شده از زبان های انگلیسی و فرانسوی به تفکیک دو دوره از حکومت قاجاریه			
کتاب های ترجمه شده از انگلیسی و فرانسوی در دوره ناصرالدین شاه و مظفرالدین شاه (1264-1324ق)		کتاب های ترجمه شده از انگلیسی و فرانسوی در دوره فتحعلی شاه و محمد شاه (1212-1264 ق)	
ترجمه از زبان انگلیسی	ترجمه از زبان فرانسوی	ترجمه از زبان انگلیسی	ترجمه از زبان فرانسوی
1. کتاب چین	1. تاریخ سنت هلن 1287ق	1. تاریخ اسکندر	1. بیانیه کنواسیون ملی خطاب به ملت فرانسه در 1217ق
2. تشریح البشر و توضیح الصور	2. رساله 1279 ق	2. مختصری از قواعد کاپرنیکس	2. تاریخ پتر کبیر
3. تاریخ ایران مالک	3. امراض عصبانی 1279ق	3. شرح نیوتان	3. شارل دوازدهم
4. سفرنامه دکتر او ایلس	4. سه تفنگدار 1316ق	4. کتاب نظامی گیرت	
5. کتاب گرافیک	5. شوالیه دارمانتال 1314ق	5. آیین های مانوور پیاده نظام	
6. کتاب گرافیک	6. کنت دومونت کریستو 1312ق	6. تعلیم در اعمال آبله زدن	
7. کتاب گرافیک	7. لارن مارگو 1323ق	7. تاریخ تنزل و خرابی روم	
8. کتاب گرافیک انگلیس و فرانسه	8. سفر هشتاد روزه دور دنیا 1317ق	8. تاریخ پتر کبیر	
9. یزمتی	9. تاریخ اسکندر 1313ق	9. شارل دوازدهم	
10. فهرست کشتی های جنگی دولت انگلیس	10. سفینه غواصه 1320ق	10. تاریخ روم	
11. سفرنامه استانی به آفریقا	11. عشق و عفت 1324 ق	11. تاریخ چین	
12. حکومت انگلیس در هند	13. تمثیل تئاتر 1323 ق	12. تاریخ ناپلئون اول	
13. سرگذشت گراپول	14. ژیل بلاس 1323 ق	13. صواعق النظام	
14. کشف الاسرار	15. سیاحت نامه ترکستان		
	16. لوئی چهاردهم 1322ق		
	17. ژیل بلاس 1323ق		
	18. مارگریت 1322ق		
	19. عشق پاریس 1322ق		

و خسف الاشرار	20. مکانه الرجال 1323ق		
15. شرح حال ناپلئون اول	21. آتش گرفتن تماشاخانه وین		
16. مسافرت ادوارد وليعهد انگلیسی	22. رساله آزاد		
	23. اصطلاحات فرانسه		
	24. تاریخ فردریک گیوم		
	25. تاریخ کامبج		
	26. تاریخ مختصر ناپلئون		
	27. تاریخ مفصل فرانسه		
	28. تاریخ ناپلئون بناپارت		
	29. حکمت ناصریه		
	30. حکومت انگلیس در هند		

Courtesy: Mohammad Khalid Faizi's weblog (<http://kardow.persianblog.ir/post/14/>).

This movement of translation continued unabated and many historical and educational novels were translated as well. *The Three musketeers*, *Louis XIV and His Century*, *La Reine Margot* and *The Count of Monte Cristo* by Alexander Dumas, a prominent French writer and whose works are translated into more than hundred languages, were translated into Persian too. *The Adventures of Telemachus* by François Fénelon,, *Robinson Crusoe* by Daniel Defoe, *Gil Blas* by Alain-René Lesage, *Gulliver's Travels* by Arthur Rackham and Jonathan Swift and *The Adventures of Hajji Baba of Ispahan* by James Justinian Morier (Az Saba ta Nima 1372: 260) were some of the other books which were translated.

The outcome of these translations had impacted Persian literature tremendously. For instance, drama and theatre, an unprecedented phenomenon in Iran, emerged as a new form of art both in writing and performance. After the translation of *The Adventures of Hajji Baba of Ispahan*, Iranian writers followed and imitated Morier's style in their

drama writings. The work of Mirza Fat'h Ali Akhundzadeh namely *Tamsila't* was a path-breaking and pioneering literary piece in Persian drama-writing. Other dramatists in Iran also followed them in stride. Akhundzadeh influenced his generation and generation to come. Some of the most prominent who were influenced by him can be named as Mirza Agha Khan Kermani, Mirza Malkom Khan, Abd-al-Rahim Talebuf, Mirza Agha Tabrizi and many more.

At the turn of nineteenth century, after the successful translations of books from European languages, many Iranian writers came out with their own books in the imitation of western literatures. The Iranian readership was also ready to accept that, they were now used to such newness and experiments in literature (Sad Sal-I Da'sta'n Navisiye Iran 1377: 30). Mirza Agha Khan Kermani wrote *Ayena'ye Sikandari* about ancient Iran, following which many Iranian novelists tried their best to write historical novels. This inclination was purely and directly under the influence of French literature in modern Persian literature. In the twentieth century taking inspiration from French historical novels, novel writings in Iran became vogue.

Translation movement also helped in introducing many French writes amongst the Iranian academia, which otherwise, would not have been known to them. After the 1920, many intellectuals in Iran who either through living in west or through the newspapers were exposed to the European literature and particularly novels, and sought to write in that pattern. Jamalzadeh and his contemporaries like Sadiq Hedayat, Hosain Quli Musta'an, Ali Dashti, Hijazi, Nafisi, Mushfiq Kazemi, Abbas Khalili, Masu'd and Jahangir Jali'li were extremely under the influence of French culture and literature. Jamalzadeh, influenced by Gobineau and Anatole, wrote short stories with the title *Yeki Bud Yeki Nabud* in 1921 AD.

3.2.3 New Trends in Persian Poetry and Prose

The most decisive direct result of a political revolution, as Victor Hugo writes, was the literary revolution (as quoted by Rozbeh in *Adabiyat-I Moa'sir: She'r* 1392: 56). This quote of Victor Hugo holds best in Iranian situation as well. The introduction of printing-

press and publication of newspapers and then the translation of western literature in Persian language resulted into a series of changes in Persian literary styles of writing and poetical compositions. Nima Yushij (1897-1960), who can be termed as the father of modern Persian poetry, his works formed a watershed in the history of Persian literature. His long poem *Afsaneh*, first published in 1922 AD, marked the beginning of a new form of Persian poetry and it is considered to delineate boundaries between old and new in Persian poetry.

After the Constitutional Revolution of Iran (1906-11) there was an inclination for and a deeply-felt need for a renewal approach in literature as well. Literature cannot remain uninfluenced and unhinged by social and political changes. Taqi Rafā'ī (1887-1920) in the journal *Tajaddud* wrote in strong words for a change in literary forms. On the other side, traditionalists like Poet Laureate Bahār (1886-1951) also counterattacked him in *Danishkadeh* magazine. These literary conflicts slowly but steadily were making grounds for modernity in literature, which in the form of *Afsaneh*, in poetry, in 1922 and *Yeki Bud Yeki Nabud*, in prose, in 1921 revolutionized the Persian literature.

Nima made some modifications in millennium-old tradition of Persian poetry. He opined that Persian poetry needed a multidimensional innovation. Nima thinks of *meter* and *rhyme* in composition a requisite and necessary thing. He says poetry without *rhyme* is nothing but a 'human without bones'. According to him, equalization of the length of lines may not be observed but the each line of the poem must be in meter. In the first Writers Congress he said:

Meter and rhyme, in my free verse, are taken differently. Short and long lines in it are not according to whim and fantasy. I, even, believe in an order for disorder too. Every word of mine adheres with each other with a precise regulation. As the saying a free verse is difficult for me than other one. Motif in my poetry is my pain. According to me, a real poet must have that motif. I write poetry for my pain and affliction. The form, words, meter and rhyme had always been an objective for me that I wanted to change, so, it can suit for my pain and of the others (Sutu'nhaye She'r-I Now 1996: 39).

Nima intended to break the tradition of Persian poetry to make it more suitable to express one's feeling appropriately and freely. According to him, the observance of strict and stringent rules and forms may not be compatible and fully accommodative to the feelings of a poet that he wanted to express. Over the course of time, many of his contemporaries followed his tradition of modification in the established tradition of Persian poetry as far as form, meter and rhyme is concerned.

Nima himself was influenced by symbolism in European literature. In his poetry it can be found as an inseparable element. Soon after Nima's demise, his Nimaic style became popular and was accepted by many despite some opposition by traditionalists. Nimaic poetry helped in cropping up new form of poetry in Iran like *She'r-I Now*, *She'r-I Moj-I Now*, *She'r-I Moqavemat* and *Haiku* in Persian poetry.

Modern Persian prose literature, as put by Arnold T. Wilson, received more attention in comparison with poetry. In the prose writing, as mentioned somewhere else too, Talebuf, Zayn-al Abedin, Mirza Malkom Khan and Akhundzade started changing the modern prose writing style. They deviated from artificial to a very simple language. The spoken and common man's language was used in writing. Slangs and regional dialects, slowly, crept into modern prose literature. Translation movement also helped in an elaborate modernization of contemporary Persian prose. Memoir-writings, travelogues, establishment of modern press and telegraph and publication of newspaper equally influenced the contemporary prose literature as well.

Initially prose writing began as a combination of both artificial and simple language. Detailed and long titles even in official letters were abandoned. Gradually, spoken language was used in their writings in Iran. Difficult and abandoned old words were not used and an orientation towards simple and short words was encouraged. Instead of an excessive usage of Arabic words, common, simple and prevalent words came in vogue, and this middle path was appreciated. The prose usually was in a dialogic form and rhetoric was considered faulty. Meaning was more important than the words. Only that much words were acceptable that could convey the meaning clearly and appropriately. Social vices and problems and political issues were the major themes in it. Jamalzadeh's

collection of six short stories came in 1921 that jolted the prevalent established pattern of prose writing in Iran. The decade of 1920's was the watershed for Persian literature, in terms of forms, themes and stylistics. Short story writing and novel writing, of different genres was introduced in Iran by these writers.

3.3. Western literary movements and their influence on Persian literature

France has been the cradle of many modern literary movements and theories. Most western literary movements or schools of thought of the west cannot be traced back in Persian literature but it's a fact that major literary trends of one country can penetrate literatures of other countries really fast in today's world as a global village. For example, post modernism or magic realism is discussed not only in Iran but also in Arab countries.

The western literary movements have general and specific definitions. The latter mostly applies to the Persian literature. Some examples can be quoted here. The novel *Buf-I Kur* or 'The Blind Owl' of Sadiq Hedayat does have a supernatural world and reminds the readers of surrealism. Likewise fiction writing of Chubak reminds us of naturalism to some extent. It does not seem that he has emphasized on observation and the scientific method in the fictional portrayal of reality as much as s Emile Zola or Thomas Hardy (Maktabhaye Adabi 1390:21).

If the trends in modern Persian literature can be studied and evaluated according to the western literary movements, the same cannot be said about works of classical Persian literature. Only Jarya'n-I Ba'zgasht and Khorasani style can be compared with classic and neoclassic movements to a great extent.

3.3.1 Classicism and Neoclassicism

Classicism was the first theory of art defined by Greeks and was emulated by Roman. Its period is fifth and fourth centuries BC. In ancient Greece and Rome, the writers associated with this literary movement were Aristotle and Sophocles in Greece and Cicero and Vergil in Rome. This literary movement in France can be seen in the late seventeenth century drama and in the eighteenth century, during the Enlightenment period especially in the writings of Voltaire and Condorcet. Neoclassicism originated in

England about 1660 and focuses on modeling literary work on classical texts and following the aesthetic values established in ancient Greece and Rome. The classical writes mainly focused on tragedy and epic writing.

Poets of the Jaryaan-i-Baazgasht period tried to revive and explore the classical Persian literature. It is to the credit of this literary period that stylistics came into existence in Persian literature. The difference in classicism of France and Iran is that the authors and poets of the former look at works of the ancient Greece and Rome while those of the latter focus on the works of the medieval period as not much is known to them about the works of the corresponding period of the ancient Persian or Iran. Persian works of Rumi, Sa'di and Hafez fall into classical category while those of Qa'ani, Mushtaq and Atif Isfahani neoclassical (Maktabhaye Adabi 1390:22).

3.3.2 Romanticism:

In the later period of eighteenth and in the beginning of nineteenth centuries romanticism was prevalent in Europe. This focuses on the It emphasized the dream, or inner world of the individual and visionary, fantastic or drug-induced imagery. The Romantic poetry of France was translated during the Pahlavi dynasty (1925-79) of Persia.

Most of Persian poets and authors were influenced by this trend. Works of Faridun Tavalloli, Musherri, Nadirpur and Hasan Hunarmandi to name a few have qualities and features of this movement.

3.3.3 Realism:

Realism appeared, for the first time, in France in the mid-nineteenth century. Realist literature is best represented by novels. Realist writers seek:

To narrate their novels from an objective, unbiased perspective that simply and clearly represented the factual elements of the story. They became masters at psychological characterization, detailed descriptions of everyday life, and dialogue that captures the idioms of natural speech. The realists endeavored to accurately represent contemporary culture and people from all walks of life. Thus, realist writers often addressed themes of socioeconomic conflict by contrasting the living

conditions of the poor with those of the upper classes in urban as well as rural societies (Literary Movements 2009: 654).

In France, Honore´de Balzac started this movement and Gustave Flaubert, E´mile Zola and Guy de Maupassant were the major realist writers of the time.

Most works of Iranian fiction belonged to socialist realism while most works of Sadiq Hedayat and some of Ale Ahmad belonged to non socialist realism.

3.3.4 Naturalism:

This movement also started in mid-nineteenth century in France. In this movement focus was on the application of scientific ideas and principles, such as instinct and Darwin’s theory of evolution. Authors in this movement wrote stories in which the characters behave in accordance with the impulses and drives of animals in nature. Stories in naturalism are character driven rather than plot driven, such as the focus in the naturalism is human nature.

This movement represents those literary works written by authors in the third world countries where human conditions and circumstances are poor and ugly. Works of Iranian authors like Chubak highlight such conditions of people as characters in his novels and thus displays and emphasizes features or attributes of naturalism. His novels *Khaimaye Shab Bazi*, *Antari ke Lu’tiyash Mordeh Bud* and *Sang-I Sabur* are best examples of naturalism in Persian literature.

3.3.5 Symbolism:

The symbolist movement also originated in the French literature in later period of nineteenth century. It was, in fact, a transition between Realism and Modernism. ‘The symbolists’, as Ira Mark Milne wrote, ‘sought to convey very personal, irrational, and dream-like states of consciousness, relying heavily on metaphorical language to approximate or symbolize, an eternal essence of being that, they believed, was abstracted from the scope of the five senses. These literary ideals developed as a reaction against the dominance of positivism, which emphasized rational thought, objectivity, and scientific

method' (Literary Movements 2009: 802). Vers Libre (Free Verse), an open form of poetry that abandons and does not observe the consistent meter patterns, rhyme or other forms of musical pattern, is the result of symbolist movement.

In Persian literature, the poetry of Nima Yushij, regarded as the 'father of modern Persian poetry' and of his followers like Akhawa'n and Shamlu, show characteristics of social symbolism where they mention and discuss socio-political problems by using symbols and allegory (Maktabhaye Adabi 1390: 23) and it is certainly different from French symbolism (Tala der Mis 1371: 673).

3.3.6 Dadaism:

Dadaism was a precursor to the Surrealism and Absurdism, founded by Tristan Tzara (1896-1963) in 1916 AD. It was soon replaced by Surrealism after the First World War. The proponents of the Dadaism include Andre Breton, Louis Aragon, Philippe Soupault and Paul Eluard.

The works representing this movement were written under themes like *She'r -I Moj-I Now*, *She'r-I Hajm* and Post modern poetry and the likes (Maktabhaye Adabi 1390: 23).

3.3.7 Surrealism:

Surrealism another artistic movement was founded in 1919 by Andre' Breton. *The Magnetic Fields* written by Breton and Philippe Soupault in 1919 is considered by many to be the first truly surrealist text. The surrealists largely base their works on the idea of the subconscious mind and try to expand the mind's potential by reconciling the apparently contradictory states of dream and reality. Dadaists and Surrealists were also fascinated with suicide and idealized this act, argues critic Leonid Livak—some in theory, some in fact (Literary Movements 2009: 777).

Buf-I Kur (The Blind Owl) written by Hedayat has been described by most scholars as a surrealist work. This work talks about a supernatural world and gives significance to dreams. The psychological fiction written in Iran is close to surrealism.

Likewise, some verses of Sepehri show Impressionism, while *Shazdeh Ehtjab* of Houshang Golshiri also highlights the *Stream of consciousness*. Some works of Simin Daneshvar relate to Post-Modernism and some works of Moniru Ravanipor the characteristic of Magic Realism can be seen (Maktabhaye Adabi 1390: 23).

3.3.8 Factors behind the change and evolution of literary schools and movements

Literary schools and movements are in unison with intellectual and philosophical trends of their time. Surrealism developed or evolved with modern psychoanalysis. Naturalism developed when branches of knowledge were advancing fast with scholars and philosophers changing the world through their thoughts and theories.

In Iran, we find the *Mutazela Movement* as the background for Khorasani Style or movement. Similarly the *Ashari Movement* precedes Iraqi Style or movement in Persian poetry which is full of Sufism or Islamic mysticism. Sufism gave rise to Humanism. There was Eclecticism philosophy during Safavid period and consequently the Indian Style of poetry talks about religion, mysticism, atheism and ethics. Most of the poetry arising out of this movement is in the form of ghazals. Most of the eastern countries including Iran lack any philosophy today and instead Post-Modernism, Feminism and Existentialism of the West are followed. However such trends or movements become customized or nativized. For example, Muneroo Ravani becomes Iranian Márquez and Simin Daneshvar presents Iranian Post-Modernism. Such literary movements however, remain preserved in the European countries sharing a common pan-European culture (Maktabhaye Adabi 1390: 23).

3.3.9 Superiority of literary movements or schools of thoughts

As far as superiority of schools of thoughts is concerned, it cannot be said or claimed categorically that one school of thought is superior to or better than other. This is because each school was borne out of necessity of its specific time period and each has had its great writers and poets. There is no denying the fact that some of them have had more worldwide appeal and following than the other. The other less popular ones were called just trends or movement at a certain time. At the same time, it is also true that each of

them was or is related to other one as well. For example, symbolism paved the way for surrealism while surrealism led to magic realism. Each school has thus contributed to the enrichment of global or multinational literatures like French and Persian in some way or other. A writer's work may also be having the characteristics of more than one literary movement.

3.4. Iranian Intelligentsia in France

Intellectuals are the back bone of any revolution, be it political, social or literary. Iranian intellectuals in the twentieth century also played a pivotal role in politicizing the literature of the time. They freed themselves from the thousands of year's old tradition of Ode and Panegyric compositions and adopting new genres and forms of compositions suitable and apt to express their feelings accurately and appropriately. About the role of intellectuals in any revolution, Edward Said has rightly said:

There has been no major revolution in modern history without intellectuals; conversely there has been no major counter-revolutionary movement without intellectuals. Intellectuals have been the fathers and the mothers movements, and of course sons and daughters, even nephews and nieces (Representations of the Intellectual 1994: 10-11).

In the nineteenth century Iranian people also felt an urgent need to emulate the developed countries of Europe in their technology and modern education. Ali Gheissari has noted this in the following word:

Encounters with the West during the first half of the nineteenth century ended a period of relative isolation and made many Iranian reformers, notably those who were associated with the royal court, realize the need to introduce modern technology and administration, but their efforts in this regard were unsuccessful and, in the minds of ordinary people, modernization and reformism from above soon became associated with failure. The major obstacle to reform has generally been identified as the arbitrary and autocratic structure of the state, which, benefiting from occasional sanctions by traditionalist ulama, was resistant to change. Western influence in Iran continued to grow, however, and with it public awareness of the importance of the West and the status of Iran in regional politics (Iranian Intellectuals in the Twentieth Century 1998: 3).

Since Qajar's period a number of students were enrolled on government scholarships in French universities, particularly from the time when Farrok Khan Ġaffārī, Amīn-al-Dawla was sent in 1855-6 to France as the envoy of Shah of Persia. Vida Nassehi-Behnam in her article published online on Encyclopedia Iranica puts it:

The emergence of a Persian community in France can perhaps be traced back to 1272/1855-6, when Farrok Khan Ġaffārī, Amīn-al-Molk, later Amīn-al-Dawla (q.v.) was sent to Paris as the shah's envoy (īlcī-e kabīr). During his embassy, a group of forty-two Persian students, who became known as les enfants de Perse (Thieury, p. 39) and who were chosen mostly from the graduates of the recently founded Dar al-fonūn (q.v.), were sent to France. Meanwhile, in the course of the latter part of the 19th century, the Persian upper classes gradually began to send their sons to Europe and especially to France to pursue higher studies (Maḥbūbi, Mo'assasāt I, pp. 320-39) (Persian Community in France 2000).

Then in the latter half of the nineteenth century politicians and intellectuals migrated to France who were opposed to the Nasir-ud-Din Shah and then a large number of intelligentsia emigrated to France around the period of 1909 when Mohammad Ali Shah's coup d'état against the constitutional revolution. They were very active in writing political (in nature) stuff there and in between 1912-14 AD a newspaper *IranShar* was published there (Vida Nassehi-Behnam 2000).

In first half of the twentieth century, when middle class got their share in the social, political and monetary terms and got uplifted, they also sent their children for higher studies in French universities. There is a long list of Persian scholars who studied in France and did their theses and dissertations on the Persian literary aspects. Nayereh Samsami is the first one who did wrote her PhD thesis on *L'Iran dans la littérature Française* (Iran in French literature and also published her doctoral thesis from Paris in 1936. Javad Hadidi, Shafauddin Shafa and many other men of letters are to be credited for doing work in the field of literary impact of Persian on French and vice versa. Apart from them many other scholars and poets who did not visit any French university, but they were also influenced by French literature. Shafi'I Kadkani in his book *Ba Chiragh va A'ayeneh: Der Justujuye risheha'ye Tahavul-I She'r-I Moasir-I Iran*, referencing from

an article published in *Les Nouvelles Litterature* from Paris about the impact of French on Persian literature writes:

Whatever we it has reached to Iran from France is very significant. What could be said is that whatever Iranians know about the West is learnt either from France or through the medium of French language. This language is our political language since long, it is the first foreign language after the Arabic, being taught in our educational institutions..... In the newspapers so many French words are used.....French literary impact can be found more in theatre and novel and in other words Iranian theatre is product of French theatre itself. Novel writings in Iran, its style and form, are directly influenced by French novels (1390: 254; 255; 256).

French language is widely taught and learnt in Iranian universities more than any other language. How French literature and French vocabulary gained popularity in Iran, is a much written about topic. The impact of French literature began from the early decades of twentieth century, almost simultaneously with Constitutional Movement in Iran. Many journal and various other publications allocated and reserved special columns for the introductions of French literature, and many French literary masterpieces were translated, directly or indirectly, into Persian. *Yusuf E'tsam-ul-Mulk*, the father of the poetess *Parvin E'tesami*, who was editor of the journal *Bah'ar*, published in his magazine the translation by Gholamreza Rashi'd Yasemi of the novel *Disciple* of Paul Bourget, a French novelist (Az Saba ta Nima 1374: 115). Another monthly magazine published from Tehran in 1312 SH, also published many short stories by French writers like Guy De Maupassant, Hugo, Lamartine and Anatole France. (Az Nima ta Rozga'rema 1374: 69). St. Louis School and Jeanne d'Arc established by Lazarist missionaries in Tehran and other major cities of Iran and Alliance Française played a tremendous role in introducing the French language and literature in Iran. St. Louis School was founded in 1862 with the encouragement of Joseph-Arthur Comte de Gobineau, the French minister to the Persian court. Javad Hadidi has given a detailed account of the opening of foreign educational institutions in Iran and he writes:

French schools, along with their American, British, German, and Russian counterparts, were the main channels through which modern elementary and secondary education were brought to ethnic minorities and middle class Persians for almost a century extending from the 1830s to 1920s (Table 1). They had more varied roots than other foreign schools, originating from three distinct

sources: Catholic, Jewish, and secular. Catholic schools were established by Lazarist missionaries, Jewish schools by the Alliance Israélite Universelle (q.v.), and lay schools by Alliance Française. A considerable number of Persian political and cultural elite of the 20th century studied at French schools in Tehran, including St. Louis, Alliance Française, Jeanne d'Arc, Franco-Persane and Razi (usually referred to as Lycée Razi), and Alliance Israélite schools (French Schools in Persia, 2000).

The greats of modern Persian literature like Nima Yushij (1896-1960) and Sadiq Hedyat (1903-1951), were the product of these schools that brought revolution in modern poetry and prose.

There are many scholars who went to France and lived there and wrote under the influence of French literature, thus incorporating many new genres of literary themes and novella and short stories. 'Prose in general', as observed by Sir Arnold T. Wilson, 'received more attention in Persia since 1906 than poetry and modern prose aims at developing simple almost colloquial forms suited to the experiences of contemporary ideas' (as quoted by Taiyab Hussain 'Western Influence on Modern Persian Prose from the beginning of Constitutional Movement till the Islamic Revolution' 1999: 205). Modernist tried to bring prose writing closer to the language of masses and tried to depict their pitiable condition in a more simple and easy language, so that their ideas could reach their target readers of lower strata in the social hierarchy. They criticized the social and political systems of the time in their write-ups. Abd-ul-Rahim Talebuf's (1855-1910) *Kitab-I Ahmad* (also known as *Safi'naye Talebi*) in three volumes, is the first book in a dialogic form and in between the dialogues there is a discussion on the progress of western nations and the backwardness of Iran. His other book namely *Masa'leku Saleki'n* is a fictional travelogue making a jibe on Iranian society of the time. This was the time when Iranian writers were divided into two groups. One school was promoters of modernity in literature and other one who followed the old Schools of Sa'di and Hafiz and were opposed to the modernity. Zainul Abedin Maraghi'I (1840-1910), the writer of *Siyahatnamaye Ibrahim Beg*, a remarkable innovation in the field of modern prose writing as far as the language is concerned, uses very simple and heralded the modernity of Persian prose literature. Then a large number of writers followed their foot-steps.

Mohammad Ali Jamalzadeh (1892- 2007), an earlier compiler of slangs in Persian writing, published a collection of six short stories in 1921 titled as “*Yeki Bud Yeki Nabud*” which contains features of colloquial Persian. Sadiq Hedatay’s (1903-1951) 1930’s writings contain Persian colloquial vocabulary and spelling. His *Buf-I Kur* is a fine example of surrealist writings in Persian literature. After that the name of Sadiq Chubak (1916-1998) can be mentioned here who used many regional and colloquial vocabularies in his novel *Sang-I Sabu’r. Savushun* of Simin Daneshvar (1921-2012). The novel is also replete with the use of slang vocabulary.

Certainly, in the field of prose, individuals like Jamalzadeh, Mirza Malkom Khan, Talebuf and Hijazi made efforts to modernize bring innovations and news forms of writings in Persian literature.

As far as poetry is concerned, the pioneering attempts to break prosodic norms and regulations were done by Lahuti, Taqi Rafat, Shams Kasmai Ja’far Khamnae and Eshqi. Though, it was Nima who succeeded in it. A detailed discussion in this respect is done somewhere else in earlier pages.

3.5. Conclusion

Although, the accession of Safavids opened a new chapter of modernization in Iran and political relations were established with the western world but it was during the Qajar period that proper modernity in every dimension was brought to Iran by the statesmen and intellectuals. Iran’s interaction with the West in general and with the France in particular resulted in the form of a revolution on political, social and literary levels.

The establishment of *Dar-ul-Funun* necessitated the translations of books from the western world. Persian literature, which had deteriorated since Mongol times in Iran, as also noted by Hassan Kamshad, had started its revival in the early nineteenth century. The primary reform in prose literature took place ‘in the official correspondence, led by two of the greatest prime ministers Persian has ever produced: the Qa’im Maqam Farahani and the Amir Kabir. Later innovations came from two political and literary figures: Mirza Malkom Khan and Abdul Rahim Talibuff’ (Modern Persian Prose

Literature 1996: 13). After that Jamalzade, Hedayat and many more writers who visited France or any other western country and became familiar with their literatures wrote some remarkable and path-breaking books that also revolutionized the whole corpus of Persian prose literature.

In modern poetic literature many individuals tried to bring modernity into it, but it was Nima Yushij who could actually succeed in that. He molded and modified the meters and rhymes in his poetical compositions so that it could suit him to express his heartfelt matters. Nimaic poetry was adopted by his contemporaries, though, many were to oppose him in his effort to break into the meter and rhyme.

In conclusion, it can be said that undoubtedly it was the western literature in general and French literature in particular, under whose influence the whole modern Persian literature came up. Modern literary movements that were mostly originated in France have a tremendous impact on modern Persian literature.

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Chapter Four

Comparative literature (in Iran) serves as a particularly apt arena for the reconsideration of Iranian literary and cultural phenomena in a global context.

(Nasrin Rahimieh)

4. The Origin and Development of Comparative Literature in Iran

Poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men. . . . I therefore like to look about me in foreign nations, and advise everyone to do the same. National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach.

--- **Goethe**

Everywhere there is connection, everywhere there is illustration. No single event, no single literature is adequately comprehended except in relation to other events, to other literatures.

---**Matthew Arnold**

4.1. Prologue

Comparative literature as an academic discipline, which for the first time came into appearance in France by A. *Villemain* in the year 1827, started much later around 1938 in Iran. However, Iran's relations, academically as well as politically, with the country of the origin of comparative literature were stabilized and strengthened much before in seventeenth and eighteenth centuries, when many European travelers flocked to and set their foot on the Iranian soil, for various reasons and purposes. After returning back to their motherlands, they presented the land of great antiquity in their travelogues and memoirs and published them, making their countrymen aware of this unexplored and wonder land of Iran. Among the group of these visitors to Iran were adventurers, monks, merchants and diplomats. Some prominent writers whose prolific and much informative write-ups imbued and stirred the western world and infused in them the interest about Iran and made them more curious about further explorations and adventures¹. *Vincentio d'Alessandri, Antonio Tenreiro, Michele Membre, Anthony Sherley and Pedro Teixeira, Antonio de Gouvea, Don Garcia de Silva y Figueroa, Pietro della Valle, Adam Olearius, Cornelis Speelman, Jean-Baptiste Tavernier, Raphael du Mans, Jean Th evenot, John Fryer, Jean Chardin, Engelbert Kaempfer, Francois Sanson, Cornelis de Bruyn, and Artemii Petrovich Volynskii* are some of the prominent and prolific writers whose write ups improved and pushed forward the quality and perception of Europeans towards Iran. The information they provided, in the word of Rudi Matthee, has long been an important component of our knowledge about early modern Iran (Safavids under Western Eyes

¹ I have discussed it at length somewhere else, to see it, refer to 2nd Chapter of the thesis entitled as "Influence of Persian literature on French literature"

2009: 139). This wave of foreign travelers coincided with the Safavids in Iran. Safavid period, in terms of Iran's interaction with outside (particularly Europe) is regarded a very dynamic period. Safavid period, although, had opened lots of vistas on political, social, economic, military and religious levels. However, it was the reign of Shah Abbas I which revolutionized the Iran's foreign policy. This was partly due to the potential threat of Ottoman Empire and as well as the result of his Grand Plan of modernization of Iran. Europeans, on the other hand, were themselves interested in forging good ties with Iran to counter the Turks.

4.2. Comparative literature²

Comparative literature is a branch of much larger field of history of literature and humanities. The history of comparative literature is as old as literature itself. Comparative literature, in its modern sense, is nothing but to compare and study the texts across cultures, languages, writers, and it involves in its connection with other literary works, the time and space as well. To put it more simply, comparative literature is the study of literature in different languages and comparing them with each other to explore and find the similarities, dissimilarities and influences on each other. It can be between two writers, poets, for example between *Hafiz* and *Homer*, *Sa'di* and *La Fontane*, or between two literary masterpieces like *Sha'hnameh* and *Maha'bharata*.

Comparative literature presumably acquired its name as such from a series of French anthologies for the teaching of literature; published in 1816, they were entitled *Cours de littérature comparée*. The German version of the term, '*Vergleichende Literaturgeschichte*' was used first by *Moriz Carriere* in his book in 1854, whereas the English term for it is attributed to *Matthew Arnold*, who referred to 'Comparative Literatures' in the plural in a letter written in 1848 (Bassnett 1993: 12).

Comparative literature encourages people to look at literature from different languages as well as from different parts of the world. In other words, it is the study of literature across the linguistic and national boundaries. It has been defined in myriad ways by different

² It does seem pertinent to me to give a brief introduction of Comparative Literature here, though it is discussed in details in the 1st chapter.

writers and researchers.. Every comparatist, invariably, defined it in a different way deviating from others ones. But the most comprehensive and nearer to American School of comparative literature is put forth by *Henry Remak*:

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences, (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression” (Comparative Literature: Method and Perspective 1961: 3).

Comparative literature, as Prof. David Damrosch describes it, is a quixotic discipline. It is interdisciplinary, in its approach and applicability. It does not confine itself only with literary works but it has, through the time, broadened and widened its canvas to other artistic and aesthetic fields, from musicology to history, paintings, cinemas, psychology and other fields of social sciences.

The genesis of comparative literature in modern era can be traced to the concept of *Weltliteratur* (world literature) mooted by a German writer and statesman *Goethe* out in the early decades of the nineteenth century. Before *Goethe*, even *Dante’s De Eloquio Vulgari* is marked as the first move and starting point of the modern comparative science (Posnett 1886: 74). Off late, the growing nationalities among European folks pave the way for bringing new standpoints and new materials for comparative studies.

Comparative literature came into existence and became a phenomenon in academic sphere for the first time in France around the first half of the nineteenth century. French researchers were the first, who for the first time, used the term *Comparative literature* in literary research. *Villemain*, in 1828, in a lecture on French literature, in Sorbonne University, spoke about the influence of English and Italian literature on French literature. Later on in the year 1838, *Villemain* in his collection of lectures, applied the term *comparative literature* for the first time (Hadidi, Adabiyat va Oloom-I Insani: 685). Thus, in a period of around half century, it spread to the neighboring countries and from there to the far parts of the world. This field was coincided and is indebted to a great

extant, in its spread and outreach to other parts of the world, to the colonialism and imperialism.

4.3. Comparative literature in Iran

The history of comparative literature in Iran could be, for clearer and better understandings, divided into Pre-Islamic Revolution and Post-Islamic Revolution periods. Although in the Pre-Islamic Revolution era some institutional efforts were made but were very short-lived. More systematic institutionalizations were done in the post-Islamic period, more specifically in the last decade.

4.3.1. The Pre-Islamic Revolution Period

Dr. Nasrin Rahimieh very beautifully mentions the benefits and necessity of the comparative literature in Iran as:

Comparative literature serves as a particularly apt arena for the reconsideration of Iranian literary and cultural phenomena in a global context. A reconceptualization of Persian literary history from the vantage point of Comparative Literature can offer a different history of the apparent political, religious, and cultural impasse defining contemporary Iran's relations to other nations (A Companion to Comparative Literature 2011: 296).

Goethe was much influenced and inspired by fourteenth century legendary Hafiz's poetry, also wrote in his imitations a Divan called *West-Ostlicher Divan*, he is also attributed to conceptualize the idea of *Weltliteratur* (World Literature) in early decades of nineteenth century. Goethe, actually, asserts that nobody can identify oneself unless compared with others. He remarked while discussing with his disciple Eckermann in 1827 that:

I am more and more convinced, that poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men . . . I therefore like to look about me in foreign nations, and advise everyone to do the same. National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach (What is World Literature 2003: 1).

The discipline of comparative literature facilitates the comparison of two different works of literature or a literary work with other artistic works. It helps to better understand the

value of a literary piece when it is compared with other one and to explore the sources and ways of influencing and getting influenced upon and borrowing and getting borrowed from each other. It connects and develops a sort of connection, similarities and dissimilarities between two literatures. Thus based on these intents the program of Comparative Literature in Iranian academe was introduced for the first time in 1938 at Tehran University.

The emergence of comparative literature in Iran as a new academic discipline dates back to the later period of the first half of the twentieth century. The first evidence of a new interest in the comparative literary studies in Iran, in its modern sense, which drew the attention of Iranian academia to it, began around the period between 1938-40, can be rightly attributed to the publication of the book '*Romeo Juliet of Shakespeare; Comparison with Lyla Majnun of Niza'mi Ganjavi*' by Ali Asghar Hekmat (Khezri, 2012: 323). However prior to that, as early 1927 an Indian writer namely Umar Bin Mohammad Daudpota wrote his doctoral thesis entitled '*The effect of Arabic poetry on Persian Poetry*' in Cambridge University, under the supervision of Professor Edward Granville Browne, the well-known British orientalist. The department of comparative literature was started for the first time in the year 1938/1317, under the headship of *Dr. Fatemeh Rezazadeh Mahallati* popularly known as *Fatemeh Sayyah*, in the University of Tehran (Anushervani 2012: 484). Some may refer to it as '*Comparison of literatures*'. This was not a full-fledged department dedicated for comparative literature. *Dr. Fatemeh Sayyah* was entrusted with the responsibility of teaching these courses between 1317 to 1324. She was born in Moscow in 1902, to a well educated family, her father Mirza Ja'far Mahallati Sayyah, an Iranian, was a Professor of Persian language and literature at the School of Oriental Languages, Moscow University (Parsinezad 1389: 11). Her mother was a German national. Sayyah received her PhD in French literature from Moscow University and taught there for four years, before she returned back to Iran in 1934. Her dissertation was on the works of *Anatole France* (1844-1924). She was very fluent in French, Russian, English and Italian apart from the Persian (Anushervani 2012, 484). In the wake of Russian revolution (1917), she came back to Iran in the year 1934/1312 (Persian calendar). She, because of her academic background and familiarity with several

foreign languages, became Iran's first woman university professor, when the chairs of Russian language literature and comparative literature at Tehran University were awarded to her (Anushervani 2012, 484). She has around 35 lectures, articles and translations to her credit, which are published with the efforts of Mohammad Gulbun, from Tehran in 2004 under the title of "*Naqd o Siyahat*". She wrote more in French language than in Persian. Her areas of research and studies were regarding comparative studies in the western literatures like French, English, and German. In Persian literature she was fascinated by Firdausi and his Shahnamah, she wrote some very informative articles regarding them. Most of her articles were published in *Journal de Tehran* in French, and articles published in this journal are not mentioned in the only book written on her life (Khezri 2012: 323). Sayyah, although taught comparative literature at Tehran University but she did not leave any work on comparative literature behind except a few scattered class lectures which were recorded by her students and later on published by Gulbun.

Dr Anushervani, well-known trained comparatist in Iran and currently serving at Shiraz University in the department of English and foreign languages, writes:

Sayyah lectured and wrote on a variety of subjects dealing mainly with women, including women writers in English, French, and German literatures, women in the West, the genius of women, women and the arts, women and politics, and women's education. She was also a pioneering literary critic. In one of her papers, she compares romanticism and realism focusing on French writers, and in another she talks about the literary innovations of Honoré de Balzac in story writing. She also wrote about Russian writers and poets like Alexander Pushkin, Anton Chekhov, Fyodor Dostoevsky, and Mikhail Sholokhov. As far as Persian and comparative literature are concerned, she was interested especially in Ferdawsi and wrote about the reception of Shahnamah by German, English, French, and Russian orientalists; on another occasion, she talked about Hafiz and Johann Wolfgang von Goethe. Sayyah was also interested in the arts and aesthetics (2012: 485).

Mention must be made here that Sayyah was influenced by Marxism and socialistic realism. And this is evident in her analyzing the literature. As she was brought up in Soviet Union, it is inevitable that she was influenced by the social environment in which she had lived. She is also regarded as the founder of the Russian literary criticism, as in

the social criticism she was very much influenced by Vissarion Grigorievich Belinsky (Parsinezad 1389: 190). She in the First (and last) Congress of Iranian Writers-1946 emphasized the social realism as being the most progressive perspective in both literary production and criticism. She also stated that most fundamental task of criticism is to promote genuine realism as the dominant factor of literary style, especially prose style, in Iran (Gheissari 1998:72-3).

Nevertheless, despite all shortcomings, she laid the foundation of comparative literature in Iran. Her legacy was further continued by her students. Dr. Abulhassan Najafi, Ahmad Sami'I, Simin Daneshvar, Husain Khatibi and Mehdi Roshan Zamir were among her students. The work of Professor Umar Bin Mohammad Daudpota entitled '*The effect of Arabic poetry on Persian poetry*' is the pioneer work in the field of Arabo-Persian comparative literature. This book is translated into Persian by Prof. Sirus Shamisa and published from Tehran in 1382 (Mohseninia 2014: 344).

In 1947, after the Sayyah's untimely demise when she was only of 45 years old, Ali Akbar Siyasi, the then chancellor of Tehran University announced the closure of the comparative literature programme for the time being due to unavailability of a faculty member having Sayyah's scholarly qualifications (Anushervani 2012: 485). However, after that the work in comparative literature was done by the department of Persian language and literature. Some scholars like Abdolhossein Zarrinkoub, Lotfali Soratgar, Zabihollah Safa, Mehdi Mohaqqiq, Hassan Javadi and Mehdi Roshan Zamir were actively engaged in the comparative studies.

The program of comparative literature remained closed for a period of long 20 years, when in 1967/1346 it was reopened in the Tehran university followed by Isfahan University and Mashhad University (after the Cultural Revolution of Iran it was rechristened as Ferdowsi University of Mashhad). In Mashhad University Dr. Javad Hadidi (1932-2002) after getting his doctorate degree on *Voltaire et L'Islam (Voltaire and Islam)* (Anushervani 2012: 486) from Sorbonne University in 1960, joined the department of French literature and started his academic career teaching French and comparative literature there (Salehbek 1387:20).

Dr. Majeed Salehbek in an article “*Comparative literature in Iran: Origin and Challenges*” very rightly referred to the fact that the origin of comparative literature in Iran was neither an outcome of some intellectual or philosophical movement or the result of some genuine feelings leading to establishing the program but this new kind of literary research was just an imitation of western universities. There was no well-thought-out and long-lasting schematization for the program of comparative literature. And, in addition to that, the unavailability of the specialized and trained academicians impacted the field very negatively (1387:20).

The usage of the term comparative literature in Iranian academe in its academic term was delayed till the year 1952/1331, when Jamshid Behnam wrote an article with the title ‘*Anvaye Adabi: Adabiya-I Tatbiqi*’ (The Literary genre: Comparative Literature). One year later he came up with a book entitled “*Comparative Literature*” believed to be a free and concise translation of Marius Francois Guyard’s book ‘*La Litterature comparee*’ (Khezri 2012: 323-4). After the work of Umar Bin Mohammad Daudpota entitled ‘*The effect of Arabic poetry on Persian poetry*’ in 1927, second such literary work is attributed to Dr. Mohammad Mohammadi, who has written in 1944/1323 ‘*Farhange Irani va Ta’sire Aa’n dar Tamdon-I Islam va Arab*’ (Iranian culture and its influence on the Arab and Islamic civilization). During this period we can see a wave of anti-Arab writings on the margin of anti-west literary and cultural protest by both rulers and intelligentsia . Apart from the Mohammad Mohammadi we have the book ‘*Do Qarn-I Sukut*’ (Two Centuries of Silence) by Abdolhossein Zarrinkoub in 1951/1330 dealing with the history of two early centuries of Islamic rule in Iran.

Syed Fakhruddin Shadman (1907-1967), a doctorate in law from Sorbonne University (1935) and second doctorate in history from the London School of Economics and Political Science (1939) (Boroujerdi 1996:54), wrote an article ‘*Ravabit va Ta;sira’t-I Adabi*’ (Relations and Influences of literature) published in *Yaghma* in the year 1953(Khezri 2012: 324) dealing with the French school of comparative literature. In 1959

Zarrinkoub came up with another book called *Aa'shnayi ba Naqd-I Adabi*³ (Introduction to Literary Criticism). The book contains a lengthy article dealing with the comparative literature.

During the same period we witness some counter attacks in terms of Persian and Arabic rivalry in literature produced at that point of time from scholars of the other side. Some Iran based Arab writers began writing about Arabic literary impact on Persian literature against the anti- Arab cultural and jingoistic approach prevalent in Persian-Arabic comparative literary studies. Hussain Ali Mahfuz was such an Iraqi based in Iran, who wrote a book named *Motanabbi va Sa'di va Ma'khaz-I Mazamin-I Sa'di dar Adabiya-I Arabi* (Motanabbi and Sa'di: The Sources of Sa'di's themes in Arabic literature) in the year 1957 (Khezri 2012:324). Shojauddin Shafa's (1918-2010) book '*Iran in French Literature*' is also one such effort. Javad Hadidi (1932-2002), who is regarded as the father⁴ of comparative literature in Iran, his book '*Iran in French literature*' (1969) which deals with the Persian literary impact on the French literature, can be included in that category. It seems pertinent to discuss briefly the policy of nationalism invoked by Pahlavi dynasty, and what were its motives and repercussions.

4.3.1.1 Nationalism in Iran

The anti-West movement in the Persian literature was the result of Pahlavi regime's attempt to foster the Iranian nationalism based on the idea of identifying the Iranian state and nation with the Persian people and Persian language and culture. Reza Shah through his policy tried to cultivate the idea:

The Iranian nation shared a common racial "Aryan" descent, collectively possessing a 2500-year old civilization, and propagated it through state-controlled media and schools. The regime glorified the Iran's pre-Islamic past and its Zoroastrian religion. The periods of non-Persian

³ Book comprises of 8 chapters dealing with different aspects of literary criticism, from ancient to modern Persian literature, Greek and Roman Philosophers, Arabs and Islam and Comparative literature.

⁴ Bahnam Namvar Motlagh, the comparativist, dubbed him as the father of comparative literature in Iran due to his contribution to the discipline in a session held about the impact of Iranian scholars on other countries' literature on the occasion of 'The 26th Tehran International Book Fair'. (<http://www.ibna.ir/en/doc/report/168320/javad-hadidi-father-of-comparative-literature-in-iran> accessed on 4 December 2015)

(Turkish and Arab) rule over Iran were considered the chief impediments in the past to the development of Persia's grandeur (Encyclopedia of Nationalism, Vol. II 2001: 238).

The Iranian nationalistic policy was developed on two pillars: state sponsored and led by intellectuals. On the intellectual front it was shouldered by Zarrinkoub and likes. These intellects of the time tried to glorify the Persian culture, tradition and Persian literature as well. Resultantly, a great deal of literature was produced having ethnographic elements.

The nationalistic approach was brought in to legitimize new monarchic and autocratic Pahlavi rule. Thus the policy was based on the ideologies of nationalization, modernization and secularization. Secularism, as Nematollah Fazeli maintains, implied de-Islamization (2006:46). They emphasized on the pre-Islamic culture of Persia. Reza Shah initially committed to emulate the political structure of a republic in Iran too. But the republican phenomenon in turkey under Kamal Ataturk made clerics very anxious. But at the same time dillydallying of Reza Shah made the liberals very uncomfortable. He also gave the *Ulama* assurance of not to introduce the socialism and Marxism in Iranian social system. So he came up with a well thought-out and very clever idea of nationalism. As Gheissari notes:

To reconcile the discrepancy between his constitutionally sanctioned title of monarch and his actual autocratic leadership, Reza Shah distanced himself from the traditional sources of legitimacy, i.e., religion and tribe, and turned instead to a carefully crafted version of nationalism that celebrated Iran's pre-Islamic heritage. This source of legitimacy could be promoted as being older than Islam and broader than any single tribe. By stressing the institution of kingship and the panorama of Iranian history and culture, Reza Shah generated a deluge of nationalistic rhetoric and sentiment. He named the new dynasty Pahlavi, a reference to the ancient language of the pre-Islamic Sassanids. Heroes of the past were honored; ancient names and symbols were given to many public places and people began to give their children old Persian names. The Iranian Academy, Farhangestân, was founded to purify the language of foreign loanwords. 43 Emphasizing patriotic sentiments was a measure by which the Pahlavi state expected to curb foreign influence and reduce ethnic prejudices and religious obscurantism in the country (1998: 46).

Fazeli maintains that in the early decades of the twentieth century, the government and independent intellectuals were keenly interested in anthropology. He also adds that nationalistic anthropology was inspired by the European Nationalism, the official nationalist anthropology was to justify the authoritarian, despotic and autocratic rule of Reza Shah and the intellectual nationalistic anthropology was shaped by chiefly among the literati and folklorists, to follow the democratic and modernist ideals, and the ultimate goal was social reform (2006: 47-8). Its impact on the Iranian literature was inevitable. Thus it paved the way for a discourse of cultural criticism. The scholars and literati began glorifying the Iranian culture, civilization and race in their write-ups.

From the 8th decade of twentieth century there was a balance as far as the Persian and Western literatures and/or Persian and Arabic comparative studies is concerned (Khezri 2012: 326). A more humane and universal approach in comparative studies was there. The area of study became broader and wider. Zarrinkoub's *Na Sharqi na Gharbi; Insa'ni* (Neither Eastern Nor Western; Humane); Jalal Sattari's *Pevand-I Ishq Mayan-I Sharq va Gharb* (Love link between East and West) and Zabihollah Safa's *Durnomayi Az Farhang-I Irani va Athar-I Jahaniye A'n* (The Prospect of Iranian Culture and its Global Effect) can be given as fine example of the fact. Dr. Abolhasan Najafi (1929-2016) was the first Iranian scholar who talked of the interdisciplinary nature of comparative literature in Iran, wrote an article back in 1973 entitled *Adabiyat-I Tatbiqi Chist?* (What is comparative literature?)⁵.

4.3.2 Comparativists who carried forward the Sayyah's legacy

The responsibility to continue the legacy of Fatemeh Sayyah, notwithstanding institutional and structural shut down, had been shouldered by some of her students and other scholars who went for higher studies to western countries notably France. After they graduated from French universities they returned to Iran and produced some seminal works in the field of comparative studies.

Most of the scholars who strived to keep the discipline alive in Iranian academia were the graduates of the western countries, particularly from France. They all were the students

⁵Mahnama Amozesh va Parvareh, Issue 7. Pgs 435-48.

of French literature from Sorbonne University. They had no option but to join their respective language departments when they returned to Iran. Although having mastery over French language and literature they did not have full command on Persian literature (Hadidi 1379: 5). Nayereh Samsami published her doctoral thesis *L'Iran dans la littérature Française*⁶ (Iran in French literature: Paris: in 1936).

Mojtaba Minovi (1903-1977) a literary scholar and teacher by profession knew many languages and translated many books into Persian. He can be regarded as one of scholars who advocated for western criticism in Persian texts. He in 'Critical edition of Classical texts' coauthored with Mohammad Qazvini, exerted for the application of western textual criticism and its methodology to classical Persian texts⁷. His book '*Ponzdeh goftār dar bāra-ye chand tan az rejāl-e orupā az Omiros tā Bernard Shaw*' contains an article with the title *Nomayeshnamaye Tajer Vanizi* (The play Merchant of Venice) in which he made a comparative study of this Shakespearean play with *Qissaye Qazi Hamas* (The story of Qazi Hamas) of Mohammad Reza Zojaji (Mohseninia 2014: 296).

Abdolhossein Zarrinkoub (1923-1999) was one of the most prominent scholars of the time who has contributed from history to literature and from mysticism to literary criticism. He wrote about comparative literature and world literature. He is one of the pillars of the scholarship that strived to carry the discipline forward in post Sayyah era. He was one of the key members⁸, when he was head of the department of Persian language and literature at Tehran University in 1970s, who along with other colleagues Dr. Hasan Javadi, Dr. Reza Baraheni and late Dr. Ardavan Davaran (Ardy) created the first graduate program of Comparative Literature at Tehran University which continued till a couple of years after the victory of Islamic Revolution in 1979, when it was shut down for the second time. Zarrinkoub played a pivotal role in making his countrymen

⁶Book is divided into five chapters: (1) "L'Iran des premiers voyageurs,"(Iran's first travelers) (2) "L'Iran des Mille et une Nuits,"(Iran of Arabian Nights) (3) "L'Iran des philosophes,"(Iran's Philosophers) (4) "L'Iran des poètes,"(The poets of Iran) and (5) "L'Iran des prosateurs"(Prose writers of Iran), (Anushervani 2012: 4).

⁷ <http://www.iranicaonline.org/articles/minovi-mojtaba> accessed on 29th of November 2015.

⁸ Dr. Hasan Javadi shared this information to the author through email on 05 December 2015.

aware of world literature and literary criticism at a large. *Aa'shnayi ba Naqd-I Adabi* (Introduction to Literary Criticism), in which he discusses comparative literature in accordance with French school mythology is one of his remarkable and path finding works. He asserts that comparative literature should not be mixed with literary criticism, evaluation, and balances. Comparative literature indulges in literary relations and connections of the world literature. To put in other words, it is the debate of *Self* and *Other*. The objective of literary evaluation on the other hand is to deal with the comparison of the meanings and themes of the works of poets and writers. It does not discuss the origin of the literary work in comparison and its transposition. He also mentions that study of comparative literature enables and facilitates the knowledge of impact and influence of different national literatures on each other. His work is regarded as the pioneer in the field of literary criticism by any Iranian in the Persian literature. The major part of the book seems a mere history of literary criticism, as Parsinejad remarks that Zarrinkoub talks less about nature and theories of literature and how to evaluate the variety of literature and how to criticize and analyze it. He also mentions that we also do not find many great figures of literary criticism and neither their names appear in that nor their ideas and theories are discussed. Parsinejad further brings some names to be not found in the book like Samuel Taylor Coleridge (1722-1834), Ivor Armstrong Richards (1893-1979), Thomas Streams Eliot (1888-1965), and Georg Lukacs (1885-1971) (Zarrinkoub and Literary Criticism 1392:388).

In his book *Yadashtha va Andisheha* (Notes and Thoughts) (collection of articles by Zarrinkoub, compiled by Enayatullah Majidi) Zarrinkoub talks about the penetration of Iranian literature in world literature. In the article *Goethe and Iranian literature* he discusses how Goethe, who was very fascinated by Hafez's poetry, came to write his own Divan of poetry popularly known as West-Eastern Divan in the pattern of Hafez divided into twelve parts. Goethe in his divan instructs the reader to better understand the poetry and to go into the world of poetry and poet. He says 'If you want to understand the writing of poems, you must go to the land of poetry; if you want to understand the poet, you must go to the land of poet'. The book also contains the articles related to the poetry criticism in Greece and Rome, Europe as well as in Iran. He disagrees with other critics

in calling the French poet Theophile Gautier as a selfish poet in a write-up. He has also dedicated one article in the book to the life and work of the Russian poet Mikhail Lermontov, this all show his knowledge and awareness of world literature.

Naqsh bar A'ab (Inscribed on water) is another compilation of his write-ups some of them deals with subject of literary criticism and comparative literature. One of articles is dedicated to comparative literature with the title 'Az Adabiyat-I Tatbiqi' (Of Comparative Literature).

Na Sharqi na Gharbi; Insa'ni (Neither Eastern Nor Western; Humane) is another book by Zarrinkoub in which he discussed the influence of Sa'adi and his book Golestan on western writers. This was an effort by Zarrinkoub, for the first time, to deviate from the anti-west propaganda carried out by the writers in the wake of policy of nationalization and persianization brought in by Pahlavi dynasty. He changed his mind and encouraged for to look into the affinities and similarities between the east and the west instead of focusing only on dissimilarities and cultural clashes. Zarrinkoub also could not save himself from nationalistic prejudices prevalent at that point of time as discussed earlier when he describes the Arabs as uncivilized barbarian and unsophisticated conquerors. Through this book was his deviation from that nationalistic prejudicial outlook.

Az Guzashta-I Adabi-I Iran is another booklet which is included in the Naq-I Adabi, initially it was published as a separate treatise of 80 pages which Zarrinkoub published in his youth (Parsinejad 1392:161). In this book he talks of impact of the Mazdean advices on Arabic literature and also connections of Arabic language with the Pahlavi language and their influences on each other. In this book he attempted to trace the literary criticism in the literature of pre-Islamic Iran. His book namely *She'r-I be Dorugh, She'r-I be Neqab* (Poetry without lies, poetry without masks) can also be regarded and included in the chain. It deals with Persian poetical style and criticism in consideration with classical and modern comparison.

Dr. Hasan Javadi (1938 b) who obtained his doctorate degree from Cambridge University (1960) in English literature under the supervision of late Prof. A. J. Arberry, is

one of the vital pillars responsible for establishing graduate level course after a long gap when it was closed down in Tehran University after untimely demise of Fatemeh Sayyah in 1947. He wrote his thesis on '*The Idea of Persian and Persian Literary Influence on English Literature, with Special Reference to the Nineteenth Century*'. He is currently teaching at various universities in the United States. He can be best described as one of the middle generation of the comparatists in Iran who shouldered the responsibility to move forward the legacy that Fatemeh Sayyah left behind in Iranian academe. He has a book to his credit which can be termed as a remarkable work in terms of Persian-English literary impact. The book entitled *Persian literary influence on English literature* which was his doctoral thesis was first published from Iran Society, Calcutta in 1983 and its revised version is reprinted from by Mazda Publishers, Costa Mesa, 2005. Apart from that he has many books translated into English. His '*Mystical Poems of Rumi*' a translation of selected poems of Rumi, in collaboration with A. J. Arberry the late great orientalist published from Westview Press Boulder, Colorado in 1979. His other prominent translated works from Persian into English are: *Another Birth* of Forogh Farukhzad, *Dandil: Stories from Iranian Life* of Gholam-Hossein Sa'edi and many other remarkable works done by him which is unpublished but very informative and of great prominence literarily and historically can be mentioned here a *Bibliographies of Western Travels to Iran*: a catalogue of 950 travel accounts in European languages to Iran. And innumerable articles on comparative literary studies are also to his credit. He knows Persian (Dari, Tajik), English, Azeri, Turkish, French, Arabic and working knowledge of Italian and Uzbek. He wrote equally in English Persian and Arabic and is equally versed with the literatures of many languages.

Hasan Honarmandi (1928-2002) a poet translator and literary scholar was one of the early comparatists in Iran who wrote a lot on the subject. He was a Sorbonne alumnus, his doctoral thesis was in comparative literature on *Andre Gide et la literature persane: recherches sur les sources persanes de l'oeuvre de Gide* (Andre Gide and Persian Literature: A Study of Persian Sources in Gide's Work) and published the same in Persian in 1973 in Tehran (Anushervani 2012: 486). In the book a detailed description is given of Andre Gide's indebtedness to the Persian poets like Khayyam, Hafez, Sa'adi and

Manuchehri in particular and impact of Persian literature upon him in general. Upon his return to Iran, he joined the department of French literature in 1968 and was assigned to teach the comparative literature (Abedi 2012)⁹. His other works in comparative literature are: *De Djami a Aragon; etudes comparatives* (From Jami to Aragon; Comparative studies) published from Tehran: Ministere de la culture et desarts, in 1972 (Anushervani 2012: 486). The book discusses at length the influence of Persian literature on European literatures, particularly French literature and also contains a comparative study of Abd-al-Rahman Jami (1414-1492) and Louis Aragon (1897-1982). The book has not been yet translated in Persian. This book is result of a series of his talk on Radio Tehran during 1968-9. As Abedi notes:

Honarmandi also cooperated with Radio Tehran in writing and broadcasting the programs *Şedā-ye šā'er* (Shayer) (1960), as well as *Safari dar rekāb-e andīša* (1968-69), in which he delineated the influence of Persian poetry on French literature in a series of radio talks. The series was later published as *Safari dar rekāb-e andīša: az Jāmi tā Ārāgon* (A voyage with ideas: from Jami to Aragon, Tehran, 1972) (Enccllopaedia Iranica 2012).

Honarmandi has another book regarding comparative studies to his credit namely *Bonyad-I Sh'er-I No dar Faranseh va Peyvand-I A'n ba Sh'er-I Fa'rsi* (The origins of modern French poetry and its connections to Persian poetry) published in 1971. The book deals with the issue, as its title suggests itself, of She'r-I Nou in French literature and how it entered in Persian literature. The book starts with how the French came to know of Persian poets and their compositions. The impact of Sa'di on French writers and what French writers wrote about Iran and Iranian is covered in the book. The book also encompasses many literary movements such as Romanticism, Symbolism, Parnassianism, Dadaism and surrealism. Honarmandi in 1989 moved to Paris and committed suicide by ingesting sleeping pills and drinking cognac and was buried in Thiais Cemetery in Paris (Abedi 2012). He knew French and Arabic also, and translated many books into Persian.

⁹ <http://www.iranicaonline.org/articles/honarmandi-hasan> accessed on 11 December 2015.

Javad Hadidi (1932-2002) was another graduate of Sorbonne University and the literary scholar, translator who got his doctorate degree in 1960 from Sorbonne University in French language and literature. The title of his thesis was *Voltaire et L'Islam* (Voltaire and Islam) the same was originally published in Persian as *Islam az Nazar-I Voltaire* from Mashhad in for the first time in 1964 then republished from Tehran: Tus Publishers in 1977. The French version was published from Paris: L'institut national des langues et civilisations orientales (The National Institute of Oriental Languages and Civilizations) in 1974 (Anushervani 2012: 486). Upon his return he joined the department of French language and literature at Firdowsi University Mashhad. His other remarkable and path-breaking work is *Iran dar Adabiyat-I Franse* (Iran in French literature) published by Firdowsi University Mashhad in 1346/1967. Hadidi in the aforementioned book asserts that though Europe in general and France in particular became aware about Iran in apparently Safavid era, but the fact is that they were aware about Iran much before through many references in *Torah* and especially in the book of Esther, the book of Daniel and the book of Isaiah (Hadidi : 4209-10). The writers who wrote about Iran and Iranian culture and traditions in their writings and who found place in his book can be named as: Corneille (1606-1684), Jean de Rotrou (1609-1650), Jean de La Fontaine (1621-1695), Nicolas Boileau (1636-1711), Jean Racine (1639-1699), Voltaire (1694-1778), Jean de Florian (1755-1794), Andre Chenier (1762-1794), Marceline Desbordes Valmore (1785-1859), Alphonse de Lamartine (1790-1859), Victor Hugo (1802-1885), Theophile Gauthier (1782-1868), Lecomte de Lisle (1818-1894), François Coppee (1842-1908), Anatole France (1844-1924), Paul Verlaine (1844-1896), Jean Lahor (1840-1909), Henri de Regnier (1864-1936), Tristan Klingsor (1874-1966), Jerome et Jean Tharaud (Jerome Tharaud 1874-1953; and Jean Tharaud 1877-1952), Comtesse de Noailles (1876-1933), Theodore Reinach (1860-1928), Paul Fort (1872-1960), Princesse Bibesco (1886-1973), Pierre Benoit (1886-1962), Armand Renaud (1836-1895), Louis Long and Germaine Beaumont(1890-1983).

One of his works of great prominence is *Az Sa'di ta Aragon* (From Sa'di to Aragon) about the Persian literary impact on the French literature till the year 1982, the year in which Aragon died. He has done remarkable work in the comparative literature. He has

innumerable papers to his credit. For instance, *Noujoui dar She'r* (Innovativeness in the Poetry), *Shaera'ne Irani dar Nomayeshnamehaye Franse* (Iranian Poets in the French dramas), *Zanane Shahnameh dar dastanhaye Franse* (The women characters of Shahnameh in French Novels) *Shayere Fransvi dar Maktabe A'arefane Irani* (French Poets in the school of Iranian mystical poetry) and *Zartosht Az Nazare Oropaiyan* (Zoroaster from Europeans' Eyes)¹⁰. His *Barkhord-I Andishe* (Collision of Thought) comprising of eight articles dealing with effect of S'adi, Hafiz, Firdowsi, Khayyam and other luminaries of Persian literature (Mohseninia 2014: 310) on French poetry and literature. He is also played a pivotal role in establishing *The Journal Luqma'n* in 1362. The primary focus and aim was to introduce the Persian literature to the French people. The journal after the demise of Hadidi (2002 d.) ceased its publication in 1381 (Mohseninia 2014: 311). His writings dealt with Persian French literary impacts.

Mohammad Ali Islami Nadushan (1925 b) another graduate from Sorbonne University has written *Jam-I Jaha'nbin* (Cup of Jamshid) and *Avaha va Ima'ha* (Voices and Gestures) on comparative literature and literary criticism. *Avaha va Ima'ha* is the second volume of *Jam-I Jahanbin* in which Nadushan made a comparative study of Firdowsi and Homer in which he maintains that Firdowsi in composing *Shahnameh* was in no way under the literary influence of Homer. He also has dubbed Tolstoy as the modern Maulavi Rumi.

Shojauddin Shafa (1918-2010) another Sorbonne University alumnus, who got his doctorate in comparative literature was an erudite writer and translator. He embarked on a very ambitious plan to write a voluminous series on *Iran dar Ababiya-I Jaha'n* (Iran in world literature). He was well versed with many languages. Unfortunately he could only complete his first volume namely 'Iran dar Adabiyat-I Franse' (Iran in French Literature), published in 1954 by Ibn Sina Publishers, Tehran. The series, as Dr. Anushervani notes, was supposed to comprise nine volumes: Vol. 1, Iran in French Literature; Vol. 2, Iran in English and American Literature; Vol. 3, Iran in German Literature; Vol. 4, Iran in

¹⁰ His book *Rahruva'n-I Haqiqat* : Hefdeh Gufta'r (Followers of Truth: Seventeen Speeches) published from Markaz-I Nashr-I Danishgahi (1380) contains all these articles.

Russian Literature; Vol. 5, Iran in Italian (and Latin) Literature; Vol. 6, Iran in Spanish and Portuguese, Latin American, Greek, Balkan, and Scandinavian Literature; Vol. 7, Iran in Arabic Literature; Vol. 8, Iran in Turkish Literature; and Vol. 9, Iran in Indian, Pakistani, Chinese, Japanese, Indonesian, Armenian, and other Asian Literature (2012: 486). Mohammad Reza Shafi'i Kadkani (1939 b.) a writer, poet and literary critic has to his credit *Sovar-I Khayal dar She'r-I Farsi* (Imagery in Persian Poetry) in which he talks of the influence of Persian literature on Arabic literature and vice versa.

Other luminaries who contributed to the development of the comparative studies in Iran, particularly Persian Arabic influence studies, can be mentioned as **Mohammad Mohammadi Malayeri** (1911-2002), who has, apart from his book mentioned before somewhere in this chapter namely '*Farhange Irani va Ta'sire Aa'n dar Tamadon-I Islam va Arab*' (Iranian Culture and its Impact on the Arab and Islamic Civilization), many other worth mentioning literary work in the comparative literary studies. His '*Altarjama va Alnaql Anil Farsiya Fil Qurunil Islamia Aloola*' (Translation and Transmission from Persian in the Early Islamic Centuries) was published in 1964 from Beirut. The book talks of transmission of Sassanid and ancient Iranian culture into the Arabic language and literature through the translation in early Abbasid era (Mohseninia 2014: 313).

Azartash Azarnoush (1937 b) a linguist and alumnus of Sorbonne University, who has specialization in Arabic literature, is credited to have written so many books on Arabic Persian comparative literary studies. Most popular one is '*Ra'haye Nufuz-I Farsi dar Farhang va Za'ban-I Arabi-I Jaheli*' (A guide to the Influence of Persian In the Culture and Language of Pre-Islamic Arab). He is truly, as Mohseninia notes, a comparativist in classical Arabic and Persian literatures (2014: 316). His other notable works can be mentioned as '*Iran-I Sasa'ni dar She'r-I Oday bin Zayd*' (Sassanid Iran in the poetry of Oday bin Zayd), '*Iran-I Sasa'ni dar She'r-I Aa'shi*' (Sassanid Iran in the poetry of Aa'shi) and many more concerning classical literatures and cultures of Persia and Arab.

Dr. Mehdi Mohaqeq (1930 b.) is another scholar who believes that it is Iranians who pioneered the comparative literature. He in his lecture at the First National Congress of

Comparative Literature in Iran, asserted that we have evidences to corroborate the claim in the form of *Al Insa'f fi zikre Masayel Al khilaf* (Equity in matters of the dispute), in which Ibn Abu Saeed Al Anbari discussed two syntactic schools of Basra and Kofa (Afrineshdaily 2008/1387)¹¹. In the same congress Dr. Azar Ismael stated that Rumi is the pioneer in the field of comparative literature in the world. Late Dr Abul Qasim Habibulahi and Dr. Syed Jafar Sajjadi are amongst the other scholars who have to their credit some really remarkable work in the field of comparative literature as far as the Persian Arabic comparative studies are concerned.

We can see that some very innovative, seminal and pathbreaking works were done by local graduates and foreign returnees in the field of comparative literary studies before Islamic Cultural Revolution of Iran (1980-7). The research work was, sporadically, done by individual researchers purely out of their personal interest. However, as Anushervani also puts, due to absence of some official associations for comparative literature or literary organization which could unite them all scholars of comparative literature in Iran, they were unable to have any constructive meetings or relations in this respect (1389: 10).

4.4. Islamic Cultural Revolution and Comparative literature

After the Islamic Revolution of Iran in 1979, the programme of comparative literature was shut down from the university curriculum (Ezzatiparvar 1391: 30). It, I would say, became the victim of Islamic Cultural Revolution (1980-87) unleashed by the newly emerging regime led by Imam Khomeini which led to the purging of leftist students, faculty members and leftist ideologues. The entire Iranian academia was insulated from the western, especially leftist ideology which was perceived to be a threat by Islamist regime. The Cultural Revolution was aimed at Islamization of universities and educational institutions. The Iranian academe was purged of western and non-Islamic influences. Thus, the universities and academic institutions, once regarded as 'Bastion of freedom', after the victory of Islamic Revolution were shut down for indefinite period. Imam Khomeini, after the fall of Shah, authorized the purge of leftists from the

¹¹ Afrinesh Daily Sobh-I Iran published on 09/03/1987,
<http://afarineshdaily.ir/afarinesh/News.aspx?NID=32448> accessed on 02/02/ 2016.

universities without identifying any executive body. He advocated that a fundamental revolution must take place in all the universities across the country, so that professors with links to East or the West may be purged, and university may provide a healthy atmosphere for the cultivation of the Islamic Sciences (Mojab 1991: 81)¹².

The goals of Islamic Cultural Revolution were to establish the authority over university campuses and purging of the leftist oriented faculties and students and to Islamize the higher education system. Khomeini's aims, in the words of Mojab, Shahrzad, were twofold: 1) to overthrow the rule of the left on the campuses and to establish the authority of the Islamic state over this unruly political entity; 2) to Islamize the secular universities. He wanted the unrivalled rule of one ideology, his brand of Islam, to dominate the institutions of higher education. (1991: 90-1).

Thus, it ended up in a clear demarcation between liberal and Islamic subjects in the curriculum. And the comparative literature program was eliminated from the university curriculum for no obvious reasons. The new regime perhaps was afraid of reemergence of any sort of upfront to the newly established administrative setup. Fearing that, the comparative literature like many other liberal subjects was wiped out from curriculum for political reasons. And once again comparative literature encountered a jolt in Iranian academe. It went into a phase of eclipse, as in the same period in Iran emergence of a new sort of genre of *War Literature* (Adabiyat-I Defaye Moqaddas) was taking place.

After a decade of complete ignorance of comparative literature in Iran, the scholars and translators had, once again, busied themselves in translating books on theories and comparative literature from other languages into Persian. Many books written by Arab writers i.e. Ghanimi Hilal and Kafafi etc on comparative literature were translated into

¹² Dr. Shahrzad, Mojab's unpublished PhD Thesis submitted at University of Illinois at Urbana-Champaign, *The State and University: The Islamic Cultural Revolution in the institutions of higher education of Iran 1980-87*, in 1991. She is currently serving as Professor at University of Toronto.

Persian. There were some efforts also by Iranian scholars who came up with some books on comparative literature in this period¹³.

4.5. Necessity of comparative literature in Iran

‘Groups, like individuals, need to project themselves beyond the circle of their own associations if they wish to understand their own nature’, as put by Hutcheson Macaulay Posnett, holds good in Iranian context too. To know more about oneself and others, there is nothing better than comparative literature. Commenting on comparative literary studies in Iran Nasrin Rahimieh remarks that:

Comparative Literature serves as a particularly apt arena for the reconsideration of Iranian literary and cultural phenomena in a global context. A reconceptualization of Persian literary history from the vantage point of Comparative Literature can offer a different history of the apparent political, religious, and cultural impasse defining contemporary Iran’s relations to other nations. What I propose is not a comprehensive retelling of Persian literary history but rather snapshots of border incursions, translations, and transcultural encounters and clashes amidst attempts at safeguarding the nation from external influences. Concealed behind Iran’s apparent anxiety about maintaining religious, linguistic, political, and cultural autonomy are countless fascinating examples of excursions outside the parameters of bounded linguistic and cultural identity and creative and transformative travels and return journeys. Reading Persian literature through such instances of border crossing as well as tropes of travel and translation takes us away from the limits of national literature as well as the concept of unidirectional influence or borrowing’ (2011: 296-7).

As mentioned earlier, the vast literary corpus of great Persia per se is a glaring example of an apt field to discover and explore many undiscovered and unexplored areas of literary interactions. Sa’di Shirazi was the first Iranian poet introduced to the Europeans for the first time through translation. Rumi is the most read Persian poet in North America. Hafiz’s Impact of Goethe is witnessed in the form of Goethe’s *West-Oestlicher*

¹³See for more details ‘*Kitab Shanasiye Payan Namehaye Adabiyat Tatbiqi dar Iran*’ (Bibliography of theses of Comparative Literature in Iran) by Vida Bozorgchami and ‘*Kitab Shanasiye kitabhaye Nazariye Adabiyat-I Tatbiqi dar Kishvarhaye Arabi va Iran Az Aghaz ta S’al-I 1391/2012*’ (Bibliography of the theoretical books on Comparative Literature in the Arabic countries and Iran from the beginning till the year 1391/2012) by Haidar Khezri.

Divan. Likewise there are many more to decipher. For that matter, the discipline of Comparative Literature is inevitable and a must for Iranian academia. It helps rediscovering *Oneself* through the eyes of *Others*. Comparative literature is a medium to know others and at the same time affirm his/her being in their locale. Once, Even Mahatma Gandhi who always struggled to oust foreign elements and advocated for Sawdeshi, said that ‘I do not want my house to be walked in on all sides and my windows to be stuffed. I want the culture of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any way’ (Thakur 2010: xxii).

So in today’s glocalised world no one can isolate or insulate themselves and Iran has a long history of its literary and cultural interaction with West Asia. There are plenty of areas for comparative studies for the academia in Iranian studies. Anushervani has mentioned the importance of the subject itself in general and the need for the comparative literature in Iranian academe in particular in one of his articles in the following words:

Comparative literature is inherently a discipline of trans-national and intercultural, therefore it is an apt ground for the creation and development of relations and inter-cultural interactions. Intercultural interactions lead to the better recognition of “Other”, mutual understanding, friendship and lasting peace. Comparative literature also reveals that human thoughts basically reach to a source and contrary to secondary differences and diction there is a relationship amongst them. Comparative literature also causes the breadth of vision and tolerance and it reduces the religious fanaticism which is the source of megalomania and disputes between nations as well. As the comparative literature goes beyond the boundaries of language, politics and geography and puts emphasis on the human and cultural commonalities amongst the different nations. It even reinforces the understanding of the different aspects of cultural dissimilarities and the spirit of mutual respect irrespective of beliefs and other values.....Comparative literature in a sense recognizing oneself in the others’ mirror; in other words, it is rediscovering self from others’ language. The image of Others is nothing but our personality by which we can reach to our complete identification (Comparative Literature Journal, 2010, pp 15-6).

4.6. Theories of Comparative Literature applied in Iran in comparative studies

Until a decade now it was the dominance of the French School of comparative literature in Iranian academe. To put it in other way, the comparative studies were mainly in binary literary influences primarily. Efforts have been made now to make the comparative

studies interdisciplinary as it stands for. Now the literature is being compared to music paintings and many other artistic forms. Now the comparative literature in Iran is moving towards the American School of Comparative Literature which advocates for more and more interdisciplinary approaches in comparisons.

4.6.1. French School of Comparative Literature¹⁴

The irradiating centre of comparative literature was France, where the term was popularized for the first time in academic discourses and Jean-Jacques Ampère (1800-1864), Joseph Texte (1865-1900), Fernand Baldensperger (1871-1958), Paul Van Tieghem (1871-1948), Jean Marie Carré (1887-1957), Marius Francois Guyard (1921-2011) were some of the early founding fathers of comparative literature in France. According to the French school, comparative literature is the study of two national literatures in two different languages having historical links between them.

The French school of comparative literature, studies the *meeting places* of different literature in *different languages* having *historical links*. Thus, according to the French methodology if a comparative study is made in a single literature or in literatures of different nations but in the one language or having no historical links between them, the study cannot be counted as the comparative study, for that matter.

The French School focuses on binary studies of different literatures that have historical links with each other. If there is no established historical links or comparison is made between the literatures of same language from the same or different nations, it cannot be considered as comparative literature. In the French method the emphasis was made on influence, transmission, communication, transit, and historical links between the literatures of two nations (Guillen 1993: 47). The French model insisted on empirical and positivistic approach. It focuses on applying positivistic method to study “the history of international literary relations, including Doxologie, Mesologie, and Crenologie, which are all based on the study of homogeneity.

¹⁴ Theories of comparative literature are discussed at length in the first chapter of thesis.

4.6.2. American School of Comparative Literature

After the mid-twentieth century, there evolved a new methodology in comparative literature popularly known as American School of Comparative Literature.

The American School is more wide and comprehensive than the French school the narrower one. The American School was very ambitious to expand the scope of comparative literature and was also opposed to the strict stipulations of the French model. The credit for developing American theory in comparative literature goes to René Wellek (1903-1995) and Henry H. H. Remak (1916-2009). The American method endeavored to include the aestheticism of literature in the comparative literature, so they focused on analogy studies.

The American school did not negate the focused areas of comparative studies of French school. It incorporated and advocated for many other things like ‘emphasizing the transnational and interdisciplinary nature of Comparative Literature: comparing the products of different national literatures, comparing between literatures and other subjects, and sorting out the common aesthetic values and the universal laws in literature and literary development’ (Shunqing 2012: xxiii). The American method tried to depoliticize the discipline.

This theory was mainly, as mentioned above as well, aimed at doing away with chauvinistic nationalism and depoliticizes the field, and not looking at the literature through the prism of linguistic and political boundaries. Susan Bassnett notes that the American perspective from the start focused on interdisciplinarity and universalism, distancing from the nationalistic fervor of European states (Comparative Literature 1993: 33). Charles Mills Gayley asserted that the study of a single literature may be just as scientifically comparative literature if it seeks the reason and law of the literature in the psychology of the race or of humanity (What is Comparative Literature? 1903: 67), criticizing restricting the comparative literature to only the binary studies.

4.7. Challenges and the road ahead

Host of academic institutions, with some exceptions, boast of running comparative studies program, but the matter of fact is that there is a dearth of trained comparatists in the field. Besides, these comparative studies are at research level but the course work on different comparative literary schools and the application of these theories in research work is not adequate. There is a grave need to include it in the university curriculum and to put forward a much systematized plan. During my field work in Iran I met with some academicians engaged in the field of comparative literature. Dr. Anushervani in his interview with me mentions that unfortunately “we still do not have any independent discipline of comparative literature in Iran”. He also added that he has designed a program and syllabus for the same and has submitted to the Ministry of Sciences for their approval. It brings to mind the question of why comparative literature suffered in Iran. In response, he argues that “on the one hand, its name has been a misnomer and has often created misunderstanding; on the other hand, its ever-changing nature and scope has brought about confusion among novice researchers.” Wellek’s ‘Crisis of Comparative Literature’, Etiemble’s book also with the same name and Gayatri Spivak’s ‘Death of a discipline’ and ‘Challenges of Comparative Literature’ by Guillen are good examples to support his argument. Many new themes and genres and new trends like translation studies, post-colonial studies, cultural studies and world literature which have emerged in the discipline over time, have also added to the confusion of researchers in Iran. On top of these, new literary theories are not very well introduced to the researchers yet. Anushervani also asserts that clear theoretical background is lacking. The Journal of Comparative Literature published from the Academy of Persian Language and literature, Tehran has started publishing the material on theories and new literary trends in comparative literature. The Academy has taken the first step and is determined to move forward in establishing a strong discipline in the Iranian academe. One of the fundamental challenges the program of comparative literature has suffered in Iran, Salehbek mentions, is that most of the researchers in Iran in the field of comparative literature are unaware of the theories of comparative literature. He believes that it emanates from the fact that most of these scholars did not consider it as an independent discipline and always considered it

as a part of the history of the national literature. Translations studies is one of the neglected subjects in Iran. According to Anushervani, it is considered “derivatory and second hand, though many scholars today believe that it is as creative as writing.” While analyzing the gravity of negligence by Iranian academe through the decades after its introduction in Iran and the need to reorient it Anushervani has noted:

The development of Comparative Literature in Iran needs a strategic and long-term plan. The mushroom growth of comparative literature in Iran in recent years not only cannot help this discipline but it is a fatal blow for this newly cultivated plant. We must carefully consider our opportunities and challenges and come up with a strategic long-term plan for its development. The following questions demand urgent answers in the Iranian academia interested in comparative literature.

1. How is the theoretical and methodological gap going to be filled?
2. What are the academic criteria for establishing a department of comparative literature in an institution of higher education? How far can we continue this new trend of Persian Arabic, Persian-English, Persian-French,comparative literature studies? Does it, after all, have any scientific justification? Is it what we mean by Comparative Literature?
3. What are the academic qualifications for teachers of comparative literature? There is no doubt that comparatists must cooperate with experts in national literatures and others in humanities and arts to develop a full-fledged department of comparative literature. Are professors of Persian or foreign literatures automatically qualified to teach comparative literature? Can comparatists by training teach all the courses? How can we benefit from team teaching?
4. What are the qualifications of the applicants and what kind of skills or knowledge are they supposed to acquire after graduation?
5. Do we have enough access to comparative literature textbooks in Persian? What is the best solution at this juncture? Writing books or translating from other languages or both? (The Necessity of Strategic Planning for Comparative Literature in Iran 2011: 1-2).

Comparative literature in Iran is also limited to binary influence studies and its interdisciplinary character is lacking in Iranian academe. There is a need for a wide range of collaboration between the faculties of different schools in supervising a research work such as co-guidance by two faculties of different disciplines if required. Some instances of these steps and their outcomes are already there by some well trained academicians like Dr. Alireza Anushervani, Dr. Dadvar, Dr. Motlagh and many more. So, as far as the

future of the discipline is concerned, from the last decade onwards, it has moved from its traditional binary influence studies to a heightened focus on interdisciplinary studies.

4.8. Current Status and Future perspective

Kerman University was the first to introduce an MA course in comparative literature in 2009 after Islamic Revolution of Iran. Many other institutions followed their footsteps. The credit for introducing the comparative Literature program at master's level goes to Dr. Nasser Mohseninia, who along with his colleagues Dr. Mohammad Reza Sarfi, Dr. Mohammad Sadiq Basi'ri, Dr. Ahmad Amiri Khorasani and Dr. Yahya Talebeyan (Mohseninia 2014: 332). In the first year i.e. 2008-9 batch, ten students were admitted to the course. The concentration of comparative studies was on Persian Arabic literatures. The reason being that the proximity and closeness of Iranian culture and literature with Islamic world cannot be ignored. Thus, the first choice for comparison for the academicians was decidedly the Arab literature. Today, around eighteen universities run the comparative studies in their research level but none of them run any specific class for theories and their applications in research work. In the recent times, there have emerged many journals for comparative studies. Islamic Azad University, Jiroft started publishing Comparative Literature Quarterly since spring 2007, Kerman University came up with Journal of Comparative Literature since fall 2009, and Academy of Persian Language and Literature publishes Comparative Literature since spring 2010 (Two issues per year), Razi University publishes Comparative Criticism and Literature Quarterly since 2011, and Comparative Literature Research is being published by Tarbiat Modarres University since spring 2013. Iranian Comparative Literature Association was founded in 2009. It does not have any publication of its own but it has conducted many conferences in collaboration with other institutions. Now there are many universities competing with each other to introduce courses in comparative literature at PhD level. Scholars and researchers like Dr. Abolhasan Najafi, Dr. Alireza Anushervai, Dr. Nasser Mehseninia, Dr. Haidar Khezri, Dr. Tehmoreth Sajedi, Dr. Elmira Dadvar, Dr. Amir Esmael Azar, Dr. Bahman Namvar Motlagh, Dr. Hasan Javadi, Dr. Hamid Dabashi and Dr. Ahmad Karimi Hakkak are very actively engaged in the process to move it further to higher level

of achievements. Many young scholars like Behnam Mirzababazadeh Fomeshi, are also doing well in the field. Despite these efforts Comparative Literature has a long and difficult way to go in Iran.

4.9. Conclusion

It is very difficult to precisely ascertain when the comparative literature in its unscientific or scientific form first appeared amongst the Iranian intellectuals and academicians. Here, comparative literature has been discussed as an academic discipline from its start in Iranian academe from the year 1938, when a course was initiated by Fatemeh Sayyah (1902-1947) at Tehran University. The history of Comparative literature in Iran could be, divided into Pre-Islamic Revolution and Post-Islamic Revolution periods. In the Pre-Islamic Revolution era some institutional efforts were made but they were very short-lived. More systematic steps for institutionalizations were made in the Post-Islamic Revolution period, specifically in the last decade of the twenty first century. It was introduced in the 1938 at Tehran University by late Dr. Fatemeh Sayyah for the first time but soon it was closed down due to untimely demise of Ms. Sayyah in 1947. It experienced closure and reopening a couple of times. After facing marginalization at the hands of Iranian academia for many decades it has once again found its place in the ambiance of academe. At the outset, although the focus of comparative studies was on Persian Arabic literatures in comparative studies but now it has broadened its canvas. Persian literature as the main component is being compared with other national literatures like French literature, English and Russian and Indian literatures apart from Arabic as well. At the outset, although, it suffered a lot on many occasions but as of now it has gained a respectable place among the Iranian academia. Many departments of foreign languages and literature in general and Persian literature in particular, almost in every academic institution a comparative study trend has been brought in. Many universities have started full-fledged degree courses in comparative literature. There are now efforts being made by many universities to open up PhD courses in comparative literature. Many research journals fully dedicated for the comparative studies are under publication. Efforts are also under way to make it more and more interdisciplinary and necessary steps

are being taken by academicians engaged in the field. A comprehensive curriculum and a systematic framework are being prepared by Dr. Anushervani in this respect.

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Conclusion

Comparative literature

Huan Saussy very rightly said that “all literature has always been comparative, watered by many streams”. There is no literature that has not been influenced by or has influenced other literatures of the world. Comparative literature is a tool to explore such influences upon each other and also to explore the values of the literature/s of others and ours as well. Comparative literature is an academic field dealing with the literature of two or more languages, cultures or nations. While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken. Also included in the range of inquiry, are comparisons of different types of art; for example, a relationship of film to literature. The very idea of comparison is as old as humanity itself. Whereas Posnett is of the opinion that ‘the comparative method of acquiring or communicating knowledge is in one sense as old as thought itself, in another the peculiar glory of our nineteenth century’ (Comparative Literature 1886: 73)

Comparative literature came into existence in early nineteenth century in France. Comparative literature is a phenomenon which is prerequisite for knowing the real value of a literary piece. Comparative literature constitutes one of the four distinct disciplines needed for any literary study, as also mentioned by Domínguez, Saussy and Villanueva, ‘comparative literature is constituted by the combination and collaboration of four distinct disciplines: poetics or literary theory, literary criticism, literary history and comparative literature’ (Introducing comparative literature 2014). It was conceived as a variant of literary history since its inception. It traces its origin to the French, who nurtured it through its infant stages and the rules and regulations set by them came to be known as the ‘*French School of Comparative Literature*’. At the initial stages, it was very narrow and very political in approach. Comparative literature is a method of reading text. The aim of comparative literature, as put forward by Ipshita Chanda and Bilal Hashmi, is to understand the process of creation and the locus of travel, i.e., the reception of the text,

across time and space. Comparative literature is therefore a dynamic study, a study of process, beginning, perhaps, from a moment in the process but moving behind and beyond it, by locating the text in the process of history. It maps the dynamics of interpretation through a history of the reception of the text (Introduction: Comparative Literature 2012: 466).

First literary expression for the comparative literature was used by the French in 1816 with the title *Cours de Litterature comparee* (literally meaning Compared literature) attached to a series of anthologies of French, Classical and English literature for the purpose of teaching literature.

Comparative literature is defined in different ways but the most appropriate definition that bears affinity to the American School of Comparative Literature, which is wide and apolitical in its approach and scope, is given by Remak. He defines it in the following words:

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences, (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others and the comparison of literature with other spheres of human expression (Comparative Literature 1961: 3).

After the Second World War, the discipline spread to other parts of the world. There emerged a new theory in comparative literature known as the American School of Comparative Literature that was opposed to the strict Euro-centric approach of the French School of Comparative Literature that ignored other national literatures, this school made the scope of the discipline of comparative literature wider and broader. The discipline experienced many vicissitudes throughout its journey. Many specialized journals in comparative literature were under publication. The first such journal was founded by Hugo Meltzl de Lomintz in the year 1877.

Translation has contributed significantly for the growth and progress of comparative literature. At the outset, translation studies were looked down and considered very

inferior to the original one. But after the late 1970s it gained a reputable place amongst the academia.

Comparative literature in Iran

The history of comparative literature in Iran, as an academic discipline, can be divided into: Pre-Islamic and Post-Islamic Revolution period. In the Pre-Islamic Revolution era some institutional efforts were made but were very short-lived. More systematic institutionalizations were done in the Post-Islamic Revolution period, more specifically in the last decade.

Comparative literature in Iran was started by Rezazadeh Mahallati popularly known as Fatemeh Sayyah (1902-1947) in 1938 AD in the University of Tehran. She was assigned the responsibility to teach some courses on comparative literature, though; it was not a full-fledged course as such. She knew many languages. Due to her untimely demise in 1947 and also due to the unavailability of a faculty member having Sayyah's scholarly qualifications, the course was shut down by Ali Akbar Siyasi, the then chancellor of Tehran University.

Then her students and many other scholars merely out of their choice carried ahead the program in informal ways through their writings and research in the field. Prominent scholars, who were actively engaged in the comparative studies, can be mentioned as Abdolhossein Zarrinkoub, Lotfali Soratgar, Zabihollah Safa, Mehdi Mohaqqiq, Abulhassan Najafi, Hassan Javadi and Mehdi Roshan Zamir, Javad Hadidi and Abulhassan Najafi.

In the 1960's once again the department of comparative literature was reopened by the efforts of Abdolhossein Zarrinkoub who along with other colleagues Dr. Hasan Javadi, Dr. Reza Baraheni and late Dr. Ardavan Davaran (Ardy) created the first graduate program of Comparative Literature at Tehran University which continued till a couple of years after the victory of Islamic Revolution in 1979, when it was shut down for the second time. It can be seen that some very innovative, seminal and pathbreaking works were done by local graduates and foreign returnees in the field of comparative literary

studies before Islamic Cultural Revolution of Iran (1980-7). The Cultural Revolution was aimed at Islamization of universities and educational institutions. The Iranian academe was purged of western and non-Islamic influences. The research work was, sporadically, done by individual researchers purely out of their personal interest. However, as Anushervani also puts, due to absence of some official associations for comparative literature or literary organization which could unite all the scholars of comparative literature in Iran, they were unable to have any constructive meetings or relations in this respect (1389: 10).

A decade after re-closure of the department by the newly established regime in Iran in 1979, a decade of complete ignorance of comparative literature in Iran, the scholars and translators once again, busied themselves in translating books on theories and comparative literature from other languages into Persian.

In the past ten years it has again regained its lost glory in Iranian academia, when it was started a master level program in Kerman University in 2009. In the same year a special journal of comparative literature was also founded at the same university. The steps taken by Kerman University were emulated by many other universities and academic institutions in Iran and many courses were launched in comparative literature. It is currently taught in every university of Iran, though, not as an independent subject, but as course in the departments of languages.

Comparative Literature serves as a particularly apt arena for the reconsideration of Iranian literary and cultural phenomena in a global context as noted by Nasrin Rahimieh. The vast literary corpus of great Persia presents itself as a suitable to discover and explore many undiscovered and unexplored areas of literary interactions. Sa'di Shirazi was the first Iranian poet introduced to the Europeans for the first time through translation. Rumi is currently the most read Persian poet in North America. Hafiz's impact on Goethe is witnessed in the form of Goethe's *West-Oestlicher Divan*. Likewise there are many more to decipher. As illustrated above, the discipline of comparative literature has wielded considerable influence on European literature and it renders, the

discipline of Comparative Literature is a must for Iranian academia. Comparative literature helps rediscovering *Oneself* through the eyes of *Others*.

Many academic institutions in Iran, with some exceptions, boast of running comparative studies program, but fact of the matter is that there is a dearth of trained comparatists in the field. Further, these comparative studies programmes that are being run at universities are at research level however the course work on different comparative literary schools and the application of these theories in research work is not adequate. There is an urgent need to include it in the university curriculum and to put forward a much systematized plan. At least there must be introduced a complete course work at master level before the student heads towards writing their dissertation or thesis. Dr. Anushervani in his interview given to the author during his field work mentioned that unfortunately “we still do not have any independent discipline of comparative literature in Iran”. He also added that he has designed a program and syllabus for the same and has submitted to the Ministry of Sciences for their approval. Most of the researchers in Iran in the field of comparative literature are unaware of the theories of comparative literature and it emanates from the fact that most of these scholars did not consider it as an independent discipline and always considered it as a part of the history of the national literature. Translation studies are one of the neglected subjects in Iran. Until the last decade comparative literature in Iran was limited to the binary influence studies and its interdisciplinary character was lacking. There are some individuals like Dr. Alireza Anushervani, Dr. Dadvar, Dr. Motlagh and many more whose efforts are met with some fruition. So, as far as the future of the discipline is concerned, from the decade onwards, it has moved from its traditional binary influence studies to more and more interdisciplinary studies, many journals of comparative literature are under publication.

As far as the comparative studies in Iran is concerned, the author is of the opinion that there are a few comparatists by training who can justify their comparative study. Modern literary theories are not known to them. They read everything in translation and how much a translated work can bear resemblance to original is itself it debatable. There are a few academicians passed-out of European or North American universities who have

tried to deviate from only binary studies in comparative literature. In the field of comparative literature, Indians as a whole have upper hand in comparison with Iranians. Indians are at least bilinguals or trilinguals by birth, whereas the Iranians know only one language that is Persian. To do a comparative study, one is required to know the deep knowledge of both the culture in which the works in comparison is produced. India is a multilingual state of confederacy and hetero-religious nation. It provides a rather productive base for comparative literary studies.

Influence of French literature on Persian literature and vice-versa

Any literature of any given nationality cannot be kept aloof and immune from the influences of other national literatures. The social and cultural interactions between Persia and France had been established since accession of Safavids in Iran. The influx of foreigners into these nations caused new sort of trends and themes both in French literature as well as Persian literature. In this respect, travelers, clergymen, evangelists and diplomats played a leading role in bringing them closer academically and culturally.

As far as the impact of Persian literature on the French literature is concerned, it made France feel the literary taste of Persia, when Sa'di's *Gulistan* was translated in 1634 AD by Andre du Ryer with the title "*Gulistan ou l'Empire des Roses, compose par Sadi, Prince des poetes Turcs et Persans*". The proper start of research in the field of Iranology in France began in the year 1771, when *Anquetil-Duperron's* translated *Avesta* into French. Then many schools and academies were established in France to impart the knowledge of Arabic, Persian and Turkish languages. From seventeenth century until now, there are innumerable researchers and Iranologists who have written a lot on the subjects and themes covered in Persian literature, followed them and even penned down many books taking inspiration from them. In the nineteenth century the Iranian legends and characters of novels and stories became popular in France and influenced the thinking of the French writers. It was Louis Langles (1763-1824), the first French Iranologist and orientalist, who endeavored to establish a school for the teaching the oriental languages. The efforts and preparations continued until the 1795, when his dream came true in the form of '*Ecole des langues orientales vivantes*' (School of Modern

Oriental Languages) in Paris. One of the other purposes of the establishment of this school was the re-reading and exploring the mysteries of old languages of Iran.

The Europeans witnessing the expeditions of Napoleon over entire Europe resorted to spiritual world. They heeded their attention towards the east the land of great Sufis and mysticism. The French people, being with Napoleon and through participating in his expeditions got to know many regions of Europe, some countries of Asia and Africa including their culture, tradition, culinary skills and literature as well. This resulted in the form of romanticism in their work which had crept in from the East. Travelogues played a tremendous role in providing the information regarding the oriental culture traditions and geography and people. This paved the way for translations of the many celebrated poets and writers of eastern countries. Likewise, a new trend of oriental studies began in modern Europe.

The traces of French literary impact on the Persian literature can be seen in the literature produced during the Qajar period, when the extensive modernization of Iran was under way. Qajars were the first to make Iranians known to westerners and their language, literature and cultures as well. The real stimulant was the Russo-Iran wars (1804-13) and (1826-28) which resulted in the defeat of the Iran at the hands of Russia and two infamous treaties *Golestan* and *Turkmanchay* in 1813 and 1828 respectively were signed between the two sides. The rulers of the time saw Iran's backwardness and lack of modernization as the main reason for their defeat.

During the reign of Fat'h Ali Shah some students were sent to European countries on scholarships. The introduction of printing press in 1816-17, publication of newspapers, start of telegraph, establishment of Dar-ul-Funun and the translation movement reflected the process of newness and innovativeness in literary forms and other literary themes which had started creeping into Persian literature around the period of the Constitutional movement of 1905-11 AD. The outcome of translations movement was very impactful. For, drama and theatre, an unprecedented phenomenon in Iran, emerged as a new form of art both in writing and performance. The translation of *The Adventures of Hajji Baba of Ispahan*, Iranian writers followed and imitated Morier's style in their drama writings. The

work of Mirza Fat'h Ali Akhundzadeh namely *Tamsila't* was a path-breaking and pioneering literary piece in Persian drama-writing.

In the later decades of nineteenth century, after the successful translations from European languages, many Iranian writers came out with their own books in the imitation of western literatures. The Iranian readership, by that time, was also ready to accept this change and they were now used to such newness and experiments in literature. Translation also helped in introducing many French writers to the Iranian masses.

Modern Persian prose and poetry, in terms of form, themes, writing styles and adoption of literary movements are indebted to French literature to a great extent. The extent to which modern Persian literature owes its credit to French literature is better explained by Shafi'I Kadkani in the following words:

Whatever we it has reached to Iran from France is very significant. What could be said is that whatever Iranians know about the West is learnt either from France or through the medium of French language. This language is our political language since long, it is the first foreign language after the Arabic, being taught in our educational institutions..... In the newspapers so many French words are used.....French literary impact can be found more in theatre and novel and in other words Iranian theatre is product of French theatre itself. Novel writings in Iran, its style and form, are directly influenced by French novels (Ba Chiragh va A'ayeneh: Der Justujuye risheha'ye Tahavul-I She'r-I Moasir-I Iran 1390: 254; 255; 256).

Modern schools, particularly French schools, opened in Iran during and after Qajar period also played a significant role in bringing modernity to modern Persian literature. All those who initiated innovations and modernization in Persian literature, individuals like Nima Yushij, Sadiq Hedayat Jamalzade, Hejazi Jalal Ale Ahmad to name a few, were either students in these schools or in French universities or had just visited France. It had a long lasting impact upon them. They were influenced by French literature and wrote novels and short stories taking inspiration from French literature.

It, undoubtedly, was the western literature in general and French literature in particular, under whose influence the whole modern Persian literature was produced. Modern

literary movements that have mostly originated in France had and continue to exert a tremendous impact on modern Persian literature.

Appendix I

The appendix is largely drawn upon the two articles by *Vaida Bozorgchami*¹ with some necessary additions. This is a bibliography of comparative literature in Iran and a brief survey of the research work done in comparative literature (studies) in Iranian universities.

1. کلیات

ادبیات تطبیقی، ترجمه و توضیح کتاب الادب المقارن تألیف طه ندا. عباسعلی یوسفوند. به راهنمایی محمود ابراهیمی کارشناسی ارشد دانشگاه کردستان، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات خارجی، رشته زبا و ادبیات عرب، 1380 فارسی 284 ص.

ادبیات تطبیقی و سیران در ایران، منصور پیرانی، به راهنمایی سیروش شمیسا، دکتری دانشگاه علامه طباطبایی، دانشکده ادبیات و زبان های خارجی، رشته زبان و ادبیات فارسی، 1384. فارسی 240 ص.
الادب المقارن، تألیف دکتر طه ندا، هادی نظری منظم به راهنمایی آذرتاش آذرنوش کارشناسی ارشد دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1380 فارسی- عربی. 286 ص.

بررسی و تحلیل آراء نویسندگان عرب پیرامون ادبیات تطبیقی عربی و فارسی (معراج نامه ها و داستان های رمزی و پرندگان). رضا موسوی به راهنمای فیروز حریرچی دکترای تخصصی دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1383. فارسی 389 ص.

تحلیل و نقد و ترجمه هفت مقاله در ادبیات تطبیقی و اشعار قدیم فارسی، تالیف الگا م. دیویدسن. علی محمدی، به راهنمایی خسرو فرشیدورد. کارشناسی ارشد دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1381. فارسی. 139 ص.
نظریه ادبیات مشترک و تطبیقی، شهروز خنجری، به راهنمایی مظفر بختیار، کارشناسی ارشد دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1388. فارسی 85 ص.

2. روابط ادبی

1-2 تاثیرات ادبی

ابو نواس و فارسیات او و تاثیری که در ادبیات فارسی داشته است. محمد صدیق العوی به راهنمایی حسن مینوچهر، دکتری دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1348. فارسی، 183 ص.

بررسی تاثیر سعدی در شبه قاره بر اساس تألیفات و تصنیفات پیرامون احوال و آثار شیخ در حوزه یادشده. محمد اقبال ثاقب به راهنمایی مظاهر مصفا. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1377، فارسی، 410 ص.

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بررسی تطبیق داستان هاروت و ماروت و بازتاب آن در ادبیات منظوم عرفانی تا پایان قرن هفتم هجری، سهیلا ابن علی، ره راهنمایی جلیل تجلیل، کارشناسی ارشد، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1387، فارسی، 108ص.

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تأثیرات فکری و ادبی خیام بر زهاوی. احمد صنوبر، به راهنمایی عبدالله رسول نژاد، کارشناسی ارشد، دانشگاه کردستان، دانشکده ادبیات و علوم انسانی، رشته زبان و ادبیات عرب، 1389

تأثیر ادبیات اروپایی در ادبیات فارسی در قرن سیزدهم هجری، هما مجیدی آهی، به راهنمایی لطفعلی صورتگر، دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1339 فارسی، 367ص.

تأثیر پذیری شعر فارسی از ترجمه های اشعار غربی، (تا 28 مرداد 1332) محمد پور حمدالله، به راهنمایی اسماعیل حاکمی والا، دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1388. فارسی. 352ص.

تأثیر جلال الدین مولوی بر آثار میخائیل نعیمه، حسن حاج سلیمان، به راهنمایی غلامرضا مستعلی پارسا، کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبان های خارجی، رشته زبان و ادبیات فارسی، 1388. فارسی. 148ص.

تأثیر حافظ بر چند شاعر کرد. حکیم عبداللهی. به راهنمایی علی محمد مؤذنی، کارشناسی ارشد، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1374. فارسی. 190ص.

تأثیر زبان و ادب فارسی بر زبان و ادب قرقیزی. آیدا قالدیر علیوا. به راهنمایی حسن ذوالفقاری. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی- عربی. 438ص.

تأثیر زبان و ادبیات فارسی و فرهنگ ایرانی در زبان و ادبیات و فرهنگ اندونزی. محمد ظفر اقبال. به راهنمایی منوچهر اکبری. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1384. فارسی. 391ص.

تأثیر شعر حافظ بر اشعار شعرای قزاقی. غالیه قمبربکوا. به راهنمایی غلامرضا ستوده. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1382. فارسی. 296ص.

تأثیر متقابل ادبیات فارسی و عربی. محمود خیری. به راهنمایی محمود خورسندی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1383. فارسی. 356 ص.

تأثیر مثنوی معنوی در آثار پائولو کونلیو. اسماعیل برزده. به راهنمایی عبدالله نصرتی. کارشناسی ارشد. دانشگاه بوعلی سینا، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1384. فارسی. 94 ص.

تأثیر و نفوذ ادبیات فارسی در ادبیات اروپایی قرون وسطی. الکساندر میچلی. به راهنمایی سعید نفیسی. دکتری دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1338. فارسی 114 ص.

تحلیل تأثیر مثنوی مولوی و طریقت مولویه بر ادبیات کلاسیک بوسنی. سداد دیزدارویچ. به راهنمایی حسینعلی قبادی. دکتری، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی-عربی. 335 ص.

تحلیل و تطبیق معراج نامه های فارسی و تأثیر آن بر ادبیات غرب ستاره ضرغامی. کارشناسی ارشد. دانشگاه آزاد اسلامی، واحد علوم و تحقیقات، رشته علوم انسانی. 1387.

نظریه های مجاز و کاربرد مجاز در رمان فارسی بر اساس نظریه یاکوبسن. عباس جاهد جاه. به راهنمایی محمود فتوحی. دکتری، دانشگاه تربیت معلم، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، 1385. فارسی. 217 ص.

نقد زبان و ادبیات عرب در اشعار منوچهری دامغانی. ویکتور الکک. به راهنمایی محمد صادق کیا. دکتری، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1342. فارسی 202 ص.

نفوذ فرهنگ اسلامی زبان و ادبیات عرب در دیوان امیر معزی. محمد نورالدین الحمدانی. به راهنمایی حسین خطیبی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1344. فارسی. 191 ص.

نقد و بررسی مقابله ای احوال و اشعار رودکی و بشار. داریوش ذوالفقاری. به راهنمایی ابوالقاسم رادفر. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، 1380. فارسی. 125 ص.

نگاهی به تأثیر متقابل ادبی ایران و یمن. عادل عبادالعنسی. به راهنمایی ایران زاده. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1388. فارسی 180 ص.

2-2. شباهت های ادبی

اخلاقیات در اشعار سعدی و لافونتن. مهسا بخشایی. به راهنمایی شهناز شاهین. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، 1386. فرانسه. 91 ص.

بحران مدرنیته و مدرنیته در بحران، بررسی مقابله ای آثار البرکامو و صادق هدایت. روح الله حسینی. به راهنمایی ژاله کهنمویی پور. دکترای تخصصی، دانشگاه تهران، دوره شبانه، رشته زبان و ادبیات فرانسه، 1387. فرانسه. 216ص.

بررسی تطبیقی شعر معاصر ایران و پاکستان. سکندر عباس زیدی. به راهنمایی عباس کی منش. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1388. فارسی. 634 ص.

بررسی تطبیقی شعر میهنی معاصر عربی (مصر و لبنان) و فارسی از نیمه دوم قرن 19م. (13 هـ - ق). تا آغاز جنگ جهانی دوم رضا مهدی زاده آری. به راهنمایی امیر محمود انوار. دکترای، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1387. فارسی-عربی. 360 ص.

بررسی تطبیقی عشق در شعر اقبال و شابی. پیوند بالائی. به راهنمایی فضل الله میرقادر. کارشناسی ارشد. دانشگاه شیراز، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1384. فارسی 216 ص.

بررسی تطبیقی مثنوی و اوپانیشاد. ولی رضائی. به راهنمایی حمیرا زمردی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی 128 ص.

بررسی فرهنگی توتمیسم و انمیسم در ادبیات حماسی ایران و مقایسه آن با فرهنگ یونان باستان معصومه زندیه. به راهنمایی مهدی شریفیان. کارشناسی ارشد. دانشگاه بوعلی سینا، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی. (بی تا). فارسی 150 ص.

تحقیق در عرائس شعر عرب براساس عرائس الشعراء سلمیه مکرزل و مقایسه اجمالی باکاربردهای آن در زبان فارسی. محمد رضا نجاریان. به راهنمایی رمضان بهداد. کارشناسی ارشد. دانشگاه یزد، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، 1378. فارسی 210 ص.

جبران خلیل جبران و سهراب سپهری، درسه مقارنه. اکرم رضا حسینی. به راهنمایی محمد هادی مرادی. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات عرب، 1384. فارسی 254 ص.

جهان بینی ابوالقاسم فردوسی و هومر و اعتقادات و صفات قهرمانان شاهنامه و ایلیاد و ادیسه. مریم ابراهیمی فر به راهنمایی محمد علی صادقیان. کارشناسی ارشد. دانشگاه یزد، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، 1375. فارسی 250 ص.

حافظ و ابن فارض: بحثی در مقایسه نظرگاه های عرفانی حافظ و ابن فارض. سعید زهره وند. به راهنمایی محمد حسین بیات. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1374. فارسی 344 ص.

خشم و هیاهو اثر ویلیام فاکنر و سه قصه بلند فارسی (سنگ صبور اثر صادق چوبک، شازده احتجاب اثر هوشنگ گلشیری و سفر شب اثر بهمن شعله و). یک بررسی تطبیقی. سیما افشار قاسملو. به

راهنمایی اردوان داوران. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1359. فارسی. 191ص.

خیام در ادبیات معاصر اردن با تکیه بر آثار شاعر بزرگ اردن (عرار). بسام علی ربابعة. به راهنمایی علی محمد مؤذنی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1383. فارسی. 438.

خیام در غرب. کاظم بیرشک. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، 1328.

خیام و ابوالعلاء معری. عبدالحسین فرزاد. کارشناسی ارشد. دانشگاه شهید بهشتی، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1358. فارسی. 108 ص.

در جستجوی فردیت خویش: بررسی مقابله ای لرد جیم و دل تاریکی جوزف کنراد با بوف کور صادق هدایت بر مبنای فلسفه آرتور شوپنهاور. جلیل نوزری. به راهنمایی فریده پورگیو. کارشناسی ارشد. دانشگاه شیراز، دانشکده تحصیلات تکمیلی، گروه زبان و ادبیات خارجی، 1379. انگلیسی. 221 ص.

دریافت آثار ادبی ژان پل سارتر در ایران. ندامحمدی نصر آبادی. به راهنمایی محمد حسین جوادی. کارشناسی ارشد. دانشگاه تبریز، دانشکده ادبیات و زبانها خارجی، گروه زبان و ادبیات خارجی، رشته زبان و ادبیات فرانسه، 1381. فرانسه. 140 ص.

الف والد امرسون و ادبیات پارسی. پگاه شهباز. به راهنمایی احمد تمیم داری. کارشناسی ارشد. دانشگاه علامه طباطبائی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1384. فارسی. 224 ص.

رمان جای خالی سلوچ (محمود دولت آبادی) و رمان گودان (منشی پریمچند). سوبه‌اش کومار. به راهنمایی علی محمد مؤذنی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1389. فارسی. 151ص.

روابط شعر فارسی و عربی از آغاز تا پایان قرن ششم. احمد محمدی. به راهنمایی جلیل تجلیل. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1384. فارسی. 313 ص.

روابط منتبئی و سعدی. حسین علی محفوظ. به راهنمایی بدیع الزمان فروز انفر. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1344. فارسی. 1378ص.

رشته یابی توتم در شاهنامه فردوسی و گرشاسپ نامه و مقایسه آن با ایللیاد و اودیسه هومر. معصومه زندیه. به راهنمایی مهدی شریفیان. کارشناسی ارشد. دانشگاه بوعلی سینا، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی. 196ص.

زبان و ادبیات بلوچی و همبستگی با زبان و ادبیات فارسی. نور احمد دیکسانی. به راهنمایی پرویز ناتل خانلری. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1351. فارسی. 333ص.

زیبایی شناختی در ادبیات فارسی و ادبیات چینی (در آثار شاهنامه فردوسی، خمسة نظامی، ویس و رامین گرگانی و مقابله همزمان در ادبیات چینی از سلسله تانگ تا اواسط سلسله چینگ) گوان یوان. به

راهنمایی برات زنجانی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1387. فارسی. 560ص.

شاهنامه و ادبیات قرآنی. بولاتیک باتیرخان. به راهنمایی عزیزالله جوینی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1383. فارسی. 206ص.

شرایط اجتماعی تاریخی بروز موضوعات و مضامین مشترک در آثار آنتوان پاولویچ چخوف و صادق هدایت. مژگان فرازی کسمائی. به راهنمایی جان الله کریمی مطهر. کارشناسی ارشد، دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان روسی، رشته زبان روسی. 1385. روسی. 108ص.

شعر عبدالوهاب بیاتی و ناظم حکمت در آیین ادبیات تطبیقی. صدیقه حسینی. به راهنمایی خلیل پروینی. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، رشته زبان و ادبیات عربی، 1484. فارسی- عربی. 252 ص.

عبدالوهاب بیاتی و احمد شاملو در آینه ادبیات تطبیقی. عباس نجفی. به راهنمایی سید حسین سید. دانشگاه فردوسی مشهد، دانشکده ادبیات و علوم انسانی، 1389.

قرآن و حدیث و عرفان ابن عربی و ابن الفارض در آینه اشعار عرفانی جامی. وداد زیموسی. به راهنمایی امیر محمود انوار. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1384. فارسی. 658 ص.

قصص قرآن در ادبیات فارسی (ابراهیم- داوود- سلیمان و بلقیس - عیسی و مریم- اصحاب کهف). خلیل حدیدی. دکتری، دانشگاه تبریز، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، 1362. فارسی. 118ص.

مقایسه آثار ایوان سرگیویچ تورگنیف و بزرگ علوی. محبوبه حاتمی. به راهنمایی بهرام زینالی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان روسی، 1385. فارسی. 91ص.

مقایسه بین جلال الدین محمد مولوی و ویلیام بلیک از نظر عرفانی و ادبی. سهیلا صلاحی مقدم. به راهنمایی عباسعلی رضایی. دکترای، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1387. فارسی. 365ص.

مقایسه تطبیقی دارابنامه طرسوسی با ادیسه. حر پریمی. به راهنمایی عزیزالله جوینی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1380. فارسی. 166ص.

مقایسه شاهکار ادبی ایران (شاهنامه) و شاهکار ادبی ژاپن (داستان گنجی). کازوکو کوساکابه. به راهنمایی اسماعیل حاکمی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1379. فارسی. 317ص.

مقایسه شعر شاملو با شعر ادونیس و ماغوظ. حسن فحص. به راهنمایی سعید حمیدیان. کارشناسی ارشد. دانشگاه علامه طباطبائی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1383. فارسی. 280ص.

مقایسه گلستان سعی و بلبلستان فوزی. سداد دیزداریچ. به راهنمایی محمد دانشگر. کارشناسی ارشد. ، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1382. فارسی. 275 ص.

مقایسه و بررسی زمینه های مشترک در شاهنامه و ایلید. بیژن زال. به راهنمایی محمد دانشگر. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1359. فارسی. 64 ص.

نقش ترجمه در تکوین رمان (در بررسی تطبیقی شمس و طغرا با سه تفنگدار و تهران مخوف با بینوایان). مریم شاد محمدی. به راهنمایی محمد غلام. کارشناسی ارشد. ، دانشگاه تربیت معلم، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی 1383. فارسی. 220 ص.

وزن شعر کردی و تطبیق آن با وزن شعر فارسی. عبدالخالق پرهیزی. به راهنمایی جلیل تجلیل. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1372. فارسی. 355 ص.

3. مکتب ها و جریان های ادبی

پژوهشی تطبیقی در مکتب رمانتیسیم (رمانتیسیم اروپایی و جلوه های آن در ادبیات جدید فارسی). مسعود جعفری جزه. به راهنمایی محمد رضا شفیع کدکنی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1377. فارسی. 598 ص.

رمانتیسیم و بازتاب آن در ادب منظوم ایران. حامد رفعت جو. به راهنمایی علیرضا مظفری. کارشناسی ارشد. دانشگاه ارومیه، دانشکده ادبیات و علوم انسانی، رشته زبان و ادبیات فارسی، 1382. فارسی. 168 ص.

رنالیسم اجتماعی در آثار نجیب محفوظ و محمود دولت آبادی. جواد اصغری. به راهنمایی عدنان طهماسبی پشتکوهی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1385. فارسی. 256 ص.

رنالیسم در ادبیات نمایشی ایران بعد از انقلاب 1357 (موضوع رساله عملی: پرواز). امیرفدائی. به راهنمایی اکبر رادی. کارشناسی. دانشگاه تهران، دانشکده هنرهای زیبا، گروه نمایش تئاتر، رشته ادبیات نمایشی، 1375. فارسی. 85 ص.

رنالیسم و تأثیر آن بر ادبیات نمایشی ایران با توجه به آثار علیرضا نادری و نادر برهانی مرند (سال 1380-1385). یگانه بلوچی سیرجانی. به راهنمایی سعید اسدی. کارشناسی. دانشگاه تهران، دانشکده هنرهای زیبا، گروه نمایش تئاتر، رشته ادبیات نمایشی، 1388. فارسی. 66 ص.

علم الجمال در ادبیات فارسی تا قرن هفتم هجری. سیمین دانشور. به راهنمایی محمد حسن فروز انفر. دکترای ، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1327. فارسی. 257 ص.

مقایسه مکتب کلاسیک نو در شعر عربی و فارسی معاصر. حسین چشمی. به راهنمایی خلیل پروینی. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1383. فارسی- عربی. 242 ص.

ناتورالیسم (طبیعت گرایی) در آثار چوبک، اونیل ولندن: تحقیق مقایسه ای. فواد میثاقی. کارشناسی ارشد. دانشگاه شیراز، دانشکده علوم انسانی. گروه زبان و ادبیات خارجی، 1354. فارسی 57 ص.
نقدالشعر، مباحث و مبادی آن و تاریخچه ای از تحول شعر در یونان و روم و ایران و عرب. عبدالحسین زرین کوب. به راهنمایی بدیع الزمان فروز انفر. دکتری، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1333. فارسی. 539 ص.

4. انواع ادبی

1-4. انواع ادبی

ادبیات دراماتیک در ایران و بررسی آن از دیدگاه تطبیقی. حسین علی بیگ. به راهنمایی جولی میثمی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1358. فارسی. 194 ص.

ادبیات شگرف در سه داستان بوف کور، مسخ و فروریزی خانه آشر. فهمیه خلیلی تیلمی. به راهنمایی بهرام مقدادی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان انگلیسی، رشته زبان و ادبیات انگلیسی، 1382. فارسی 124 ص.

بررسی ابعاد ترجمه طنز در ادبیات کودک و نوجوانا با بررسی موردی دو ترجمه فارسی از کتاب نیکولا کوچولو و قصه های مجید. سویل زینالی. به راهنمایی اسفندیار اسفندی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان فرانسه، رشته مترجمی زبان فرانسه، 1388. فرانسه 126 ص.

بررسی تأثیرات رمان نو فرانسه بر ادبیات معاصر فارسی (بررسی گزینشی). نگار صالحی نیا. به راهنمایی فریده علوی. دکترای تخصصی، دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان فرانسه، رشته ادبیات فرانسه، ادبیات تطبیقی 1387. فرانسه 143 ص.

بررسی تراژدی های کوتاه پوشکین و جایگاه آثار نویسنده در ادبیات فارسی. پریسا پور مصطفی. به راهنمایی جان اله کریمی مطهر. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان روسی، رشته زبان و ادبیات روسی، 1386. روسی 84 ص.

بررسی تطبیقی تراژدی در حماسه ایران و جهان. آسیه ذبیح نیا عمران. به راهنمایی منوچهر اکبری. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1387. فارسی. 423 ص.

بررسی تطبیقی تناثر دفاع مقدس و ادبیات نمایشی جنگ (در ایران و فرانسه بعد از جنگ جهانی دوم) سید جواد هاشمی نژاد. به راهنمایی احمد کامیابی مسک. کارشناسی ارشد. دانشگاه تهران، دانشکده هنرهای زیبا، گروه نمایش تناثر، رشته ادبیات نمایشی، 1387. فارسی. 127 ص.

بررسی و مقایسه زندگی نامه های خودنوشت در ادبیات فارسی و ادبیات مغرب زمین (باتاکید برزندگی نامه های خودنوشت دوره قاجاریه و زندگی نامه خودنوشت راسل و یونگ). مهدی اسلامی. به راهنمایی احمد رضایی. دانشگاه قم، دانشکده ادبیات 1388. فارسی.

پیدایش قصه بلند (رمان) در ادبیات انگلیسی و ایران، یک بررسی تطبیقی. شهناز رحیمی آشتیانی. به راهنمایی اردوان داوران. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1358. فارسی. 61ص.

روایت خود زندگینامه ای و جستجوی هویت در آثار آنی ارنو و سیمین دانشور. لادن معتمدی. به راهنمایی ماندانا صدرزاده. دکترای تخصصی. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان فرانسه، رشته ادبیات فرانسه، ادبیات تطبیقی، 1387. فرانسه 317ص.

سجع نویسی در نثر و بلاغت عربی و کیفیت تأثیر آن در نثر فارسی تا آخر قرن پنجم هجری. محمد فتحی یوسف رئیس. به راهنمایی حسین خطیبی. دکتری، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1345. فارسی. 1345ص.

مقایسه ساختاری داستان سمک عیار با دن کیشوت، داستانی از سبک پیکارسک غربی. آزینا لطفی. به راهنمایی سهیلا صلاحی مقدم. کارشناسی ارشد. دانشگاه الزهراء (س).

مقایسه سفرنامه های تخیلی، ارداویرافنامه، سیرالعباد، کمدی الهی و صحرائ محشر. محمد صفائی حبیب لو. به راهنمایی عبدالله نصرتی. کارشناسی ارشد. دانشگاه بوعلی سینا، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1382. فارسی. 205ص.

نظری بررسی تأثیرات ادبیات فرانسوی بر نمایش نامه نویسی فارسی تا سال 1300 شمسی، عملی: تفنگ میرزا رضا بر دیوار است و در پرده سوم شلیک می کند. محمد طلوعی. به راهنمایی محمود عزیزی. کارشناسی ارشد. دانشگاه تهران، دانشکده هنرهای زیبا، گروه نمایش تئاتر، رشته ادبیات نمایشی، 1388. فارسی.

2-4-2-4 نظم ادبی

بررسی شعر نو در زبان و ادبیات عربی و مقایسه آن با شعر نو در زبان و ادبیات فارسی. علی پیرانی شال. به راهنمایی فیروز حریرچی. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1381. فارسی. 378ص.

پژوهش مقایسه خمریات ابونواس با منوچهری و حافظ. احمد کاظمی شهروئی. به راهنمایی تاج بخش. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1388. فارسی 258ص.

حماسه ملی یوگسلاوی و شاهنامه فردوسی. جاکا بچیر. به راهنمایی پرویز (ناتل) خانلری. دکتری. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1347. فارسی. 342ص.

سنجش غزل های فارسی و عربی سعدی با شاعران منسوب به قیس بن ملوح بر پایه حب عذری. محمد امیر جلالی. به راهنمایی سعید حمیدیان. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1388. فارسی 301ص.

غزل بین دو شاعر حافظ شیرازی و شریف رضی. جومانا ربیع. به راهنمایی محمد علی آذرشب. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی. 271ص.

مقایسه بین متنبی و خاقانی در شعر فخر. تورج زیندی وند. به راهنمایی خلیل پروینی. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات خارجی، 1381. فارسی. 271 ص.

مقایسه حماسه سرایی در ایران و هند با تکیه بر شاهنامه و مهابهاراتا. علیرضا صدیقی. به راهنمایی حسین علی قبادی. دکترای تخصصی، دانشگاه تربیت مدرس، دانشکده علوم انسانی، رشته زبان و ادبیات فارسی، 1385. فارسی. 232 ص.

مقایسه غزل و سائت در ادبیات ایران و انگلیس. محمد رضا افضل القوم. به راهنمایی محمد رضا شفیع کدکنی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1357. فارسی. 74 ص.

نگرشی تاریخی بر سبک شعری زونت و بررسی امکان ترجمه آن در قالب شعر و ادبیات فارسی. هومن همایون فر. به راهنمایی نادر حقانی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی گروه زبان آلمانی، رشته زبان آلمانی، 1384. فارسی. 113 ص.

5. مضامین، مایه های غالب، شگردهای ادبی، تصویر ادبی، و تیپ ها

1-5. مضامین و مایه های غالب

آب حیات در شعر فارسی، فرهنگ اسلامی در ایران و آیین های دیگر (هند و چین) صدیقه مولازاده. به راهنمایی اسماعیل شفق. کارشناسی ارشد. دانشگاه بوعلی سینا، دانشکده ادبیات و علوم انسانی، رشته علوم انسانی، 1383. فارسی. 59 ص.

اژدها در افسانه های ایرانی و مقایسه آن با افسانه های هند و اروپایی. هوشنگ رهنما. به راهنمایی مهرداد بهار. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، رشته زبان شناسی همگانی، 1348. فارسی. 148 ص.

انسان و اجتماع از دیدگاه مهدی اخوان ثالث و ایلیا ابوماضی. جواد دهقانپان. به راهنمایی فضل الله میر قادری. کارشناسی ارشد دانشگاه شیراز، دانشکده علوم انسانی، گره زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1381. فارسی. 274 ص.

بررسی تأثیر بن مایه های اسلامی در ادبیات قرن طلایی روسیه. مجید رضائی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان روسی، رشته زبان و ادبیات روسی، 1389. فارسی. 86 ص.

بررسی تطبیقی حکمت در آثار سهراب سپهری و جبران خلیل جبران. عبدالرضا سعیدی. به راهنمایی فضل الله میر قادری. کارشناسی ارشد دانشگاه شیراز، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1380. فارسی. 162 ص.

بررسی تطبیقی درونمایه نارضایتی در مادام بواری اثر فلور و زیبا اثر حجازی. شادی فوایدی. به راهنمایی ماندانا صدرزاده. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان فرانسه، رشته زبان و ادبیات فرانسه، 1385. فرانسه. 110 ص.

بررسی تطبیقی دیون ملک الشعرا بهار و امیر الشعراء شوقی درمبحث مبارزه باجهل و فساد. مهرانه رنجبر. به راهنمایی فضل الله میرقادی کارشناسی ارشد. دانشگاه شیراز، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1380. فارسی. 280ص

بررسی تطبیقی عناصر شگفت دربخشهایی از شاهنامه فردوسی و برخی از رمان های حماسی کرتین دوتروا. سیما آقا نباتی. به راهنمایی نسرين خطاط. دکتری. دانشگاه شهید بهشتی، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، 1384. فارسی. 307ص

بررسی تطبیقی وطنیات محمد تقی بهار (ملک الشعرا) و احمد شوقی (امیرالشعرا). نورالله فرهادی. به راهنمایی فضل الله میر قادی. دانشگاه شیراز، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1379. فارسی. 315ص

بررسی مضامین مشترک اشعار فروغ فرخ زاد ونازک الملائکه. احمد احمدی دیرستان. به راهنمایی عبدالله رسول نژاد. کارشناسی ارشد. دانشگاه کردستان، دانشکده ادبیات وعلوم انسانی، گروه زبان و ادبیات عرب، 1389

بررسی مضامین مشترک شعری عصر مشروطه و عصر نهضت ادبی عرب. رضا ملک شاهکوهی. به راهنمایی عباس ماهیار. کارشناسی ارشد. دانشگاه تربیت معلم تهران، دانشکده ادبیات وعلوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1383. فارسی. 152ص.

بررسی مفهوم عشق در مثنوی و مقایسه آن با عشق از دیدگاه افلاطون. امبرتوچیکتی. به راهنمایی سهیلا صلاحی مقدم. کارشناسی ارشد. دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1384. فارسی. 163ص.

بررسی نماد کویر در ادبیات فارسی و فرانسه (مطالعه موردی) محمد ابراهیم عباسی. به راهنمایی فریده علوی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان فرانسه، رشته زبان و ادبیات فرانسه، 1386. فارسی. 145ص

پری در ادب فارسی. الهام حسن شاهی. به راهنمایی میر جلال الدین کزازی. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1385. فارسی 222 ص.

تأثیر منفی در ادبیات غرب در اسلوب ها و مضامین ادبیات داستانی مصر. فرامرز میرزائی. به راهنمایی فیروز حریرچی. دکتری، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1377. فارسی- عربی. 116 ص

تجلی ایوان مدائن در شعر فارسی و تازی به همراه تحلیل تطبیقی این اشعار. احمد محمدی. به راهنمایی جلیل تجلیل. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات وعلوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1381. فارسی. 117ص

چین در آئینه نظم و نثر فارسی. بوبین کوی. به راهنمایی عباس کی منش. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات وعلوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی. 321ص

خانواده در گزیده ای از نمایش نامه های هنر یک ایبسن (جایگاه زن) و نمایش نامه (قیس و لیلی) (برگرفته از داستان لیلی و مجنون نظامی) مهتاب دانش. به راهنمایی فرهاد ناظرزاده کرمانی. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده هنر و معماری، گروه ادبیات نمایشی. 1383. فارسی 261ص

دوران ملت سازی از راه درام: بررسی تطبیقی چشم اندازهای بلند ایبسن و علی نصیریان در ادبیات نمایشی. آدینه خجسته پور. به راهنمایی بهزاد قادری سهمی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان انگلیسی، رشته زبان و ادبیات انگلیسی، 1388. انگلیسی. 123 ص
سمبل های مشترک در آثار ادبی ایران و ژاپن از کلاسیک تا معاصر. ناهوکو تاواراتانی. به راهنمایی سیروش شمیسا. دکتری. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1383. فارسی 398 ص.

سیمای معشوق در غزلیات حافظ و شکسپیر. نفیسه اسماعیل زاده شاهرودی. به راهنمایی محمد حسین حسن زاده. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1385. فارسی 86 ص.

طبیعت و جهان از نگاه سهراب سپهری و جبران خلیل جبران. هوشنگ مرادی. به راهنمایی محمد حسینی. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1385. فارسی 183 ص.

عرفان نزد ویکتور هوگو و عطار در خدا و پایان شیطان و منطق الطیر. زهرا گشتاسبی. کارشناسی ارشد. دانشگاه فردوسی مشهد، دانشکده ادبیات و علوم انسانی، رشته زبان و ادبیات فرانسه، 1380. فارسی 121 ص.

عشق در شاهنامه فردوسی و مقایسه آن با ایلیاد و اودیسه هومر. شهناز ابراهیمی دهقان پور. به راهنمایی لیلا هاشمیان. کارشناسی ارشد. دانشگاه بوعلی سینا، دانشکده ادبیات و علوم انسانی، رشته زبان و ادبیات فارسی، 1385. فارسی 231 ص.

عناصر فرهنگ ایرانی در شعر معاصر عرب با توجه به شعر بدر شاکر السیاب. عبدالوهاب البیاتی، نزار قبانی، محمد علی شمس الدین. رانجونی. به راهنمایی محمد رضا ترکی. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی. 403ص

فلسفه یاس و بدبینی در شعر تی. اس. الیوت و فروغ فرخزاد. محمد هادی کامیابی. کارشناسی ارشد. دانشگاه شیراز، دانشکده علوم انسانی گروه زبان و ادبیات خارجی، 1357. فارسی 162 ص.
مطالعه تطبیقی عشق الهی در اشعار مولانا و هربرت. فهیمه ناصری. به راهنمایی علیرضا انوشیروانی. کارشناسی ارشد. دانشگاه شیراز، دانشکده علوم انسانی، گروه زبان و ادبیات خارجی، 1376. فارسی 180 ص.

مطالعه قیاسی بن مایه های زن بودن، عشق مرگ و زندگی دوباره در اشعار فروغ فرخزاد و سیلوپا پلات افسانه ادب آوازه. به راهنمایی فریدپور گیو. کارشناسی ارشد. دانشگاه شیراز، دانشکده علوم انسانی، گروه زبان و ادبیات خارجی، رشته ادبیات انگلیسی. 1384. انگلیسی 138 ص.

مقایسه اشعار عاشقانه احمد شاملو و نزار قبانی از نظر مضامین فکری و صورخیال. بشری السادات طباطبایی. به راهنمایی محمد رضاترکی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1389. فارسی. 138ص.

مقایسه صور خیال مشترک در غزلیات مولانا و شعر سه تن از شاعران رمانتیک انگلستان (بلیک، وردزورث و کاریج) بر محور نمادهای دیداری و شنیداری. محسن مشایخی فرد. به راهنمایی مریم مشرف الملک. کارشناسی ارشد. دانشگاه شهید بهشتی، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، 1384. فارسی. 361ص.

مقایسه عقاید عرفانی اکهارت آلمانی و مولوی بلخی. پروانه نیک خصال به راهنمایی عبدالحسین زرین کوب. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1357. فارسی. 137ص.

مقایسه و بررسی مهمترین مضامین دو اثر حماسی: حمزه نامه و حمزه العرب. مصطفی البکور. به راهنمایی فیروز حریرچی. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات و علوم انسانی. 1386. فارسی. 284ص.

موازنه زهدیات ابوالعتاهیه با زهدیات سنائی در حدیقه الحقیقه. مرتضی قائمی. به راهنمایی امیر محمود انوار. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات و علوم انسانی. گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1383. فارسی. 432ص.

نگرش عرفانی به طبیعت در آثار سهراب سپهری و جبران خلیل جبران. رحمان فلاحی مقدم. به راهنمایی فضل الله میرقادر. کارشناسی ارشد. دانشگاه شیراز، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی. 1382. فارسی 242ص.

وصف طبیعت در شعر فارسی و عربی، مقایسه آن دوبا یکدیگر تا پایان قرن چهارم هجری. محمد التونجی. به راهنمایی امیر محمود انوار. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات و علوم انسانی. گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1344. فارسی 287ص.

وصف طبیعت در شعر منوچهری دامغانی و ابوتمام از دیدگاه تطبیقی. مهدی شیخی اصطهباناتی. به راهنمایی علیرضا میرزا محمد. کارشناسی ارشد. پژوهشگان علوم انسانی و مطالعات فرهنگی، پژوهشکده ادبیات، گروه زبان و ادبیات عربی، 1386. فارسی. 164ص

وقوف بر اطلال و دمن در ادبیات عربی و فارسی. علی عزیزنیا. به راهنمایی خلیل پروینی. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، رشته زبان و ادبیات عربی، 1386. فارسی- عربی. 281ص.

5-2 شگردهای ادبی

بررسی استعاره در چند شعر از شارل بودلر و فروغ فرخزاد. طاهره لطیفی نیا. به راهنمایی محمد حسین جواری. کارشناسی ارشد، دانشگاه تبریز، دانشکده ادبیات و زبانهای خارجی، 1385. 123ص.

بررسی پارادوکس (متناقض نما) در بخشی از غزلیات بیدل به همراه پیشینه آن در کتب بلاغت و شعر فارسی. غفار برج ساز. به راهنمایی عباس ماهیار. کارشناسی ارشد، دانشگاه تربیت معلم، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات عربی، 1376. فارسی، 149ص.

بررسی پارادوکس (متناقض نما) در شعر بیدل به همراه بررسی سابقه و جایگاه آن در بلاغت و شعر فارسی. غفار برج ساز. به راهنمایی محمد رضا شفیع کدکنی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1385. فارسی. 222ص

تحلیل تطبیقی تشبیه با تکیه بر ابزار نوسازی در شعر بزرگان ادب فارسی و عربی تا قرن ششم. محمد رضا نجاریان. به راهنمایی یحیی طالبیان. کارشناسی ارشد، دانشگاه شهید باهنر کرمان، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1384. فارسی. 446ص

تطبیق بنیان های حماسی شاهنامه و اننید. ایمان منسوب بصیری. به راهنمایی حمیرا زمردی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1389. فارسی. 115ص.

تمثیل رویا، بررسی تطبیقی (سیرالعباد الی المعاد، ارداویراف نامه، رساله الغفران، کمدی الهی، سیر و سلوک زائر) فاطمه فرهودی پور. به راهنمایی محمود فتوحی. کارشناسی ارشد. دانشگاه تربیت معلم، دانشکده ادبیات و علوم انسانی. رشته زبان و ادبیات فارسی، 1385. فارسی. 166ص.

رمز گرایی در شعر عبدالوهاب البیاتی و مهدی اخوان ثالث. علی نجفی ابوکی. به راهنمایی امیر محمود انوار. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1386. 249ص.

مقایسه صنایع و مضامین ادبی اشعار حافظ و ابن فارض. محمد رضا نصر اصفهانی. به راهنمایی علی شیخ الاسلامی. دکتری، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1381. فارسی. 638ص.

3-5. تصویر ادبی و تیپ ها

اسکندر در تاریخ غرب، در متون پهلوی و روایات اسلامی و ادبیات فارسی تا قرن هفتم هجری. مجتبی میر میران. به راهنمایی ژاله آموزگار یگانه. کارشناسی ارشد، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان‌شناسی همگانی، رشته زبان‌شناسی همگانی، 1371. فارسی. 199ص.

بررسی تطبیقی اسطوره سیاوش و آدونیس در متون تاریخی و ادبی. حسن نصرالله. به راهنمایی صادق آئینه‌وند. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، 1384. فارسی. 120ص

بررسی تطبیقی سیمای رسول اکرم (ص) در اشعار بوصیری و شعرای پارسی. مجتبی حیدری. کارشناسی ارشد. دانشگاه آزاد واحد گرمسار، گروه زبان و ادبیات عرب، 1387

بررسی و سنجش چهره شناسی شخصیت های شاهنامه فردوسی با ایلید و ادیسه و انه اید و یرژیل. اسفند یارنریمانی. به راهنمایی میر جلال الدین کزازی. دکتری. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1386. فارسی. 423ص.

رثای امام خمینی (ره) در شعر عربی معاصر. عسکر محمدی سیف آباد. به راهنمایی محمد لی آنر شب. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1376. فارسی. 281

سیمای خلفای راشدین در شعر فارسی از اول تا قرن هشتم. زبیر عبدالسلام شلی. به راهنمایی اسماعیل حاکمی والا. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1383. فارسی. 414ص.

کولی ها و تصویرآنان در ادبیات فارسی و بررسی زبان کولی های خراسان. شکوفه شهیدی. به راهنمایی علی محمد حق شناس لاری. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1380. فارسی. 86ص.

مطالعه و تحقیق در زندگی خسرو انوشیروان و داستانها و اندرزها و تدابیر سیاسی که در ادبیات پهلوی و عربی و فارسی به وی نسبت داده اند. علی مرزبان. به راهنمایی محمد صادق کیا. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1344. فارسی. 450ص.

مقایسه بین ویژگی های قهرمانی رستم و شاه سیف در دو اثر حماسی: شاهنامه فردوسی و سیرة الملک سیف بن ذی یزن. مصطفی البکور. به راهنمایی ناصر نیکوبخت. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1382. فارسی. 169ص.

مقایسه تصویر گره های حماسی فردوسی و متنبی. وحید سیزیانپور. به راهنمایی ناصر نیکوبخت. کارشناسی ارشد، دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1380. فارسی. 509ص.

مقایسه سیمای قهرمانان حماسه های شاهنامه حکیم ابوالقاسم فردوسی و جنگ و صلح اثر لف نیکلایویچ تالستوی. مهناز نوروزی. به راهنمایی مرضیه یحیی پور. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، 1385. فارسی. 135ص.

مقایسه نقش آفرینی زنان در شاهنامه با ایلید، اودیسه و انه اید. زهرا کمالیان. به راهنمایی محمد حسن حائری. کارشناسی ارشد، دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1385. فارسی 489ص.

نخستین پادشاه و خاندان شاهی در حماسه سرانی ژاپن با مقایسه با نخستین پادشاه ایران در شاهنامه. امیکو ناکامورا. به راهنمایی محمد صادق کیا. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1344. فارسی. 86ص.

6. ادبیات تطبیقی و سایر دانش ها و هنرها

6-1 علوم اجتماعی

آداب و رسوم در آثار منثور قرن چهارم تا پایان قرن ششم هجری. رودابه شاه حسینی. به راهنمایی محمد حسین حسن زاده نیری. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1383. فارسی 302ص.

آداب و رسوم، علوم و باورها در آثار عطار نیشاپوری. طیبه معصومی. به راهنمایی رضا مصطفوی سبزواری. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1384. فارسی 723ص.

آئین ها و آداب و رسوم در قابوسنامه. حسین پیکری. به راهنمایی مظفر بختیار. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1375. فارسی. 177ص.

آئین های ایران باستان در ویس و رامین فخرالدین اسعد گرگانی. بهاره کریم. به راهنمایی جلیل تجلیلی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1387. فارسی. 306ص.

بازتاب و فرهنگ و گفتار مردم (فولکلور) در آثار داستانی صادق هدایت. مقصود پرهیز جوان. به راهنمایی منوچهر. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1382. فارسی. 227ص.

بازتاب و انعکاس فرهنگ و تمدن ایران در ادبیات عرب در دوره عباسی. بهرام امانی چاکلی. به راهنمایی ابوالحسن امین مقدسی. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات عربی، رشته زبان و ادبیات عربی، 1385. فارسی. 331ص.

باورها و اعتقادات، آداب و رسوم و امثال و حکم در خمسه نظامی. نرگس اطیابی. به راهنمایی مظاهر مصفا. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1379. فارسی. 475ص.

باورهای عامیانه در حدیقه سنایی. نرگش تقیئی. به راهنمایی محمد حسن حائری. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1385. فارسی. 182ص.

باورهای عامیانه در مثنوی مولوی. حمید رضا صادقی. به راهنمایی رضا مصطفوی سبزواری. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و علوم انسانی، رشته زبان و ادبیات فارسی، 1384. فارسی.

بررسی ادبیات شفاهی در موسیقی بخشی های شمال خراسان بشیر فرامرزی گرمودی. به راهنمایی محمد رضا درویشی. کارشناسی. دانشگاه تهران، دانشکده هنرهای زیبا، گروه موسیقی، 1386. فارسی. 91ص.

بررسی باورها و اعتقادات عامیانه و آداب و رسوم در شعر صائب تبریزی. مریم بلندی کاشانی. به راهنمایی منوچهر اکبر. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1387. فارسی. 276ص.

بررسی تطبیقی اسطوره شهرزاد در ادبیات فرانسه و فارسی. آزاده فسقوری. به راهنمایی کتایون شهپرراد. کارشناسی ارشد. دانشگاه تبریز، دانشکده ادبیات و زبان های خارجی، 1385. 95ص.

تأثیر ادبیات رسمی و شفاهی شرق بر فرهنگ و ادب اروپا احمد وکیلان. به راهنمایی استفان پانوسی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه فرهنگ و زبانهای باستانی، رشته فرهنگ و زبانهای باستانی. (بی تا) فارسی. 79ص.

تأثیر جادو و جادوگری در ادبیات فارسی. مجتبی دماوندی. به راهنمایی میرجلال الدین کزازی. دکتری. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1380. فارسی 750 ص.

تجلی باورهای کهن مردمی، بازی ها، سرگرمی ها و آداب و رسوم اجتماعی در دیوان خاقانی. بهزاد قیاسوند. به راهنمایی احمد تمیم داری. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1375. فارسی 263 ص.

تحقیق در چگونگی معاش شاعران پارسی گوی و تأثیر آن در شیوه سخن آفرینی ایشان با توجه به وضع اجتماعی و اقتصادی و طبقات جامعه تا حمله مغول. علی اکبر فرزام پور. به راهنمایی پرویز ناتل خانلری. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1345. فارسی. 478 ص.

تئوری های زیباییشناسی و شعر فارسی. فاطمه ابوحمزه. به راهنمایی احمد تمیم داری. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1384. فارسی 267 ص.

جامعه روستایی در ادبیات معاصر ایران با تکیه بر رمان (1300-1370 ه.ش). علی اکبر طوسی. به راهنمایی مصطفی ازکیا. کارشناسی ارشد. دانشگاه تهران، دانشکده علوم اجتماعی، گروه جامعه شناسی، رشته جامعه شناسی، 1375. فارسی. 100 ص.

چشن ها و آداب و رسوم ایرانی در متون نثر فارسی تا قرن پنجم هجری قمری. صدیقه حسین آبادی. به راهنمایی اورنگ یزدی. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1389. فارسی 182 ص.

چشن های ایران باستان و تأثیر آن در ادبیات فارسی مهدی جویا. به راهنمایی لطفعلی صورتگر. دکترای . دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1337. فارسی. 514 ص

سیمای جامعه قرن پنجم در ادبیات فارسی (بر مبنای دیوان فرخی سیستانی، عنصری، منوچهری، ناصر خسرو، تاریخ بیهقی، سیاستنامه، قابوسنامه، سفرنامه و چهارمقاله) شکرالله پورالخاص نوکنده ای. به راهنمایی اسماعیل حاکمی والا. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1384. فارسی. 2 جلد.

مسائل سیاسی جهان عرب و بازتاب آن در شعر معاصر ایران (1900-2009 م). احسان حسانی صوفان. به راهنمایی عدنان طهماسبی پشتکوهی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1388. فارسی. 327 ص.

مطالعه تطبیقی اسطوره و کهن الگوها در اشعار فروغ فرخزاد و سیلویا پلات: بانگاهی به مفاهیم مرگ و تولد دوباره. مهرنوش شباهنگ. به راهنمایی امیرعلی نجومیان. کارشناسی ارشد، دانشگاه شهید بهشتی، دانشکده علوم انسانی، گروه زبان و ادبیات خارجی، 1383. انگلیسی. 220 ص.

مقایسه و تطبیق نهادها و نمادهای اسطوره ای شاهنامه و حماسه ترکی دده قورقود. غلامعباس کریمی. به راهنمایی احمد تمیم داری. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1381. فارسی 196 ص.

6-2 مذهب

آئین مسیح و تأثیر آن در ادبیات فارسی. قمرآریان. به راهنمایی لطفعلی صورتگر. دکتری. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1335. فارسی. 380 ص.

بازتاب اندیشه های مهری در شاهنامه فردوسی. غلامعباس داودآبادی. به راهنمایی میرجلال الدین کزازی. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1384. فارسی 167 ص

بررسی تطبیقی مسیح (ع) در شعر معاصر عربی و فارسی (باتکیه بر شعر ادونیس احمد شامل) حسین عابدی. به راهنمایی خلیل پروینی. کارشناسی ارشد دانشگاه تربیت مدرس، دانشکده علوم انسانی، رشته زبان و ادبیات عربی، 1389. فارسی- عربی. 347 ص.

بررسی حقیقت محمدیه در مثنوی مولوی و قصیده تائیه ابن فارض. سولماز فهمی کرک تپه. به راهنمایی عزیزالله جوینی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1380. فارسی. 184 ص.

تأثیر عقاید معتزله در شاعران پارسی گوی تا قرن ششم هجری. جلال مروج. به راهنمایی مهدی محقق. دکتری. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1350. فارسی. 95 ص.

حج در آئینه شعر فارسی از قرن سوم تا قرن دهم. محمد شجاعی. به راهنمایی مظاهر مصفا، کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1374. فارسی. 432 ص.

حج در ادب فارسی، خلیل الله یزدانی. به راهنمایی محمد علوی مقدم. دکتری. دانشگاه فردوسی مشهد، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1374. فارسی. 432 ص.

6-3 هنرهای زیبا

از نوگرانی تا مدرنیته، از رمان تا سینما. امیر صداقت. به راهنمایی ایلمیزا دادور. کارشناسی ارشد. دانشگاه تهران، دانشکده زبان ها و ادبیات خارجی، گروه زبان فرانسه، رشته زبان و ادبیات فرانسه، 1385. فارسی. 130 ص.

اقتباس ادبی در سینمای ایران بر اساس نمونه های برگزیده (گاو، داش آکل، شازده احتجاب، مهمان مامان). ندا رضائی. به راهنمایی مسعود جعفری. کارشناسی ارشد. دانشگاه تربیت معلم، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، 1385. فارسی. 243 ص.

بحران هویت: تأثیر ترجمه مسخ فرانتس کافکا بر فیلمنامه گاو اثر غلامحسین ساعدی. عباسعلی صالحی کهریز سنگی. به راهنمایی محمد حسین حدادی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان آلمانی، 1387. آلمانی. 86 ص.

بررسی ارتباط نگارگری و ادبیات هرات دوره تیموری (دوره شاهرخ 807-850 ه.ق.) حمید آقاخانی. به راهنمایی یعقوب آژند. کارشناسی ارشد. دانشگاه تهران، دانشکده هنرهای زیبا، گروه هنرهای تجسمی، رشته پژوهش هنر، 1378. فارسی. 264 ص.

بررسی الگوهای موسیقایی در اشعار شاملو. حسن روشن. به راهنمایی غلامرضا رحمدل. کارشناسی ارشد. دانشگاه گیلان، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، 1382. فارسی. 166 ص

بررسی تطبیقی وجوه تصویری ادبیات و نگارگری ایرانی اسلامی. علی اصغر شیرازی. به راهنمایی حبیب الله آیت اللهی. کارشناسی ارشد. دانشگاه تربیت مدرس، دانشکده هنر و معماری، گروه نقاشی، 1373. فارسی 350 ص.

بررسی مکتب نقاشی دوره تیموریان هرات از نظر ادبیات فارسی. محمد افضل بنودال. به راهنمایی حسن مینوچهر. دکتری. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1349. فارسی. 199 ص

جلوه های نقاشی چینی در ادبیات فارسی. یوگولی. به راهنمایی برات زنجانی. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، 1385. فارسی.

سیرتحول تصویری کلیله و دمنه در نگاره های ایرانی. کبری صدیقی پور. به راهنمایی علی اصغر شیرازی. مرتضی اسدی. کارشناسی ارشد. دانشگاه شاهد، دانشکده هنر، رشته نقاشی، 1383. فارسی. 209 ص.

ظرفیت های ادب غنایی در بازآفرینی سینمایی (با تأکید بر منظومه خسرو و شیرین). زهرا حیاتی. به راهنمایی حسینعلی قبادی. کارشناسی ارشد. دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1382. فارسی. 362 ص.

نظامی و موسیقی. گیتا اشیدری. به راهنمایی حسن انوری. کارشناسی ارشد. دانشگاه تربیت معلم تهران. گروه زبان و ادبیات فارسی، 1374. فارسی. 178 ص

نقد نشانه شناختی در مطالعه تطبیقی ادبیات و نقاشی (با تکیه برداستان لیلی و مجنون نظامی) مینا محمدی وکیل. به راهنمایی زهرا رهنورد. کارشناسی ارشد. دانشگاه تهران، پردیس هنرهای زیبا، دانشکده معماری، گروه مطالعات عالی هنر، رشته پژوهش هنر، 1384. فارسی. 302 ص.

4-6 فلسفه

بررسی تأثیر غزالی برمولوجی با تکیه برمنجیات کیمیای سعادت. آزاده رقیمی. به راهنمایی احمد احمدی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی. 643 ص.

بررسی تطبیقی آراء عرفانی مایستر اکهارت و جلال الدین محمد مولوی به ضمیمه ترجمه آثاری از اکهارت. مظاهر احمد توبی. به راهنمایی محمد مجتهد شبستری. دکترای تخصصی، دانشگاه تهران، دانشکده الهیات و معارف اسلامی، گروه ادیان و عرفان، رشته ادیان و عرفان، 1383. فارسی. 416ص

بررسی تطبیقی اندیشه های مولانا درمثنوی با آثار افلاطون. عاتکه رسمی. به راهنمایی تقی پور نامداریان. دکترای تخصصی، دانشگاه تربیت معلم، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی. 308ص.

تأثیر عرفان محی الدین بن عربی در اشعار عبدالرحمان جامی همراه با ترجمه فصوص الحکم. علی شیخ الاسلامی. به راهنمایی (حسن) مینوچهر. دکتری. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1349. فارسی. 296ص.

تأثیر فصوص الحکم ابن عربی بر آثار فخرالدین عراقی. محمد علی نوری خوشرو رباری. به راهنمایی محمد حسن بیات. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1384. فارسی 302 ص.

محیط وحدت (بررسی وحدت وجود ابن عربی در محیط اعظم بیدل) معصومه غیوری. به راهنمایی امیربانو فیروزکوهی. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1380. فارسی. 137ص.

مقایسه اندیشه حکمای پیش از سقراط یونان با اندیشه های ناصرخسرو در آثار مثنوی او. رویا یداللهی شاه راه. به راهنمایی محمد حسن حائری. کارشناسی ارشد. دانشگاه علامه طباطبایی، دانشکده ادبیات و زبانهای خارجی، رشته زبان و ادبیات فارسی، 1387. فارسی 112 ص.

نقادی غزالی از عقل در معرفت الله و بررسی آن در افکار مولانا برمبنای دوکتاب المنقذ من الضلال و دفتر اول مثنوی. پروانه داو طلب محمودی. به راهنمایی علیرضا حاجیان نژاد. کارشناسی ارشد. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1386. فارسی. 474ص.

نقد و بررسی طریقه سهروردیه و تأثیر آن بر ادبیات فارسی تا قرن هشتم. شکیل اسلم بیگ. به راهنمایی سعید بزرگ بیگدلی. دکتری. دانشگاه تربیت مدرس، دانشکده علوم انسانی، رشته زبان و ادبیات فارسی، 1388. فارسی. 474ص.

نگاهی به انسان کامل: مقایسه بین مثنوی مولانا و فصوص الحکم ابن عربی. نداحسون. به راهنمایی اسماعیل حاکمی. دکترای تخصصی. دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1377. فارسی. 195ص.

5-6. علوم تجربی

اختران فلکی و شعر فارسی. ابوالفضل مصفی. به راهنمایی لطفعلی صورتگر. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، (بی تا). فارسی. 1022ص

دارو و درمان در شعر فارسی از قرن اول تا پایان قرن ششم هجری. قزبس مسرور. به راهنمایی عباس سلمی. کارشناسی ارشد. دانشگاه شهید چمران اهواز، دانشکده ادبیات و علوم انسانی، 1377. فارسی. 138ص.

دارو و درمان در شعر فارسی از قرن اول تا پایان قرن ششم هجری. قزبس مسرور. به راهنمایی عباس سلمی. کارشناسی ارشد. دانشگاه شهید چمران اهواز، دانشکده ادبیات و علوم انسانی، 1377. فارسی. 138ص.

طب در ادبیات منظوم قرن 796 مریم اسعدی فیروزآبادی. به راهنمایی برات زنجانی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1381. فارسی. 323ص

کیمیگری در ادبیات و معماری. محمد عزیزاده بزاز اشرفی. به راهنمایی هادی ندیمی. کارشناسی ارشد. دانشگاه یزد، دانشکده معماری و شهرسازی، رشته معماری، 1383. فارسی. 214ص.

نرد و شطرنج در ادب فارسی. اسکندر قربانی. به راهنمایی نصرالله امامی. کارشناسی ارشد. دانشگاه شهید چمران اهواز، دانشکده ادبیات و علوم انسانی، 1374. فارسی. 299ص.

نقد روانشناختی آثار بهرام صادقی باتکیه بر نظریه یونگ. فاطمه عطوفی. به راهنمایی عباس سلمی. کارشناسی ارشد. دانشگاه تربیت مدرس، دانشکده علوم انسانی، رشته زبان و ادبیات فارسی، 1387. فارسی. 188ص.

6-6. تاریخ

بررسی تأثیرات حمله و حکومت مغولان بر شعر فارسی سده های هفتم و هشتم و بازتاب آن در آثار دوره مذکور (سعدی، مولانا، سیف فرغانی، اوحدی مراغه ای، عبیدزاکانی و حافظ) مهناز فولادی. به راهنمایی محمد سرور مولایی. کارشناسی ارشد. دانشگاه الزهراء (س)، دانشکده ادبیات زبان های و تاریخ، رشته زبان و ادبیات فارسی، 1383. فارسی. 171ص

پژواک انقلاب اسلامی ایران در شعر معاصر عرب (شام) جلال مرای. به راهنمایی محمد علی آذرشب. کارشناسی ارشد. دانشگاه تربیت مدرس، دانشکده علوم انسانی، گروه زبان و ادبیات خارجی، رشته زبان و ادبیات عربی، پ1372. فارسی. 361ص.

تأثیر اسماعیلیه در ادبیات فارسی. حبیب تبرا. به راهنمایی مدرس رضوی. دکترای تخصصی، دانشگاه تهران، دانشکده ادبیات و علوم انسانی، گروه زبان و ادبیات فارسی، رشته زبان و ادبیات فارسی، 1345. فارسی. 361ص

تأثیر انقلاب کبیر فرانسه بر روی ادبیات کودکان در اروپا، امریکا، ایران. فاطمه ارجاسبی (خسروی) کارشناسی ارشد. مدرسه عالی شمیران. (بی تا)

7. ادبیات تطبیقی و ترجمه، بررسی مفهوم استعاره در نظام فکری اسلامی و غربی با نگاهی به ترجمه غزل های حافظ به زبان آلمانی توسط فریدریش روکرت. رائد فریدزاده. به راهنمایی نادر حقانی. کارشناسی ارشد. دانشگاه تهران، دانشکده زبانها و ادبیات خارجی، گروه زبان آلمانی، رشته مترجمی زبان آلمانی. 1383. فارسی. 77ص.

8. ادبیات مهاجرت

بررسی اشعار شعراى مهاجر افغانستان در ايران. بهروز ثروتى ثمرين. به راهنمايى عزيزالله جوينى. كارشناسى ارشد. دانشگاه تهران، دانشكده ادبيات و علوم انساني، گروه زبان و ادبيات فارسى، رشته زبان و ادبيات فارسى، 1382. فارسى. 222ص.

بررسى تطبيقى ادبيات مهاجرت عرب (1888-1953) و ايران (1846-1940). مصطفى كمال جو. به راهنمايى محمود شكيب. دكتورى. دانشگاه تربيت مدرس، دانشكده علوم انساني، رشته زبان و ادبيات عربى، 1385. فارسى. 290ص

نقد و بررسى ادبيات پايدارى در شعر پارسي گويان افغانى. رضا چهرقانى بزچلوئى. به راهنمايى ناصر نيكوبخت. كارشناسى ارشد. دانشگاه تربيت مدرس، دانشكده ادبيات و علوم انساني، رشته زبان و ادبيات فارسى، 1381. فارسى. 267ص

Appendix II

1. آنر اسماعیل. ادبیات ایران در ادبیات جهان. تهران: سخن، 1387.
2. حافظ در آن سوی مرزها: پژوهشی در ادبیات تطبیقی. به اهتمام مریم برزگر. تهران: سخن، 1390.
3. آریان (زرین کوب)، قمر. چهره مسیح در ادبیات فارسی. تهران: معین، 1369.
نیز نک- تهران سخن، 1378.
4. آیدینف شادی. عناصر فرهنگ و ادب ایرانی در شعر عثمانی (از قرن نهم تا دوازدهم هجری). تهران: امیر کبیر، 1385.
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کتاب حاضر راهنمای کتاب « الادب المقارن (ادبیات تطبیقی): رشته زبان و ادبیات عرب» تألیف علیرضا شیخی از انتشارات دانشگاه پیام نور است.
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12. امید سالار، محمود. متون شرقی، شیوه های غربی: شاهنامه و ابعاد ایدئولوژیک شاهنامه شناسی در مغرب زمین به بهانه هزاره جهانی شاهنامه. با پیشگفتار اکبر ایرانی. تهران: مرکز پژوهشی میراث مکتوب، 1389.
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22. بهرامی ایرج . روئین تنی و جاودانگی در اساطیر؛ تحلیلی نواز انگیزه ی جنگ رستم و اسفند یار، بانگش بر آئین مهر، یارسان اهل حق. در رابطه با پهلوانان اساطیر شاهنامه. تهران : ور جاوند، 1383
- هدف این کتاب آگاهی بیشتر از زندگانی اسطوره های است که خصلت روئین تنی آسی نا پذیری دارند. اما دو اسطوره دیگر ، شمشون یهودی و گیل گمش سومری ، نیز به علت دارا بودن خصیصه هایی استثنایی نظیر قدرت فوق بشری یا جست و جوی راز جاو دانگی بر رسی شده اند . کتاب به وجوه اشتراک افتراق اسطوره ها و شباهت رفتار های خارق العاده پهلوانان اساطیری می پردازد.
23. بهنام ، جمشید. ادبیات تطبیقی . بی نا ، بی تا.
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25. پارسا، احمد . تأثیر پذیری شاعران کرد ایران و عراق از حافظ شیرازی . تهران : فرهنگستان هنر، مؤسسه تالیف ، ترجمه و نشر آثار هنری متن، 1388
26. پور جوادی، نصر الله . مسأله تشبیه و تنزیه در مکتب ابن عربی و مولوی و مقایسه زبان و شیوه بیان آنان . در مولانا از دیدگاه ترکان و ایرانیان . به قلم جمعی از نویسندگان ؛ گرد آوری رایزنی فرهنگی جمهوری اسلامی، ایران . تهران : وزارت فرهنگ و ارشاد اسلامی ، سازمان چاپ و انتشارات، 1369: 17-39.
- این مقاله به این موضوع می پردازد که مشایخ ایرانی تحت تأثیر آراء ابن عربی درباره تشبیه و تنزیه نبوده اند و چه قبل و چه بعد از او این مسئله را به تعبیری دیگر به زبان فارسی بیان کرده اند . این موضوع در نیز در مقاله مطرح می شود که مولانا جلال الدین از دیدگاه خاصی به مسئله نگاه کرده و راه حلی مشابه ارائه داده است
27. تاواراتانی، نا هو کو ادبیات تطبیقی مار و کاج ؛ سمبولهای جاودان در ادبیات فارسی و ژا ینی . تهران : بهجت، 1385
28. تجلیل، جلیل . مقایسه لیلی و مجنون فضولی و نظامی. تهران: کنگره بزرگداشت حکیم محمد فضولی، دبیر خانه، 1374
29. توانایان فرد، حسن ادبیات ایران از دیدگاه اقتصاد. تهران: علوی، [1363]

در مقدمه کتاب، شرح مختصرپاره ای از اشعار و امثال و حکم آمده است که مفاهیم اقتصادی دارند. سایر قسمت های کتاب را اشعار بر حسب موضوعات اقتصادی، اشعار اقتصادی بر حسب نام شاعر، و امثال و حکم اقتصادی تشکیل می دهد.

30. تو دو آ، ما گالی. هما نندی های شاهنامه با ادبیات جهان. در از پانزده دریچه؛ نگاهی به فردوسی و شاهنامه با او. ترجمه محمد کاظم یوسف پور. [رشت]: دا نگاه گیلان، 1377: 139-152

31. جعفری تبریزی، محمد تقی. مولوی و جهان بینی ها در مکتب های شرق و غرب تهران: بعثت، 1370.

32. جعفری لنگرودی، محمد جعفر. اندیشه بودا در مثنوی. در راز بقای ایران در سخن مولوی. تهران: کتابخانه گنج دانش، 1371: 407-409

33. انوشیروان در اشعار شعرای بزرگ عرب. در راز بقای ایران در سخن فردوسی. تهران: کتابخانه گنج دانش، 1369: 107-110

34. «فلسفه یونان در مثنوی» در راز بقای ایران در سخن مولوی. تهران: کتابخانه گنج دانش، 1371: 393-397

35. جمال الدین، محمد سعیدت ادبیات تطبیقی. ترجمه م. محمودی. تهران: چشمه، 1390.

36. ادبیات تطبیقی؛ پژوهشی تطبیقی در ادبیات عربی و فارسی. بر گردان و تحقیق سعید حسام پور و حسین کیانی. شیراز: دانشگاه شیراز، مرکز نشر، 1388

37. جمالی، کامران. فردوسی و هومر. تهران: اسپرک، 1368.

38. جورکش، شاپور. دیدگاه هدایات ادبیات جهان. در زندگی، عشق و مرگ از دیدگاه صادق هدایت: نگاهی نوبه بوف کور و دیگر عاشقانه های هدایت. تهران: آگاه، 1378: 222-246.

طرح موضوع عدم ارتباط خلاق بین زن و مرد و اشاره به آفات تباه کننده عشق که مضمون بسیاری از آثار هدایت از جمله بوف کور است، همواره در ادبیات اروپا و امریکا بخش مهمی را به خود اختصاص داده است. این مقاله به بررسی این موضوع می پردازد که هدایت از ادبیات اروپای غربی تأثیر پذیرفته و این تأثیر در داستانهای او به خوبی نمایان است. هدایت برای تصویر کردن مسائل دردناک زندگی ایرانی و انتقاد از جامعه از تکنیک های ادبیات غرب استفاده کرده است.

39. حدید، جواد از سعدی تا آراگون؛ تأثیر ادبیات فارسی در ادبیات فرانسه. تهران: مرکز نشر دانشگاهی، 1373.

40. ایران در ادبیات فرانسه. مشهد: جواد حدید، 1342.

41. «زنان شاهنامه در داستان های فرانسوی» در رهروان حقیقت: هفده گفتار. تهران: مرکز نشر دانشگاهی، 1380: 194-211.

42. «شاعران ایرانی در نمایشنامه های فرانسوی.» در رهروان حقیقت: هفده گفتار تهران: مرکز نشر دانشگاهی، 1380، 255-276.

43. «شاعران فرانسوی در مکتب عارفان ایرانی.» در رهروان حقیقت: هفده گفتار. تهران: مرکز نشر دانشگاهی، 1380: 255-276.

44. شاعران فرانسوی در مکتب عارفان ایرانی. تهران: بقیه، 1379.

45. «شیوه های پژوهش در ادبیات تطبیقی.» در رهروان حقیقت: هفده گفتار. تهران: مرکز نشر دانشگاهی، 1380: 246-254.
46. حسینی، حسن، بیدل، سپهری و سبک هندی. تهران: سروش، 1368.
47. حسینی، صالح. «بیدل و سپهری» در نیلوفر خاموش: نظری به شعر سهراب سپهری. تهران: نیلوفر، 1373: 131-164.
48. حسینی، مریم. «زن ستیزی در آئین هندوان و تأثیر آن بر حکایت های فارسی.» در ریشه های زن ستیزی در ادبیات کلاسیک فارسی. تهران: چشمه، 1388: 114-115.
49. مقایسه تطبیقی داستان شهر زنان در اسکندرنامه، شاهنامه فردوسی و اسکندرنامه نظام با اسطوره های کهن یونانی و داستانهای یوتویپایی. در ریشه های زن ستیزی در ادبیات کلاسیک فارسی. تهران: چشمه، 1388: 259-277.
50. حقیقت، عبدالرفیع. «ابوعلی سینا و آثار شعری اقبال.» در ایران از دیدگاه علامه محمد اقبال لاهوری. تهران: شرکت مؤلفان و مترجمان ایران، 1368: 154-155.
51. «اقبال و گلشن راز شیخ محمود شبستری.» در ایران از دیدگاه علامه محمد اقبال لاهوری. تهران: شرکت مؤلفان و مترجمان ایران، 1368: 259-288.
52. ایران از دیدگاه شعری اقبال. در ایران از دیدگاه علامه محمد اقبال لاهوری. تهران: شرکت مؤلفان و مترجمان ایران، 1368: 62-73.
53. تصویر سنائی در شعر اقبال. در ایران از دیدگاه علامه محمد اقبال لاهوری. تهران: شرکت مؤلفان و مترجمان ایران، 1368: 181-185.
54. زرتشت از دیدگاه شعری اقبال. در ایران از دیدگاه علامه محمد اقبال لاهوری. تهران: شرکت مؤلفان و مترجمان ایران، 1368: 79-82.
55. مزدک در آثار منظوم اقبال. در ایران از دیدگاه علامه محمد اقبال لاهوری. تهران: شرکت مؤلفان و مترجمان ایران، 1368: 89-90.
56. مولوی در آئینه اشعار اقبال. در ایران از دیدگاه علامه محمد اقبال لاهوری. تهران: شرکت مؤلفان و مترجمان ایران، 1368: 205-258.
57. حکمت، علی اصغر. رومئو و ژولیت و ویلیام شکسپیر مقایسه با لیلی و مجنون نظامی گنجوی. تهران: کتابخانه بروخیم، 1399.
58. حمود، ماجده. رویکردهای کاربردی در ادبیات تطبیقی. ترجمه مجتبی شاهسونی؛ با مقدمه ابوالحسن امین مقدسی. تهران: روزگار، 1390.
59. حمیدی، محمد محسن. بیم و امید: رویکردهای سیاسی در ادبیات فارسی. بامقدمه داود هرمیداس باوند. تهران: سفیر، 1379.
- هدف این کتاب بازشناسی فرهنگ سیاسی ایران از راه بررسی ادبیات فارسی است. از تحلیل امثال و حکم و بررسی متون نظم و نثر فارسی (آثار فردوسی، سعدی، حافظ و ...) به عمق زندگی سیاسی - اجتماعی مردم و تأثیر آنها در شعرا و نویسندگان و متون آنان پی می بریم.
60. حیدری فاطمه. پندارهای یونانی در مثنوی. تهران: روزنه، 1384.

61. دادجوی توکلی، دره. موسیقی در شعر: جلوه های موسیقی در شعرخواجوی کرمانی. با دیباچه ای از حسن انوری. تهران: سرا، 1380.
62. دادور ایلمیرا، گردآورنده. سفر از منظر ادبیات جهان: مجموعه مقالات دومین همایش ادبیات تطبیقی. تهران: دانشگاه تهران، دانشکده زبان های خارجی، 1382.
63. دامادی، محمد. مضامین مشترک در ادب فارسی و عربی. (ویرایش 2). تهران: دانشگاه تهران، مؤسسه انتشارات و چاپ، 1379.
64. دست غیب، عبدالعلی. از حافظ به گوته. تهران: بدیع، 1373.
65. دماوندی، مجتبی. جادو د راقوام، ادیان و بازتاب آن در ادب فارسی. سمنان: دانشگاه سمنان، 1388.
66. دیزداریچ، سداد. از گلستان سعدی تا بلبلستان فوزی. تهران: الهدی، 1384.
67. دیویدسن، اولگا. ادبیات تطبیقی و شعر کلاسیک فارسی (هفت مقاله). ترجمه فرهاد عطایی. تهران: نشر و پژوهش فرزبان روز، 1380.
68. رخساریان، الف. اریک هر مه لین کیست و چه کرد؟ شاعران مشهور سوئد: رویا، 1372.
69. ریاحی محمد امین. تأثیر ادب عثمانی در ادبیات جدید فارسی. در زبان و ادب فارسی در قلمرو عثمانی. تهران: پازنگ، 1369: 251-261.
- کتاب به تشریح تأثیر زبان و ادب عثمانی در زبان و ادبیات فارسی می پردازد. شاعران و متفکران مهاجر ایرانی در آثار متفکران و شاعران و نویسندگان عثمانی با اندیشه ها و سبک های جدید آشنا شدند و از آنها تأثیر پذیرفتند. تجدد فکری و ادبی در ایران تحت تأثیر آثار متفکران اروپایی، به ویژه فرانسویان، و البته آشنایی با تجربه ادیبان ترک به وجود آمده است.
70. عمق تأثیر ادب فارسی در زبان و ادب ترکی. در زبان و ادب فارسی در قلمرو عثمانی. تهران: پازنگ، 1369: 225-237.
- بر اساس این کتاب، محققان ترک ادبیات گذشته دوره عثمانی را از همه حیث تقلید از ادب ایران می دانند. و قالب های شعر گذشته عثمانی همان قالب های شعر فارسی است. ترجمه های منظوم و منثور از داستانهای ایرانی به زبان ترکی توجه عامه مردم را به بیان داستان ها جلب کرد و شاعران ترک به سرودن این داستانها به زبان خود پرداختند. کتاب به تأثیر زبان و ادب فارسی در زبان و ادبیات ترک می پردازد.
71. زرین کوب، عبدالحسین. ادب تطبیقی در نقد ادبی. ج 1. تهران: امیر کبیر، 1354: 125-128.
72. از ادبیات تطبیقی. در نقش برآب: به همراه جستجویی چند در باب شعر حافظ، گلشن راز، گذشته نثر فارسی، ادبیات تطبیقی، بااندیشه ها، گفت و شنودها و خاطره ها. تهران: معین، 1368: 295-361.
73. ایلپاد و شاهنامه در نامورنامه: درباره فردوسی و شاهنامه. تهران: سخن، 1383: 14-16.
74. سعدی در اروپا. در حدیث خوش سعدی: درباره زندگی و اندیشه سعدی. تهران: سخن، 1379: 103-108.
75. شاهنامه و انه نید. در نامور نامه: درباره فردوسی و شاهنامه. تهران: سخن، 1381: 91-23.
76. شاهنامه و ایلپاد. در دهباشی، علی، گردآورنده. کارنامه زرین: یادنامه دکتر عبدالحسین زرین کوب. تهران: پژوهشهای فرهنگی، 1379: 909-900.

77. گوته و ادبیات ایران. در حدیث خوش سعدی: درباره زندگی و اندیشه سعدی. تهران: سخن، 1379: 175.
78. مسأله نفوذ و تأثیر. در نقد ادبی. ج ض تهران: امیرکبیر، 1354: 113-119.
79. زمردی، حمیرا. تطبیقات داستانی. در نقد تطبیقی ادبیات و اساطیر در شاهنامه فردوسی، خمسه نظامی و منطق الطیر. تهران: زوار، 1382: 481-526.
80. ساجدی، طهمورث از ادبیات تطبیقی تا نقد ادبی. تهران: امیر کبیر، 1387.
81. ستاری، جلال. پیوندهای ایرانی و اسلامی اسطوره پرزیفال. تهران: ثالث، 1386.
- این کتاب به اسطوره پر راز و رمز پرزیفال و منبع شرقی آن و نمونه های مشابه آن در فرهنگ ما می پردازد. هدف کتاب اشاره به مشابهت معنوی طریقت های باطنی شرق و غرب به ویژه در قرون وسطی است.
82. پیوند عشق میان شرق و غرب. تهران: وزارت فرهنگ و هنر، (تاریخ مقدمه: 1354)
83. نگاهی به اسطوره فاوست در قیاس با قصه پیرصنعان. در پژوهشی در قصه شیخ صنعان و دختر ترسا. تهران: مرکز، 1381: 175-201.
84. ساجدی، جعفر. نقد تطبیقی ادبیات ایران و عرب. تهران: شرکت مؤلفان و مترجمان ایران، 1369.
85. سیاح، فاطمه. نقد و سیاحت: بررسی ادبیات ایران و اروپا با مجموعه احوال و آثار. به کوشش محمد گلبن. تهران: قطره، 1383.
86. سیدی، حسین. به باغ همسفران: درباره جبران و سپهری. مشهد: دانشگاه فردوسی (مشهد)، 1384.
87. شریفی، حبیب الله. بهار و موسیقی. تهران: ناقد، 1381.
- کتاب با فصل شعر و موسیقی آغاز می شود که یاد آور بستگی و پیوستگی موسیقی با شعر است. موسیقی در شعر بهار، تحلیل اصطلاحات موسیقی در اشعار او، کار بهار در سی لحن موسیقی باربدی، و مجموعه کامل ترانه های بهار و تطبیق آنها با آهنگ های نغمه پردازان بنام و پرده های موسیقی از جمله مطالب آن است.
88. شعر دوست علی اصغر. ایران در شعر معاصر تاجیکستان. تهران: شرکت انتشارات علمی و فرهنگی، 1389.
89. شفا، شجاع الدین. ایران در ادبیات جهان. تهران: ابن سینا، 1332.
90. شورل، ایو. ادبیات تطبیقی. ترجمه طهمورث ساجدی. تهران: امیرکبیر، 1386.
91. شهابی، علی اکبر. چگونگی ارتباطات ایران و هند در عصر صفویان و تأثیر آن در ادبیات فارسی. در روابط ادبی ایران و هند، یا، تأثیر روابط ایران و هند در ادبیات دوره صفویه: مشتمل بر قدیمترین روابط... تهران: کتابخانه مرکزی، 1316: 43-81.
92. صبور، داریوش. عشق و عرفان و تجلی آن در شعر فارسی. (تهران): زوار، 1349.
93. صفا ذبیح الله. دورنمایی از فرهنگ ایرانی و اثر جهان آن تهران: مدرسه عالی ادبیات و زبانهای خارجی، 1350.
94. صورتگر (صفاری)، کوکب، مترجم. افسانه ها و داستانهای ایرانی در ادبیات انگلیسی (در سده های هیجدهم و نوزدهم میلادی تا سال 1859): پژوهشی در ادبیات تطبیقی. تهران: دانشگاه تهران، 1357

95. ضابطی جهرمی، احمد، اقتباس کننده. سینما و ساختار تصاویر شعری شاهنامه. تهران: کتاب فرا، 1378.
96. طهماسبی، طغرل. موسیقی در ادبیات. تهران: رهام، 1380.
- آمیخته شدن موسیقی با ادبیات چهره تازه ای برای هند پدید آورده و عملکرد این دو تأثیر بسزایی در یکدیگر گذاشته است. این کتاب انواع سازهایی را که به نوعی در ادبیات به کار گرفته شده اند، و همچنین بزرگان و نخبگان موسیقی و شعرای موسیقیدان را معرفی می کند.
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