

A Comparative Study of the Klidar Novel by Mahmoud Dolatabadi, an Iranian Writer, With the Novel of Uncle Tom's cabin by Harriet Beecher Stowe



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ABSTRACT: Klidar's novel by Mahmoud Dolatabadi is one of the culmination of contemporary prose in Iran, and Uncle Tom's cabin's novel by Harriet Beechrasto is one of the most distinguished American novels. In the present article, some similarities and differences in content and structure, as well as the fictional characters of these two authors have been investigated. The main similarity between the two authors is that each of them has spoken emotionally about the political and social issues of their time, and historical events direct the narrative movements of these two novels, which are a socio-political expression of a fact. And these two novels from different aspects, including: Influenced by the prevailing conditions of society, intellectual and literary similarities and writing styles, descriptions, characterizations have been criticized and both dramatic moments have been portrayed in a prominent way.

KEYWORDS: Dolatabadi, Klidar, Beechrasto, Uncle Tom's cabin.

1 INTRODUCTION

1- 1- Biography of Mahmoud Dolatabadi in brief



Mahmoud Dolatabadi was born on August 1, 1969 in Dolatabad, Sabzevar. Dolatabadi experienced various jobs from the beginning. He worked in agriculture, shepherding, paddy, shoemaking, and later as a screwdriver, bicycle maker, and barber under his father and brother.

All the jobs he experienced during his adolescence and youth. In his works, Dolatabadi began to write in 1337 and wrote numerous works in the field of stories, plays, articles and novels.

Klidar's novel was written between 1347 and 1362 in about three thousand pages and in ten volumes.

The ten-volume novel Klidar (1979) is a text about the life of a large family living a nomadic life in a place called **Klidar** (445).

1-2 - Summary of Klidar's story from Dolatabadi



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The book opens with the violence, drought, and tribal death in the **Klidar** plain. The men of the Kelmishi tribe go to every door in search of a day. The main protagonist of the book is Agha Gol Mohammad, who is the middle son of the family and married Zivar Khanum, who was older than him. At first glance, Mr. Gol Mohammad (2013) falls in love with Maral, the daughter of Abdus, Belqis's brother, and finally grabs her. Throughout the story, Maral remains the beautiful face of love and anger, and a refuge for the weary soul of Mr. Gol Mohammad (45).

Gol Mohammad comes to life and, tired of the inconsolable pain, gets involved in a battle to kidnap Sooghi, Belqis's beloved "madyar", and shoots Sooghi's father. The madyar also loses his life in this soda. That night, "Shiro", the sister of Gol Mohammad, who is in love with Mahrood, escapes to the grass castle with him and leaves a stain of shame on the lap of the Klemishi family.

The sharp edge of Bey Mohammad's sword introduces him to Shiro's wig. The Klemishis knock on every door to make a living and see all the doors closed. Neither Ali Akbar Haj Pasand (1987) - who is the son of Belqis's sister - nor Babaqoli Bandar, the petty lord of Qala-e Chaman, show any joy. Inevitably, Gol Mohammad agrees to firewood (458).

Beg Mohammad is a mercenary to the lord of Talkhabadi village and his cousin's house prepares occasional celebrations from bandits.

One night, two government officials apparently go to the Klamishis to collect taxes. The warm tails of the kelmishis, which are leafless and fruitless, do not affect them. Gol Mohammad is also heartbroken and fears that the murder of Sooghi's father, Haj Hussein Char Goshli, (2011) may have been leaked somewhere (526).

Gol Mohammad sends police officers with the help of Uncle Khan, Belqis, and ornaments, and places the bodies in wood-burning ovens and covered in silence in the desert. Ali Akbar Hajpasand, the son-in-law of Belqis's sister's limb, tells a secret to a government official who told him about a military boot in the black tent of the Kelmishis.

On the night when the Kelmish men are all gathered in the black Kelmish tents, Ostvar Ali Ashkin and his agents arrive and arrest Gol Mohammad. In prison, Gol Mohammad Bastar, who has a secret to political ideals and travels everywhere to find out the rural realities and to think of a plan for revolution and change in the cobweb and traveling clothes. Can-meet; Ameeting that is the crossroads of destiny.

Sattar embraces Mehr Gol Mohammad and helps him escape from prison. Gol Mohammad's first act after escaping from prison is to attack Ali Akbar Haj Pasand's house and kill this cousin one by one in front of his mother's astonished eyes; Life has prepared another dream for Gol Mohammad. He stands in the face of law and order and separates himself from the obvious life.

There are clashes and some people get tired and give wings to the legend of Mohammad Mohammad to grow in the mind and imagination of the desert dwellers and to be colored in an aura of love, fear and hope.

Gol Mohammad, an unyielding and arrogant leader, snatches sleep from the eyes of government officials. He ridicules the promise of a government promised by Jahan Khan Baloch with laughter and unites all governments to destroy himself. The Tudeh Party was declared illegal following the incident of Bahman 1327 and covered the smell of blood and sedition in the city.

Sattar - who once again experienced the betrayal of the parties and their collusion with the rulers of power in the incident in Azerbaijan - sees with his own eyes that the "upper classes" are coming from every corner. Sattar's heart is torn to pieces by the fragmentation of his friends and comrades, and against the party's order, he takes refuge in the tall shadow of Gol Mohammad, who is a hero of the neck and has nothing to do with compromise, escape and surrender. When all the forces join hands to put an end to the legend of the Clemish, Gol Mohammad has a masculine encounter with death. He says goodbye to all the men and riders.

He embraces Belqis and Maral and goes to the mountains of Sangard region with Khan Uncle, Beg Mohammad, Khan Mohammad and Sattar. The mountain is surrounded on all sides and the ways of destiny are closed. A barrage of bullets kills Klemish men one by one. Jahan Khan Baluch takes Belqis to a party with the beheaded men of Kelmishi and the bloody body of Gol Mohammad, who is still half-dead. Belqis neither moans nor cries.

You wash the dried lips of Gol Mohammad with water and close the eyes of Big Mohammad and Khan Uncle. They turn their heads in the streets of the city with Dahl and Serena, and Belqis goes to the pit where the corpse of the unveiled and the shroud of the Kalmyk men is placed; Water splashes.

1- 3- A brief biography of Harriet Beechrasto



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American novelist Harriet Beecher Stowe was born on June 14, 1811, in Litchfield, Connecticut, and died on July 1, 1896, in Hartford. He became acquainted with religious books as a child and attended religious schools. Harriet began her higher education at the age of eleven at the Women's Theological Seminary in Hartford, and at the age of twenty-one became the teacher of her sister's seminary. While living in Ohio, she became acquainted with anti-slavery tendencies.

In 1850, the law on fugitive slaves was passed, which forced people to return fugitive slaves to their owners. Stowe, who was writing religious and educational texts at the time, gradually began writing short stories for magazines, and finally in 1851 wrote the first chapter of his uncle's novel, apparently inspired by the story of a black slave and a believer. He tortured the man, while praying for the torture of gravity.

Uncle Tom's cabin was first published as a footnote in a newspaper, and when it was published as a book, it sold millions of copies, not only in the United States but all over the world.

1-4- Summary of Harriet Beecher's novel Uncle Tom's cabin



"This is my solution," said Mr. Shelby.

"But I do not accept this kind of deal, Mr. Shelby," he said.

Mr. Shelby said: "But **Tom** is a unique slave and it is worth the price." Tom is truly a good, orderly, understanding, pure and faithful slave. He runs the farm like clockwork. At that moment, the door opened and a four- or five-year-old boy entered the room. The boy was very handsome.

He had black, curly hair and big black eyes. Mr. Shelby when he saw little Harry. She slapped Shelby on the shoulder and said, "Look what I'm saying: reject this boy and he will come and clear our account."

Mr. Shelby said sadly: I have to think about this again, Rajab. Talk to my wife too. "Of course," said Mr. Shelby as he got up. But I'm in a hurry and I want to know what to do as soon as possible.

At night, Ms. and Mr. Shelby went to their room to rest. Mr. Shelby was lying in a large armchair, examining the letters he had received in the afternoon of the post day. Mrs. Shelby was also standing in front of the mirror, untying the hair that Lisa had delicately braided, and combing it, because she had seen him leave that night when he saw that Lisa was pale and her eyes were sunken. He remembered what he had said that morning to Lisa, and Bobby said something different.

"Her name is Haley," Shelby said. The last time I went to Nachers, I made a few deals with him.

Ms. Shelby, who felt that her husband was a little upset and upset, said: "Did the merchant (seller) win?" Shelby raised her head and said, "Darling, what made you think this?"

Nothing! Only Lisa came here after the weeping dinner, she was very worried. He said you were talking to a slave trader and he had offered to buy Lisa's voyeur son.

Mr. Shelby thought: "Sooner or later the matter should be clarified and said, 'My dear Emily, my situation is such that I have to sell some of my people, and unfortunately this lowly man is the owner of dear Tom's loyal and Lisa's child.'

Haley comes tomorrow morning to pick them up. But a man whom Mrs. and Mr. Shelby did not think he would listen to at all was standing there and listening to them. When their voices were silenced, Lisa got up and sneaked out of the closet. Came out. He was pale and trembling. He walked cautiously down the hall, paused for a moment in his mistress's room, then turned and walked softly into his room. Lisa said to the boy, "Poor boy, you have been sold, but your mother will save you."

He went to the drawer, picked up his son's clothes and some dolls, hugged his baby, opened the door, and crawled out a few minutes later. They reached **Uncle Tom's** hut, and Lisa stood and slammed the window.

Aunt Chloe (Tom's wife) jumped up and immediately pulled back the curtain and said, "Oh, if it weren't for Lisa, I would have had a stroke. Put on your clothes, man. Let me open the door. When the door opened "I'm running away," Lisa said. I will take my son too. The master sold him. My uncle and Aunt Kello said in unison, "Sold?"

"Yes, it's sold," said Lisa, and then she said how she had been secretly hiding in the closet and what she had heard. Tom was standing like a dreamer, listening to Lisa. "May God have mercy on us," said Aunt Kello. Why don't you go with Lisa, man? Montazeri will take you across the river to die of hunger and hard work like any other black.

"No," Tom said slowly, raising his head. I do not go. "Lisa has the right to go."

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But did you hear what he said? If they are going to sell me or let everyone and everything lose, let them sell me. And then he went to the bed where the children had slept and burst into tears....

Hee Li Bi Hawa kicked open the door and entered. **Tom** rose obediently. To follow his new master. His wife also hugged the child to go with him to the carriage. The children were crying from behind. A crowd of old and young slaves circled around the carriage to say goodbye to their old colleague, so **Tom** was sold and her office was eventually closed under the torture of her master, Lagri.

2 METHODOLOGY

The data of this research has been collected based on library studies and its citations and references are based on book citations and its analysis method is more descriptive. In this method, the books of two authors from two different countries have been compared and the similarities and differences of the two authors have been examined.

3 INFLUENCED BY THE CONDITIONS OF SOCIETY

Klidar's story was influenced by the inflamed political atmosphere in Iran after World War II, and the confrontation with a small and unsupported group against the tyrannical and dominant system, the working minority of society who could not support the system that the complex components of those centuries supported. And they stood for each other's interests and persecuted the peasants and workers.

In the United States, **Beechrasto's** residence was enacted in 1855 between the southern and northern states, requiring whites to re-arrest fugitive blacks and return them to their owners. The law of slavery is not only inhuman but also a national disgrace and a terrible injustice that destroys families, destroys the natural love of parents for their children and their nature. He is a non-Christian.

It is said that one day Goethe's friend and secretary, Ackerman, came to him to congratulate him on the new edition of his collection. These books are written in Goethe's name, but they are full of thoughts and lives and problems of the people of Greece, Britain, Italy and France (Ghanimi, 1995: 456).

Klidar and **Uncle Tom's** novels are also somehow derived from the thoughts and lives and problems and hardships of the people of their community.

3 intellectual and literary similarities and writing style

The mental reflections of the two authors on historical facts are historical, which, by recreating them in realistic literary language, have linked their psychological reactions to historical order.

The dominant trend on the keychain is epic and love and emotion. And also in the novel **Uncle Tom's** cabin, the trend is dominated by love and emotion and epic.

Both are emotional and realistic and dramatic, and both highlight dramatic scenes and narrate the whole story in a knowledgeable way.

Dolatabadi has gone through a regressive style in the history of the evolution of novel writing and his style is a traditional and emotional narrative.

Beechrasto imitated the writing style of Charles Dickens, a professor of emotional literature, and wrote his novel in the style of Christian humanism.

4 THE MAGIC OF DESCRIPTION

The greatness of the author must sometimes be evaluated in this area to what extent his creations are imaginary; they are tangible, vivid, natural and real. What is written (2005) in this section is to examine the ways in which people's feelings, thoughts, internal conflicts, and behavioral motivations are described (340).

4.1: Description through adjective

The adjective defines itself and brings it out of ambiguity. Inevitably, the writer must choose the best attributes and utterances, the writer who has not learned how to choose the most appropriate ones from the multitude of attributes and utterances. It does not smell of writing.

Alexei Tolstoy wrote (1979): An adjective should, like a dazzling lightning, suddenly illuminate the object's house and remove any darkness. Sometimes a writer spends a lot of time confusedly choosing an adjective. Someone who shows such obsession and accuracy is truly admirable (75).

Note the description of desert clouds in **Klidar** novel:

"Above the head, empty clouds ride on each other's shoulders. These clouds never rained; they were stingy, dry and fruitless. One after another, disorganized and famine-stricken caravans roamed over the desert plain: tired and exhausted, they wandered to Zabulistan, Helmand, and the Afghan desert, and went to get lost. Because these lifeless clouds, castles and forts, were scattered and low-lying plains and desert cities. "Lips are dry (1985), thirsty and lost, clumps in the wind and on the plains." (74).

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But this kind of description does not exist in the novel of **Uncle Tom's** cabin.

4.2: Descriptive and allegorical description

Similar to (2005) - as we know - should be strong, timely and familiar from similar (339).

Kelidar:

"Baluchis (1985) are inherently calm and low-spirited people {cool-tempered and self-controlled they have the temperament of a camel; The camel itself, but never as much as the thorns, the camels get stuck, the bread and the date seeds do not get caught, how can our people sustain this so much? "(37).

Uncle Cottage Theme:

"Tom's words (2011) were like the sound of German music in a violent storm. Lagery was standing there staring at Tom. In that silence one could even hear the sound of every single hour (327).

4.3: Description to help pay attention to details

In my general keychain and hut, the description of the diagram details is more helpful:

Kelidar:

"Qadir (1985) stepped aside from the alley. He did not want to go forward. The people of the bride took it and Qadirgour seemed to be leaving. He turned and put his paw on the wall of Babaqoli. He climbed up the wall, jumped down, and from there he stepped on the slope of the dry cal and stepped to one side. He did not want to see his camel eat a knife: No, he does not see, what did you see? Is this the first time he has killed a camel? No, not the first time, but this time? "(946).

Uncle Tom's cottage:

"Having a division of seven hundred slaves whom I did not know and had no interest in doing, from their pollen like working cattle and giving them food and shelter and the necessity of using stewards and whips and Etc. It was painful and disgusting for me. "Even (2011) when I thought about my mother's judgment of poor people, I was terrified." (167).

5: THE WAY OF CHARACTERIZATION

5.1: Psychological characteristics

These two authors are the authors of mental states and emotions, and the description of states, descriptions of scenes, similes, behaviors, and speeches are all used to convey feelings.

Mental states and thoughts are directly described.

Kelidar:

"The man had closed his black eyes. He could no longer look. The rash had Covered Uncle Tom's cabin:

"Terrified drops of sweat appeared on his forehead, and his heart pounded. He even thought he saw a white figure. That figure stood up straight in front of him and shone." (Harriet Beecher, 2010).his whole leg. (44).

5.2: Appearance

Dolatabadi (2003) is closest to Sadegh Chubak in describing the faces in **Klidar's** novel. That is, he tells the faces in more detail and tries to show the social class, environmental conditions, age, and wealth in the face, because his people are mostly workers and farmers, and in these works, physical strength plays the first role. Usually in appearances, he first emphasizes stature, smallness, size, obesity, thinness, height and shortness (485). And in Uncle Theme's hut, the features and appearance are clearly explained.

Kelidar:

"The hero was short, with four shoulders and still crumpled. His mischievous eyes were slightly sunken, but his nipples were still the same. The mustache and curls he had found are now on his shoulders. His beheaded face, his wrists and the fluff that covered his forearms like lint, his short forehead, and the cut of his earlobes; "Everyone was brave." (16).

Uncle Tom's cabin:

"The newcomer was a tall, slender woman with slender arms and legs. She was clean and tidy and dignified. Her face showed that she was thirty to thirty-five years old. Had. She had a long forehead with a beautiful eyebrow, a smooth nose and pen, a slender mouth, a well-cut head and neck, and large black eyes that once represented a beautiful woman. "But the wrinkles on his face showed his painful suffering, pride and patience." (272).

5.3: Conversation

Dolatabadi (2003) has no problem making speeches. Close and intimate communication with the people he talks about, and years of work and experience in the play, helps him to make speeches (490).

The most difficult but the best and most efficient way of overflowing language is word formation. Ninety-five percent of them are excellent and five percent of them are good, which is hard to follow in the novel **Klidar** (324)

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He said (1985): "Not that Maral is afraid of the guard camel; "But in a way he said he was ashamed." (14). But in **Uncle Tom's** cabin novel as far as we searched; Accents and vocabulary are not used and the story is written in slang and very simple language.

5.4: Murder and death

In homicides, the authors provide several reasons for the murder, and no homicide occurs in the air (499).

Kelidar:

"Sattar plots to escape Gol Mohammad and several others. The map is done successfully. When Gol Mohammad reaches the tents, Maral has given birth to a son. That same night, Gol Mohammad, along with his uncle Khan and Beg Mohammad, go to their cousin Ali Akbar Haj Pasand in Rabat Kalkhoni, and because they are sure that Ali Akbar Haj Pasand, He has loaded Mohammad's flower and they are killing him "(95).

Uncle Tom's cabin:



"Logri knocked his foot to the ground and growled like a lion." Did you hear what I said? Talk.

I have nothing to say, Lord

I do not know how dare you black tell me.

Again Tom said nothing.

When the women screamed, he hit Tom hard and said, "Tell me, what do you know?"

"I know," said Tom. But I cannot say I can only die.

The Minister of Torture of his master lost his life in defense of slave women "(326).

6: GENERAL ANALYSIS OF CHARACTERS

They love heroism and praise physical strength. Positive people are more full-bodied, hardworking and patient. Positive people are committed to women, work and life.

They listen to the elders of the ten and the lords and stand against coercion, even though resistance causes them to die and perish, and they submit to the ethnic and village laws as much as they can. Positive characters are all honest and sincere. They flee from lies and hypocrisy.

People love them dearly, they praise their creed, although apparently because of their own interests, they may accompany it to empty their backs. Positive personalities are all social and interact with people. Friendships (2005) are usually limited to employment relationships (344). The old, the young, 1996) the slaves and the masters still have their religious interests (178).

7: LITERARY ARRAYS

With the continuous use of spiritual and literary arrays, the musical richness of the language of prose is added. It gives the reader the opportunity to think, evaluate and discover the hidden connections of the imaginary, and opens him up to the pleasure of reading and receiving the text.

Among the arrays used in the book of the key are: simile, metaphor, sensory and discernment. And in Uncle Theme's cottage (1990), most of the simile array is used (885).

7.1: Simile

The value of these similes is due to their local and indigenous colors, which are very good and are a creative combination of the language, environment and life of the Khorasan desert (2020), nomadic, rural and natural life (125).

Kelidar:

"Shiro (1985) said: Love is like these desert winds; it does not come; when it comes, it blinds the eyes" (128).

7.2: Sensitive

It is a poetic fusion of two or more things, each of which is one of the external senses together or a mixture of the external and internal senses; this array (1403) is used in the keypad but is not used in my uncle's hut (284).

Kelidar:

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"Goodarz squeezed Gash's waist in the bow of both hands so much that a black pain shone on the Baluch forehead" (104).

7. 3: Diagnosis

Kelidar:

The Imamzadeh stands tall beside the beggars, his eyes on the path of charity and innocence, his azure hands rise to the sky and he yawns in vain. "He threw it down." (511).

8: THE ROOT CAUSE OF FAMILY BREAKDOWN

Another common theme between the two novels is the disintegration of the family as a social institution as well as the social class. They are not stable (225).

Shido (2016), the only daughter of a secret family, has escaped from the village of Suzundeh to Chaman Castle in the key of Abdous, the brother of a Klamishi woman and the hero of Maral's fiancé (255)

In **Uncle Tom's cabin**, the separation of Lisa and her son Harry from George, who were both fugitives, the complete separation from her family and her master, Mr. Shebli.

9 CONCLUSION

The overall goal of **both authors** is to preserve the essence of humanity and freedom, and the themes of both novels are influenced by the conditions of society, including: colonialism, coercion, the working minority, slavery, injustice, racial discrimination, poverty, slaughter, and murder. *Spy* is a game, love and historical and political reality.

In terms of literary similarities, the two authors are more about recreating historical and political facts that have linked internal reactions to the history of their time. Both are emotional and realistic and dramatic; But in terms of description through adjectives, **Dolatabadi** in most cases removes the ambiguity with the adjectives he gives it and the description is strong in his novel, but in the novel of **Uncle Tom's cabin**, such a description means a description through The adjective is not very common. The description with allegory and the description of helping the details in both novels is almost obvious in a similar way.

The psychological characteristics of both authors' characterizations are further expressed emotionally and directly by describing moods, scenes, similes, behaviors, and speeches. Conversation is usually stronger in **Dolatabadi's novel** due to the subtlety of the accent, ironies, common proverbs and words, but in **Uncle Tom's cabin**, the accent and lexicography are used as slang and simple language and do not have a special subtlety.

The premise of murder and murder is considered in both novels. The general analysis of the characters of the two novels further expresses the relationship between master and servant; they love heroism and praise positive people and stand up to coercion to the point of death.

Literary arrays are in the key of metaphor, simile, sensuality, discernment, etc., but in Uncle Tam's hut, simile has been used more. In the end, the common theme of both novels is the collapse of the warm hearth of the family; which happens in their novels.

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