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## The Study of Modernism in Simin Daneshvar's Novel *Wondering Island*

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### ABSTRACT

The novel *Wondering Island* was published in 1993 and has been widely welcomed by scholars and critics. Payandeh (2004) believes that despite the popularity of Simin Daneshvar in modern literature, her works have not yet been the subject of critical reading as they should be. From the perspective of stylistic and philosophical approaches, Payandeh believes that *Wondering Island* and *Wondering Cameleer* are postmodern and regarding the initial scene of the novel which is about Hasti's dream, it carries a modern approach. Considering the significance of these two critical readings, this study aims to investigate modernism in *Wondering Island* using a qualitative method with an integrated deductive and inductive analysis. By reading this novel closely, it is revealed that contrary to Payandeh's point of view, *Wondering Island* is not a modern novel. The mere presence of elements similar to modern novels does not transform it into a modern work. This novel represents a building that maintains its certainty and stability in the midst of a chaotic modern society, a solid and beautiful building in a modern space but unrelated to it.

**Keywords:** *Modernism, Novel, Wondering Island, Hussein Payandeh, Simin Daneshvar*

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### 1. Introduction

Simin Daneshvar is the first female novelist in Iran. Most of her reputation is due to the publication of the novel *Suvashun* (1969); a novel that has been translated into seventeen languages. Golshiri in his book *Struggle of Image with Painter* argues that, before the publication of *Suvashun*, with two story collections and translations from Chekhov, Bernad Shaw, and others, Simin Daneshvar was not a famous author, though, she was Jalal-Ale-Amad's wife. After the reputation of *Suvashun*, Daneshvar published the *Wondering Island* in 1993. This novel was supposed to be the first volume of a trilogy, the third volume of which was never published. *Wondering Island* was not as successful as *Suvashun*, but it was welcomed by a number of scholars and critics from various aspects. For example, Yavari (2013) in the article *Reflection on the Mourning in Wondering Island*, using a psychoanalytic approach, criticizes Ale-Ahmad's ideas in this novel.

Several university articles also criticized the *Wondering Island*, namely, *Discourse Analysis of the Wondering Island and its Semantic Link with other Novels of Simin Daneshvar* by Ghobadi and *Colloquial and Multiple Narartors in the Wondering Island novel by Simin Daneshvar* by Salimi-Kochi and Jahromi (2012). Ghobadi (2011) employed Fairclough's model of critical discourse analysis for investigating the underlying meanings in Daneshvar's *Wondering Island* with her other novels. She aimed to analyze components such as wondering and settlement, ideology and partisanism, identity and patriotism, and colonialism and the other's presence. She concluded that the concept of uncertainty is prevalent all through the novels. Salimi-Kochi has analyzed *Wondering Island* by considering the dialogues of Morad and Salim, and has concluded that the novel features in polyphony. Hormozdi (2014) believes that the novel's theme is mainly about relativism and philosophical



uncertainty. She believes that "Daneshvar introduces the character of Salim through his dialogues and other's narrative; however, one cannot come to a logical conclusion regarding this character and this shows the philosophical nature of the novel, or its uncertainty" (p. 170). Hajati and Razi (2016) analyzes the novel through a postcolonial perspective indicating that two main themes of the novel are self-alienation through anxiety and self-realization, and nationalism through relief and comfort. Shakeri (2015) investigates the component of time discussing the novel at three levels of organization, continuation, and frequency.

Meanwhile, Payandeh (2013) believes that, so far as the popularity of Simin Daneshvar in modern literature is concerned, her works have not yet been the subject of critical reading. In the article *Simin Daneshvar, A Postmodern Scheherazade*, from the perspective of two stylistic and philosophical approaches, Payandeh has considered *Wandering Island* and *Wandering Cameleer* (the second volume of the trilogy) as postmodern novels. Moreover, in his article *Opening the wandering Island*, he argues that the initial scene of the novel that is about Hasti's dream carries a modern approach. Despite the significance of these two theories based critical readings, they are problematic because of the reduction of the novel in several methods and techniques of novel writing, and the superficial and inaccurate interpretation of the literary devices. For example, in the article *Simin Daneshvar, A Postmodern Scheherazade*, Payandeh considered the conflict between several characters on the death of Hasti's father as a symbol of uncertainty in the novel. In another example, Simin Daneshvar as one of the novel's character addresses Hasti in a dialogue as the person whose growth is because of her. Payandeh reasoned that this dialogue is the same postmodernist vicious circle technique. But, when we read the novel, what is simply implied from this sentence is the strong influence of Simin Daneshvar as Hasti's professor on the formation of Hasti's mind and thoughts. It does not mean that Simin Daneshvar as the author of the novel has created Hasti. This claim is not supported in any part of the novel, and the presence of Simin Daneshvar's character in the novel is like the presence of other historical figures, including Jalal Ale-Ahmad, not as the author of the book. It should be mentioned that, though, such a reading of the novel has

reduced it to an analysis at the levels of figures of speech. This has misled others into limiting their analysis at the levels of novel writing techniques and strategies related the work to its being modern or postmodern. Finally, Karimi (2018) has focused on the postmodern subject and its difference with the postmodern subject considering the philosophical underpinning of postmodernism. The study analyzes subject in some postmodern Farsi novels.

Considering the above argument, the present study seeks to examine the elements of modernism in *Wandering Island*.

## 2. Literature Review

Modernism is often seen as an aesthetic and cultural reaction to the late modernity and the process of modernizing society. Modernism forms in the context of modernity. So, in order to understand modernism, it is imperative to examine the concept of modernity. In the late nineteenth and early twentieth centuries, modernity was a movement that revealed its signs in all aspects of life. Modernity was a comprehensive revolt and a sign to the end of realism. The importance of the city and the urban communities that formed at that time, ignoring rural communities and the role of people in these societies, had an undeniable impact on all aspects of the people's life.

Modernism is usually considered as an artistic form which is either dependent upon time or the genre. It is mostly related to 1890 to 1930 period, considering the fact that it grew from the mid-nineteenth century and its influence faded away in the mid-twentieth century. In terms of genres, modernism has been accompanied by innovation and creativity. The typical aspects of this kind of "modernist" writing are radical aesthetics, technical testing, spatial or rhythmic form instead of calendrical form, conscious reflections, skepticism about the idea of main human subject and constant curiosity about the lack of objective reality (Childs, 2010)

The traces of modernism movement in poetry and story of Iran can be seen in Nima, Shamloo, Golestan and Barahani. Most scholars believe that the emergence of modernism in Iran is due to the influence of translation and familiarity of Iranian poets and writers with modern Western literature.

Modernism in Iran, both in poetry and story, was sometimes blended with obvious social and traditional symbols. Some of the features of modernists works are the cinematic image as well as unrelatedness,

the tendency to have no plan or story, the coordination of prose with the story and the attention to poetic prose or all in all the coordination of the form with the content and the unity of the part with the whole. The other features of Iran's modernity, since the late 40's are the obscurity and boundlessness of narratives, disrupting the time and the place of narration, and creating exotic spaces which are the signs of stream of consciousness and magical realism. (Taslimi, 2014, pp. 218-222)

One of the reasons for the emergence of the modernist was the fatigue from tradition. The statement of the American poet, Ezra Pound to his contemporary literary critics is one of the most famous statements of modern literature: Make art new! Modern art has an obligation to go beyond its own time and together with the modernization of time, recreate the essence of art. For this reason, the tendency to defamiliarity and strangeness is the feature of modernist art. To achieve this defamiliarity and strangeness, the modernists sought an unfamiliar language. Defamiliarity shows itself both in form and shape, and subject and content. The writers of modern stories even tried to change the concept of beauty. Their attempts to create such works that were far from the primitive perception of readers of classical novel, created a gap between the fans of the novel, the modern story, and the earlier readers of literature.

A reader, who is familiar with classical novel, encounters a novel that does not meet any of its expectations and finds it difficult to understand. This is the reason why in the twentieth century there is a deep gap between the modern novel and the novels that are written in the old style. Assuch, the fans of the modern novel consider classical novels to be pulp (Jafari Kamangar, 1393, p. 135).

The use of signs and symbols by the modern novelist is to create an unfamiliar atmosphere and the joy resulted from strangeness. These works are full of signs and symbols that were not observed in the earlier works. Myths and mythologizing play a role in modern works. The language loses its simple and ordinary function and transforms to a tool for challenging the simple concept of reality by the modern story writer. On the other hand, the use of mythology in modern literature was to create a semantic center in the decentralized modern world.

In the analysis of modernism, mythologizing has been considered as a way of ignoring history and avoiding confrontation with the realities of modern life. [...] The aim of using myth was to compensate the dispersion of the modern world. That is to create guiding narratives that can be meaningful by means of social and rapid interpretations consistent with modernity (Childs, 2007, p. 218).

Using a language full of signs and symbols makes modern novels ambiguous. The conventions of classical novels are not important for modern novelists anymore and the modern novelist seeks other issues. One of these issues is the representation of the simple concept of reality. A language is a dependent and self-sufficient system that generates its own special meanings. So, it can no longer reflect the world in a passive way. According to Waugh (2011), it is impossible to describe and explain objective world, because the observer changes the observed phenomena. Because of this, the representation of the mind is one of the main features of modernist fiction. The representation of the mind is a way to show that reality depends on the observer's point of view and thus, it is subjective. Of course, according to Maleki (2017), this orthodox reading of modernism is problematic because realism is already impossible, and even realist novels have to some extent acknowledged their inability to represent reality. Dream, free association of the mind, and irregularities in expressing thought are the methods used in modern literature to represent the mentality of the character.

Of course, before modernism, romanticists were also interested in mind and even considered it as a solution to social deficiencies. "The fundamental difference between the modernists and the romanticist was that, modern authors used a kind of subconscious symbolism, and their foundations were based on the free association of meanings, thoughts, mental images, immerse into subconscious, and entering into a kind of trance and dream mode (Bahman, 1994).

An idea about the essence of mind has also a basis in Freud's psychoanalysis and Jung's analytic psychoanalysis about the subconscious. According to these two scholars, the human mind is not single- but multi-dimensions. According to these views, the past is always associated with mankind and presented at one level of the human mind affecting his behaviors. They even went further and claim that by examining the past



and the childhood of humans, everything can be predicted about them.

A modern novel was born in the period when Freud's revolutionary theories on subconscious and human actions and behavior that originates from the repressed motives of which the person is unaware, strongly affected the cultural and artistic areas (including literature). The modern novelist, who is more interested in the reflection of reality in the unique minds of the human beings rather than the reality itself, turned his attention to psychoanalysis in order to show how the mind works and what it includes. (Payandeh, 2011)

Regarding this theory, Flaubert believed that the modern artist would not need to look for a story to narrate in order to present an image that includes universal facts, but it is just enough to present human mind without any consideration and educational objectives (quoted in Bayat, 2008).

Thus, the modern story seeks to find the undetected aspects of human mind and therefore, goes toward the subconscious mind. Hence, the external events are no longer a pleasure for the author of the modern stories. For them, the affection, anger, hatred, and internal changes of the characters are more important than the external events.

"The modern novelist prefers to bridge the gap between the visible world and the reflection of this world in the human mind, instead of the mere depiction the visible world. The consequences are in three forms: 1. Individualization of values, 2. Turning attention from the conscious layer of the mind to the subconscious layer, and 3. Ignoring the traditional (linear) pattern of time (Payandeh, 2011)

Modern story writers use several methods to reflect the world of mind such as, the selection of unreliable narrators, the use of dream, the use of stream of consciousness, among others.

To use the world of mind or in a better sense, to seek refuge in the world of mind also requires a special language. The world of mind does not have the rules and mechanisms of the real world, and as such, the author must create a language closer to the language of the mind. The linguistic confusion in sentences, words, and even letters are among the components of modern stories. As the mind disintegrates and regains itself, language also changes in the modern story. A modern novelist sometimes connects the letters and words and names so

that a language closer to the language of dream is made in which the dreamer cannot properly express the words. Therefore, his attempt to spell the words results in the expression of vague letters, words, and sentences similar to the desired sentences of the writer (Bayat, 2008).

Accordingly, language in modern stories sometimes becomes poetic. Gradually, the writer becomes a poet and even creates his own language, so that he can express whatever is in his mind. According to Joyce, "if the writers of modern stories want to create a language that reflects the twists of mind, they should use the poetic language which contains metaphor and symbol and image" (quoted in Bayat, 2008).

Since in the modern story the emphasize is on the mentality and personality of the characters, their apparent actions and behaviors lose their significance in the story, or at least such actions become less significant. The face, clothes, or appearance of the characters is no longer important but what is going on in their mind is the focal point. The traditional pattern of character is violated in modern stories. Modern writers emphasize on the psychological complexities of the characters in the story.

The traditional pattern of character is violated in modern stories. Modern writers manipulate the common pattern of the character of the story and emphasize on their psychological complexities. Therefore, the classic concept of the character disappears in modern stories.

The modernists have also another way to manipulate the traditional notion of character. They try to depict the identity-formation forces which exist in the deepest layers of the character's mind. Lawrence argued that he does not care about the character because the underlying layer of the character that he wants to explore is far from the conscious mind. After Freud, the common concept of identity was doubted. Nowadays, psychoanalysts resemble the conscious life to the tip of the iceberg, and the identity that Lawrence is trying to explore is beyond the thoughts, beliefs, emotions, personality, and ethical perspectives or common relationships, a dark and instinctive dimension of existence that is beyond the reach of the vigilant forces of a person. From this perspective, we are really alien to ourselves and now that we do not really own our soul, then logically,

we cannot offer it to others. (Eagleton, 1394, pp. 92-91)

These techniques in the characterization and the emphasis on the mentality of characters create new generation of narrators in modern stories. As mentioned before, stream of consciousness, remembering the past, mental sweepings, dream, delusion and nightmare, mental complexity, and even the emphasis on being without story demands different narrators. These narrators are the feature of modern stories. Narrators, who have mental problems, say hallucination or see nightmare and dream. Sometimes modern story writers go beyond this, and narrate events from a variety of aspects of the several characters' thoughts. The narrators transform into each other in modern stories.

Time is also change in modern stories. The techniques of using mentalities in the modern novel disrupt the time. A story that is narrated in the present time, with mental sweepings and even delusions and dreams, disrupts the linear course of events. Readers of modern novels can no longer seek the beginning, the middle, the end, and the certainty of time in the story like the readers of classical novels. They sometimes lose their trust in the statements of the characters.

With the advent of modernism, the straightforward quotes of even the simplest stories become increasingly difficult. As the story goes further, it becomes ambiguous, diminishes and breaks down [...] The narrative move back and forth simultaneously. Progress is pure illusion. History is disappointing and one cannot count on it (Eagleton, 2015).

The place in the modern story also shows itself in another way. Everything is an illusion of reality and it is not what it used to be. The world of modern stories is the world of city, but not the city where the readers of modern stories perceive in reality.

Modernity is not shaped and described through the broader urban environments and not as a sacred place. It is shaped and described through distant relationships and the contradiction among them. Peter Caltrap describes this dynamic: "as our private world grows bigger, our social world become farther and more impersonal. As a result, our social space lacks identity, and is highly obscure, while our personal spaces are going toward autocracy and narcissism". On the one hand, the structure of the power matrix which is focused on cities is formed. On the other, individuals are focused on

introspection and spirituality, which often are formed far from the cities (Kurt, 2012).

### 3. Methodology

This study used content analysis for the research design. The content analysis method is deductive with an interpretive descriptive approach. It is close to the interpretive approach and integrates the deductive and inductive analysis to examine the novel.

The research analysis units are words, sentences, clauses, and in general the whole text and its content. In other words, the whole of the *Wandering Island* is the unit of analysis.

### 4. Analysis and Discussion

#### 4.1. Summary of the novel

*Wandering Island* is the story of Hasti Nourian, whose choices and life events provide a ground for addressing two different and dominant discourses of the historic period in which the novel is taking place. These two discourses are Marxism and Islamism. The characters who are the representative of these two discourses are Murad and Salim. They both fall in love with Hasti, and now she is wandering between these two characters or it's better to say between the two discourses.

Hasti's father, Hossein Nourian, was the fan of Dr. Mossadeq. He was killed during the protest supporting Mossadeq. The memory of her father, which is largely narrated by her grandmother, provides grounds for talking about Mossadeq and the political events of those days. The other character of the novel is Simin Daneshvar as Hasti's professor. Visiting Simin in her home and the presence of the two mentioned discourses leads to the remarkable presence of Jalal Ale-Ahmad. Although, he is dead at the time of the story, he takes a significant part of the vocabulary and discourse of the story to himself. The other character, Ahmad Ganjour, is the second husband of Hasti's mother. He is the representative of the high and upstart class of the society that has gained wealth and social status through having relationship with foreigners (Americans and British).

Hasti's mother and Mr. Ganjour's parties provide the ground for the presence of the cultural and military counselors of the West in Iran and their implicit and explicit impact on the social and political level. The other characters like Bijan (Hasti's stepbrother) and Shaahin (Hasti's brother), who are a part of the body of the novel, develop the story alongside the main characters.



#### 4.2. Dream

The initial scene of the novel begins with Hasti's dream. Payandeh considers the presence of the dream as a sign of the modern approach to the novel. Hasti's dream is narrated three times in the *Wandering Island*. Since the initial scene begins with Hasti's dream and the ending of the novel is also related to this dream, thus, the element of dream plays a significant role in the novel. For precise reading, we quote a part of Hasti's dream:

She was dreaming: she is in an unknown land. Sweating from the heat, her dress stuck to her body, she is so thirsty. She saw unknown trees whose leaves are burnt, broken branches...with no shadow. Some women are coming, wore cloak-like Chador, put their hands on the pots they have on their heads. The chin and the neck of the women are tattooed, the pattern of scorpion, snake...no, this one has the pattern of star, and the other has the pattern of moon arc in her chin. Hasti's eyes cannot see well to recognize all the patterns correctly (Daneshvar, 2001, p. 3).

The act of dreaming at the beginning of this section implies the presence of the narrator. The narrator, narrates Hasti's dream. Hasti is not the narrator of the dream, but we see the dream from Hasti's perspective; in other words, she is the focal point in this section. As Golshiri refers in Daneshvar's short stories, the dream logic in this section is like the narrative logic in a true story (Golshiri, 2013), which contain surreal elements. The purpose of narrative logic is to indicate that the narrative of dreams is different. But Daneshvar narrates the dream in a reportorial manner. In fact, the dream is a story within the heart of the main story, or what is called story within story in narratology. It has a predictive feature and shows the novelist awareness of an event that will happen in the second volume of the novel, *Wandering Cameleer*. This is self-evident that the dream, more than being a representation of Hasti's mentality, is a story that is in the heart of the main story of the novel. The narrator attempts to approach Hasti's mind and language. For example, "This one has the pattern of a star, and the other has the pattern of moon arc on her chin" is Hasti's statement. The next sentence "Hasti's eyes cannot see well", is an emphasis on the statement of this sentence from Hasti. With the use of the free indirect discourse during the narration, Daneshvar attempts to narrate Hasti's dream directly. But the direct

narration of the dreams is different, like the direct narration of the character's mentality in modern novels. Hasti's dream is based on the symbolic elements that represent her fears and desires. According to the second volume of the novel, *Wandering Cameleer*, this "unknown land" of Hasti's dream can be the wandering island that she and Murad are deported to in the second volume of the novel. The elements of this dream are supposed to reflect the fears of Hasti, for example, the skeletons, dog's barking, dead sparrows, burnt trees, ruins, cartridges, etc. But sentences such as "those who had strings in their hands, those who had key, they were all lost and gone." And the finding of the key in the final dream vis-a-vis the initial dream implies that Hasti's dream apart from showing her mentality, is created by the writer in order to depict Hasti's wandering till her stability. The lost key of the initial dream becomes the golden key of the final dream. The burned trees represent cedar of Kashmar, darkness transforms to brightness. Even the way of narration of this dream does not allow the reader to access Hasti's mind directly and is quoted completely in a reportorial manner. "It's late." Hasti says. "It's never too late, do not be afraid," says Qara-Qashqa. As we see, the narrator narrates the dialogue between Hasti and Qara-Qashqa in a reportorial manner".

#### 4.3. Delusion

In a part of the novel, Murad deludes. He is frightened and escapes from police and seeks refuge to mommy Ashi: "I was shouting; Ab hoziye (drainer, someone who drains the water of small pools in the yard). The drainer didn't eat lunch today...that turnip soup is cold...I went to buy cigarette and magazine after lunch". The same dilemma of the dream narration is seen in recording the thoughts of Murad. The recording of dream and delusions for Daneshvar is a discrete, interwoven element mentioned in the story as if the one who dreams or says delusions has read the story himself. So, dream and its delusions can be the same elements that are quoted in the story. In other words, this is the author itself who writes a dream or delusion for the character based on the real elements quoted in the story. Murad's hiding in the closet and his fear affects Murad's character and shows the fighter who claims to be subverted as a weak character. The delusions of Murad, after leaving the closet, are contemplating. These two levels are written in an internal monologue manner. An internal monologue is the direct representation of the pre-speech

layers of the mind. Internal monologue has no addressee except the character itself, and expresses the thoughts, emotions, and perceptions as they are in the mind. So, what is narrated in the internal monologue has not come to the verbal stage. But these words are expressed verbally by Murad. This means that, Daneshvar has tried to consider the pre-speech layers of mind as delusion, and for this reason, this delusion seems artificial. But if she selected the same manner for the narration of dream, the deficiency of the dream narration would be resolved.

#### 4.4. Focalization

*Wandering Island* is narrated by an omniscient narrator. In the most parts of the novel, Hasti is the focal point. In some parts of the novel that the narrator is limited to Hasti's mind, the psychological aspect of focalization belongs to Hasti. That is, we only see the places where Hasti exists, and the time of the narration of the novel is the present time of Hasti's life. From the psychological viewpoint, the emotions and cognition also belong to Hasti. But the ideological point of focalization has close queerness with the ideological aspect of the narrator (in the parts where the focalization belongs to the narrator). That is, the value system of Hasti and the narrator is the same. In other words, the narrator is not neutral. The domination of this ideological aspect on the texture is such that, for example, the opinion of the most characters of the novel toward Murad, who is a Marxist character, is the same. Professor Mani calls him a disobedient. Professor's wife calls him illusionist. This is important because the modern novel should be the domain of different discourses, but the prevailing discourse, or ideological aspect of this text is so dominant that the discourse of the Murad is marginal.

#### 4.5. Uncertainty

The title of the novel is *Wandering Island*. This title is ambiguous. Because it refers to both the wandering of the main character of the novel, Hasti, and also in the novel, *Wandering Island* is the name of a desert that the political prisoners are sent to for exile. On the other hand, this title is ironic. The historical time of the novel is in mid 1970s when Iran was named a stable island, but the text and title of the novel mocks this perception about the king. The subject of this novel is the wandering of Hasti between the two discourses of Salim's mystical and Murad's Marxist Islam. Hasti is at a crossroads. But being at a crossroads

is not equal to the philosophical concept of uncertainty, which is especially highlighted in postmodern novels. These superficial perceptions of uncertainty make Payandeh rely on this scene of the novel to support his claims. In this scene, Hasti's brother, Bijan, is a car driver, and Hasti determines the path for him: "by Hasti's guides, Bijan turns into a side street, parallel to the hill. He went up – he went down – he went back – he went forward – turn to right – turn to left - straight - twist – twist and turn- downhill - uphill - eventually stopped. He put his hands on the steering wheel and said: We are totally lost". At the end of the novel Hasti's wandering turns to stability. As it was mentined before, the final dream of the Hasti signifies that she is at a stable state. Uncertainty refers to the relativeness of cognition and the wandering of the main character in the modern society. Hasti is at a crossroads that finally by marrying Salim and the tendency toward his discourse, ends up with certainty and precision. But the modern subject is not in the search of certainty, because in the modern world the values of the past are lost and the cognition is relative. The presence of two Islamist and Marxist discourses in the novel could have been a way for dialogue and multiple narratives. But this does not happen for two reasons. First, both discourses are exaggeratedly ignoring their tensions and contradictions. Second, as stated, the dominant discourse is in line with Salim and it is advocated by him. To achieve multiple narratives in the novel, no perspective should prevail over the other perspectives, but as it is stated, the novel clearly advocates with Salim's ideology. In other words, it's not enough to make different characters talk during the conflict or very natural dialogues. The authority of a particular narrator, the superiority of an ideology, the positioning of the author against a voice, guiding the characters in line with the interests of the authority of the text, and the creation and imposition of a single truth and ideology in the lower layers, all in all are against the concept of multiple narratives" ( Saifi, sayeha.org)

#### 4.6. Plot

The plot of the novel is like the plot of the realist novels that has a distinct beginning, middle, and end. The certain ending of the novel confirms this claim. The dominance of the predominant discourse and the theme of the story that is coming from wandering to stability, has definitely led the novel to have a certain and distinct ending, while the modern novelist uses the open-



ended style in the novel to show uncertainty. That is, in such novels the fate of the characters is not determined in a definite manner.

#### 4.7. Characterization

In this section, we refer to the similarity of the views of Hasti, Simin Daneshvar as Hasti's professor, the narrator and Simin Daneshvar as the author of the text. The characterization of a modern novel takes place with less interference of the narrator, or by recording the mentalities of the characters so that the reader could know the character through his own mentality.

Hasti opened the window and looked at the yard. The sun welcomed the branches of willow tree which was in front of the yard, its branches not from shame, but because of the usual habit, were bent downward. As if the sun kissed the branches. Then, it laid on the pine trees and relaxed. Then, it met bare trees. It said good morning to them, and informed them that, they will soon embrace their green spring clothes.

I need pine trees, flowers, plants, sparrows and neighbor's pigeons that drink water from the pool and raise their heads and pray" Simin says. When I fondle the trees, their leaves shake from joy under my hand. No one is thinking of the leaves. How much they wait for a flower to grow.

Simin Daneshvar: If I want to show a park, I would illustrate everything that I believe is beautiful in nature. I'm an extrovert and intuitive person with some weird and poetic feeling. I make dialogue between trees and plants. I make the sun to fondle the trees. I make the trees to wash themselves with celestial water for the arrival of spring and slowly put on their spring clothes.

The first paragraph was stated on Hasti's behalf and the second paragraph was stated on Simin Daneshvar's behalf in the novel. The third paragraph is a part of a dialogue between Simin Daneshvar and Houshang Golshiri. This intuitive, introvert, and mystical perspective toward the nature is also stated by the narrator in some parts of the novel. This is because the character of the modern novel must show its individuality. But the similarity of this ideological aspect between the narrator, Hasti, Simin, and the author of the text, as previously mentioned, makes a discourse ideologically more advantageous than the other discourses. Of course, in the novel, Simin Daneshvar, as Hasti's professor, says "I create you myself" in order to justify her own similarity to Hasti. But, how can we justify the resemblance of the ideological aspect of the narrator with these two

characters? The characterization of the modern novel should be a way of displaying a distinct individuality. But the reproduction and propagation of this value system in the characters and the narrator of the novel has prevented this individuality and distinction to form.

#### 4.8. Language

The language of this novel does not have the complexity and predominance of most modernist works. Earlier, it was mentioned that the logic of dream narration differs from the narration of story. The language of dream is also different from the language of describing the reality. Instead of creating a proper language that is consistent with logic of dream to narrate the dream, the author of *Wandering Island* stating deliberately unfinished sentences that are not syntactically correct, and using so many three dots to make a sense of suspension, fakes the language of the dream narration and the characters' mentality in the novel. This faking of the language makes the novel like a drama. That is, in writing the dialogues and "voices", the author has used a playwright's manner. For example, "Farhad's voice: ... Salim's Voice: ...". The author does not want to explicitly state that what Salim, Farhad or other characters of the novel have said. The author writes the dialogues using direct quotation marks with the name of the characters. Because in this part of the novel the voice of the characters is interwoven and the author wants to show the interwoven state of the voices. But, instead of creating a special language for each character, and presenting the dialogues in an indirect discourse, that is, without using the direct quotation marks to show the interwoven state of different voices in Hasti's surrounding space, in an inexperienced manner she writes "Salim voice or Murad and other characters in this part of the novel". Because the language of the various characters does not have distinct feature, the novelist did not want to present the dialogues in the usual manner in this part of the novel. She wanted to create the "voice," but the result is something between the drama and the novel. As if, the punctuation marks of the novel have to be read aloud.

#### 5. Conclusion

The use of elements and techniques similar to modern novels, such as the use of internal monologue or the presence of dream in the novel, do not create a modern work. Each of these components has been used for some reasons in modern novels. The

narration of dreams is a way to enter into the suppressed desires, dreams, fears, and darkness of the subconscious, and these all are influenced by the findings of psychoanalysis. Recording the mentalities and attention writers pay to the mind instead of what eyes can see is due to the shift that has taken place in the modern world. It was no longer possible to simply record realities in the manner of the realist novels, and the realities should only be found in the individuals' mentality. As we have seen, these elements and techniques did not fit into *Wondering Island*, and thus, were contradictory. On the other hand, the problem of the novel is that the wandering of Hasti is because of the two Islam and Marxism discourses, not due to a modern issue, such as instability and identity conflict, and not postmodern issues, such as uncertainty. *Wondering Island* represents a building that maintains its certainty and stability in the midst of a chaotic modern society, and has not let the tensions and crisis of the modern atmosphere enter the novels space and have achieved an imposed stability. A solid and beautiful building in a modern space but unrelated to it. The findings indicated that, contrary to Payandeh's view, *Wondering Island* is not a modern novel, and the mere presence of elements similar to the modern novels does not transform it into a modern work. Rather, these elements are linked to each other in the whole context of the novel.

#### Notes

1. There are four ways to represent the character's speech in the novel: direct speech, indirect speech, free direct speech, free indirect speech. In grammatical terms, the free indirect speech is something between direct speech, which represent the speech or thought of the character in the form of a mixture of indirect narrative of the narrator and the direct speech of the character.

2. In narratology, there is a distinction between "Who sees?" And "Who says?" Instead of the more prevalent term of point of view, Gerard Genette uses the term "focalization". Because, in his opinion, focalization does not carry the visual aspect of point of view. It is obvious that the narrator can be both the narrator and the observer of the story. But the narrator can talk about the things that others have seen.

Thus, the distinction between these two acts is essentially theoretical. Not only the narratives are focalized by someone, but also they focalize on someone or something. In other words, focalization has both subject and object. The subject is a factor that directs the story with its perception. However, the object is what the focalizer observes. According to the story, the focalization can be external or internal. The external focalization is the same as the focalizer narrator. The internal focalization lies within the heart of the presented events in the text

and is in the form of a focalizer character. (Kenan quoted by Khalesi-Moghaddam, 2013).

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