



A Comparative Study of Heroic Silence in “Dash Akol” and Daisy Miller

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Abstract

This comparative study analyzes the “Heroic Silence” issue in Sadeq Hedayat’s “Dash Akol” and Daisy Miller written by Henry James. As two significant figures in Modern Literature and Psychological Realism, Sadeq Hedayat and Henry James seem to have shared a similar inspiration despite their belonging to notably dissimilar cultures and territories. When it comes to inspecting their short stories and novels, there appears a common issue or concern embedded there even when examining their writings as American/European versus Persian from which “Dash Akol” and Daisy Miller as two notable instances of apparently dissimilar but fundamentally similar in deploying the theme of “heroic silence” do appear. Several interdisciplinary researches have been done on these works; cinematic adaptations have also been produced based upon these two works.

Keywords: “Dash Akol”, Daisy Miller, Comparative Literature, Heroic Silence

1. Introduction

In dealing with Comparative literature, W.J.T. Mitchell, for instance, questions what he terms ‘comparatism’, believing that such a method of finding similarity and difference somehow restrains the quest for knowledge. Mitchell argues that the methodology of comparatism can blind us to “the position of the comparatist, the site of comparison, the prescribed terms of similarity and difference, and the possibility of other relations besides comparative ones juxtaposition, incommensurability, discontinuity, radical heterogeneity” (Mitchell 1996: 323). George Steiner, in his 1994 lecture at the University of Oxford, goes even further, claiming that every act of the reception of significant form, in language, in art, in music, is comparative. “Cognition is re-cognition, either in the high Platonic sense of a remembrance of prior truths, or in that of psychology. We seek to understand, to ‘place’ the object before us - the text, the painting, the sonata - by giving it the intelligible, informing context of previous and related experience” (Steiner 1997:142).

Sadeq Hedayat and Henry James are the authors most commonly identified as modern realist writers. The main motifs of Hedayat’s critical realist narratives revolve around Iran’s social beliefs rooted in

religion, hypocrisy and the plight of the underdog, along with a sense of loneliness, partly resulting from the failure of the Constitutional Revolution, that manifests in characters' nightmarish desolation and desperation (Mirabedini 96). Hedayat's "The Blind Owl" and a few of his other stories such as "Buried Alive", "Davud the Hunchback" or "Three Drops of Blood" are famously called psycho-fictions by Katouzian, for as she observes they are narratives of "insufferable fear without clear reason. . . sin without Sinai. . . punishment without crime" (Katouzian 2008: 11).

The title character in Henry James's *Daisy Miller* (1879) serves as a precursor of sorts for Dash Akol, demonstrating the particularly difficult work of producing nature as a social space when a character who has travelled to a European city from a less civilized community, does not fully understand, or is unwilling to abide by the established cultural mores.

2. The Objectives of the Study

The chief objective of this paper is to study the theme of heroic silence in two apparently dissimilar works from two different nations and cultures. In this study, the elements embedded in these two works, i.e., images, symbols will be analyzed, for literary works are fundamentally comprised from these building blocks.

3. The Significance of the Study

Even though the two literary works selected for this comparative study have variously been studied from different perspectives throughout these years, no comparative study as such has ever been done before concerning the deployment of heroic silence.

4. Theoretical Framework and Methodology

Like Bernheimer, Susan Bassnett begins her introduction to the discipline by asking what comparative literature is, and attempts to define it as follows: the simplest answer is that comparative literature involves the study of text across cultures, that it is interdisciplinary and that it is concerned with patterns of connection in literatures across both time and space. As any given text may be argued to be locked in its spatio-temporal dimension, this definition of comparative literature is so loose that any study concerning two texts can be encompassed by it. Acknowledging this, Bassnett (Bassnett 1993: 11) Comparative literature itself does not have a single definition and does not rely on a specific theory, approach and method. Basically, the vitality and the secret of the survival of comparative literature among the multitude of theories and criticism approaches and literary research methods, especially in the contemporary era, is due to its being dynamic and flexible (Aushiravani 2012 :3). This study is based on Remak's theory about interdisciplinary studies. According to Remak's "Comparative Literature: Its Definition and Function", comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts, on the other (Remak 1961: 1-57). This comparative study is eclectic descriptive and intends to analyze the theme of heroic silence in the two selected works.

5. Discussion

At the turn of the twentieth century, an increasing interest in racial and gender inequalities and the rise of the New Woman entered the work of writers. As David Shi notes, cultural and structural changes in the city provided people with "an intimate glimpse of others and their possessions" (Shi 1995: 85-86). Realist writers "do not necessarily take the activist stance toward the environment that developed later in the twentieth century, but the natural world occupies their imaginations as they consider the implications of characters' interactions with nature" (Totten 2019: 393). The emphasis on verisimilitude in theories of

realism also brings literary aesthetics into conversation with the natural world. William Dean Howells emphasizes “the simple, honest, and natural” in literature in his influential metaphor of the grasshopper from the “Editor’s Study” column of December 1887. Juxtaposing the “ideal,” “heroic,” “impassioned,” “self-devoted, adventurous, good old romantic card-board grasshopper” with “the simple, honest, and natural” one, Howells insists that “no author is an authority except in those moments when he held his ear close to Nature’s lips and caught her very accent” (155). Howells and others do not articulate the realist aesthetic explicitly in relation to the natural world, but Howells’s realist metaphor certainly privileges the authority of “Nature.” While realism’s emphasis on verisimilitude assumes a close correspondence between the literary text and the world, writers also implicate their characters in a complex negotiation of natural and social space that points to a more nuanced relationship between realist literature and the natural world.

5.1. Two Counterparts

The chief characters of both selected tales, despite their not being identical, do appear to be pragmatic counterparts when it comes to their embarking on heroic silence. Susan Sontag posits silence as a metaphor for a “cleansed, non-interfering vision, in which one might envisage the making of artworks that are unresponsive before being seen, inviolable in their essential integrity by human scrutiny. (Sontag 1982: 192) In fact, Sontag believes that language points to its own transcendence in silence, (193) the dream of a perceptual] and cultural clean slate. Both have beloveds whom are left unaware of their lover’s burning feelings of love and care. In “Dash Akol”, the protagonist, against his will, endeavors to carry out the will of a man who doesn’t occur to be a close friend and in doing so he goes as far as feeling responsible for taking care of his family matters, one of which includes the future of the deceased man’s daughter. All of a sudden when his eyes catches Marjan’s look in a glimpse of an eye, he cannot resist the look and falls desperately in love with the dead man’s daughter whom he was supposed (or most probably he himself imposed the supposition upon himself and his life) to father. “Sometimes a man’s isolation arises from his very virtue, which imposes upon him a relationship he can never after escape” (Lashkari 1982: 36-7).

5.2. “Javanmardi” [Courageous Behaviour]

Dash Akol’s treatment of what has been assigned to him to do after the man’s death is reminiscent of “jawanmardi”. As Fariba Adelkhah asserts in her *Being Modern in Iran* the term “jawanmardi” refers to Persian instances of courageous behavior noting that there are some elements of “sekhavat”, i.e., “generosity” in it that is not necessarily included in the English version:

The word “javanmardi”, which thus defines an existential ethics—that is a lifestyle—comes from the idea of youth (javan, young, mard, man). It is the Persian translation of the Arabic word futuwwa (pronounced as fotowwat in Persian), which in turn comes from the root fati (young). Those who act in accordance with this code of ethics are called javanmard or fati. They are distinguished by two essential traits: the spirit of generosity (sekhavat) and courage (shoja at). But those terms have a richer meaning (Adelkhah 2000: 33).

5.3. Affinities in Themes in “Dash Akol” and Daisy Miller

5.3.1. The Suggestive Motifs

The main motifs of Sadegh Hedayat’s critical realist narratives revolve around Iran’s social circumstances, superstitious beliefs rooted in religion, hypocrisy and the plight of the underdog, along with a sense of loneliness, partly resulting from the failure of the Constitutional Revolution, that manifests in characters’ nightmarish desolation and desperation (Mirabedini 96).

The title character in Henry James's *Daisy Miller* (1879) serves as a precursor of sorts for Dash Akol, demonstrating the particularly difficult work of producing nature as a social space when a character who has travelled to a European city from a less civilized community, does not fully understand, or is unwilling to abide by, cultural mores. Not much unlike "Dash Akol" who "after falling in love has lost all he the glory and respect" in the eyes of the same people (Hedayat 1954: .53). Daisy's different background does not provide her the respect required even though the same society has also admitted her praise-worthy attraction: "' She has that charming look that they all have,' his aunt resumed. 'I can't think where they pick it up; and she dresses in perfection—no, you don't know how well she dresses. I can't think where they get their taste' " (James 1887: .31). But like him, she is also finally overwhelmed by consumerist forces that exert power over individuals in natural settings.

In her conversation with Winterbourne she hints at her communication with European society to which she fundamentally does not belong that by itself foreshadows her later being refused by the very same society: "There isn't any society; or, if there is, I don't know where it keeps itself. Do you? I suppose there is some society somewhere, but I haven't seen anything of it (James 1887: 21-2)".

5.3.1.1. Names and Titles

When it comes to naming, according to Ewen (1998), there can exist semantic connections between names and character traits (cited in Rimmon-Kenan 2002: 68). Names in Hedayat's story convey a good deal of information about characters' role and reveal their traits; Marjan's name, i.e. "coral" for instance, has been aptly deployed, for it is highly suggestive by itself.

Coral is the aquatic tree. It therefore partakes of and blends together the symbolism on the one hand of the tree as the world-axis, and on the other that of the (lower) ocean or abyss. Hence, it may be equated with the roots of the terrestrial tree. On the other hand, being red in color, it is also related to blood; hence it has, besides its abyssal connotation, a visceral significance which is well captured in alchemic symbolism. According to Greek legend, coral grew out of the drops of blood of the Gorgon Medusa (Cirlot 2001: .62). All of these can somewhat be associated with Dash Akol's beloved, for beside her captivating beauty, her name's association with "drops of blood" foreshadows Dash Akol's tragic fate.

Dash implies the meaning and connotation of brother, generous, nobleman. On the other hand, Kaka Rostam is the combination of two contradictory names; Kaka implies the meaning of a baby and a child, while Rostam is the name of a Persian hero. This name instantly achieves a contradiction; he could be a hero but he fails to be one. Also his position is marginalized by Dash Akol who is generally regarded as a noble hero by his countrymen.

For centuries, Daisy, this sweet and tender everyday flower has been a symbol for innocence and lack of worldliness. But it was as an oracle of the affairs of the heart that the daisy was universally known. (Kirkby 2011: 47). Daisy as a flower can be regarded as an emblem standing for spring, for "the Greeks represented the seasons by the figures of four women: Spring was depicted wearing a floral crown and standing beside a shrub in blossom"; Winterbourne's surnames is reminiscent of another season, that is Winter, which on the other hand, is represented there as a "bare-headed, beside leafless trees "(Cirlot 2001:282). This one, as discussed earlier in the case of the names and their connotations is just one of the several instances of binary oppositions in both stories concerning the two couples.

5.3.2. Binary Duality

Binary Duality is a basic quality of all natural processes in so far as they comprise two opposite phases or aspects. When integrated within a higher context, this duality generates a binary system based on the counterbalanced forces of two opposite poles (24). As Schneider has observed, the eternal duality of Nature means that no phenomenon can ever represent a complete reality, but only one half of a reality.

Each form has its analogous counterpart: man/ woman; movement/rest; evolution/involution; right/left—and total reality embraces both. A synthesis is the result of a thesis *and* an antithesis. And true reality resides only in the synthesis (25). This is why, in many individuals, there is a psychological tendency towards ambivalence, towards the breaking down of the unitary aspects of things, even though it may prove to be a source of most intense suffering. Before Freud, Eliphas Lévi had already suggested that ‘Human equilibrium consists of two tendencies—an impulse towards death, and one towards life’ (qtd. in Cirlot 2001: 25). This can again be inspected to what has as well occurred to both Dash Akol and Daisy Miller, for in order to maintain equilibrium in their love affair they have both preferred to speak out their words through action despite their going through “most intense suffering”.

Daisy is supposed to adhere to the nineteenth-century woman "idealized in terms of delicacy and dreaminess, sexual passivity, and a charmingly labile and capricious emotionality" (Bordo 2004: 2366) whereas she is depicted as the one daring for beyond that is by itself suggestive of the emergence of a new mode of thought with the arrival of a new century. "In the pursuit of slenderness and the denial of appetite the traditional construction of femininity intersects with the new requirement for women to embody the 'masculine' values of the public arena" (2366).

The last statement by itself is reminiscent of a notion that "gender is always performance" (Humm 1997: 43). As long as gender is concerned, the pressure inherent in social issues can by no means be overlooked. "The pressure to be defined, in social terms, as either male or female remains; and that the gender identity assumed brings its own, often momentous, consequences" (144). As Marx postulated, "[i]n our social order, women are 'products' used and exchanged by men. The use, consumption, and circulation of their sexualized bodies underwrite the organization and reproduction of the social order, in which they have never taken part as 'subjects'" (Irigaray 1977: 84). If one admits and accepts the mentioned social order, it in its turn reiterates the still sharp division of male and female categories. Monique Wittig, however, theorizes, "By doing this, by admitting that there is a "natural" division between women and men, we naturalize history, we assume that "men" and "women" have always existed and will always exist" (Wittig 1981: 48).

In the social realm as Walker asserts, the concept of a man “does not rest only on his sexual identity. Therefore, to base the singularity of individuals on their gender identity means something different for the man and the woman since a woman has a lower place in the symbolic hierarchy” (Walker 1994: 88).

Attitudes to sexual norms are “anchored by the external evidence of gender offered by clothing, hairstyle, physical bearing and so on. Wearing clothes considered as inappropriate to one's sex is often read as a disruption of sexual boundaries, a rebellion against the constricting conformity of societal norms" (Young 1995: 275). Naturally, the female body, in cultural terms, involves more than just clothing. The women in *Daisy Miller* presumably redefine their bodies in a cultural sense. Susan Bordo provides a view on how the female perceives her body:

The body-what we eat, how we dress, the daily rituals through which we tend to the body-is a medium of culture. The body, as anthropologist Mary Douglas has argued, is a powerful symbolic form, a surface on which the central rules, hierarchies, and even metaphysical commitments of a culture are inscribed and thus reinforced through the concrete language of the body. The body may also operate as a metaphor for culture. (Bordo 2004: 2362)

5.4. The Significance of Nature

The starlit surface of the lake at the beginning of *Daisy Miller* serves as a significant setting for John Winterbourne and Daisy's first meeting, for water always “alludes to the‘ connexion between the

superficial and the profound'; a lake becomes, then, a fluid mass of transparency) (Cirlot 2001: 175). Also, "so deeply rooted in the psyche of man, equates all that is on a low level spatially with what is low in a spiritual, negative, destructive, and hence fatal, sense" (175). Water-symbolism's being "closely connected with the symbolism of the abyss serves to corroborate the fatal implications of the lake-symbol, for the part played by the liquid Element is to provide the transition between life and death" (175).

Although Winterbourne knows that it would be inappropriate for him to be alone with Daisy, he nevertheless suggests that he take her out on the lake in a rowboat. There are several references in literature "testifying that the boat is the cradle rediscovered (and the mother's womb). There is also a connexion between the boat and the human body" (30). Daisy's teasing her courier, Eugenio, who does not think of her behavior as proper, or even her changing her mind when there is not a trace of any sort of "fuss" she had hoped for (James 1879: 51) displays her behavior. When the possibility of the boat ride is unrealized, she says to Winterbourne as she walks away, "I hope you are disappointed, or disgusted, or something!" To this, Winterbourne replies that he is "puzzled" (52), and tries to solve the puzzle of her actions. Unlike Dash Akol, Daisy appears to be unknowing and keeps Winterbourne wondering whether she understands or values convention. Daisy is presented as a riddle as the subtitle of novella, *A Study*, itself states Yet, like Dash Akol who disperses all he has got for the wellbeing of his beloved and her family, Daisy also intentionally without whispering her inner feelings, deploys the natural settings at her disposal to simultaneously enhance her social position and optimize her options as in the marriage market with her eyes and mind focused fundamentally on Winterbourne as her singled out option in her silence. The lake appears again in her plans when she together with Winterbourne take the steamer to Chillon castle.

When Winterbourne informs Daisy that he will return to Geneva the next day, she suddenly ignores "the curiosities of Chillon" (58) and "the beauties of the lake" (58–59) and reacts to his abrupt departure in a way that leaves him puzzled further, for "no young lady had as yet done him the honor to be so agitated by the announcement of his movements" (58). Daisy's behavior appears to Winterbourne as "an extraordinary mixture of innocence and crudity" (59), but he is still unsure about Daisy's character and attitude. Daisy's strategic use of natural settings to keep Winterbourne guessing about her relationship to conventional gender roles displays the social forces at work in her relationship. Daisy, as Annette Karr asserts, is surrounded by organized society on all sides at both Vevay and Rome. She has the option of submitting to its demands, and losing her identity, in return for the prospect of eventual social acceptance, or of rebelling against its conventions, and defying its time-honored codes of behavior [. . .] she is unaware of the choice and instinctively takes the latter course (Karr 1953: 35).

Winterbourne is enthralled by the natural scene: "There was a waning moon in the sky, and her radiance was not brilliant, but she was veiled in a thin cloud-curtain which seemed to diffuse and equalize it" (James 1887, p.121). The symbolism of the moon is quite wide and complicated most of which appears to be capable of being ascribed to the witnessed scene. Another essential fact in the "psychology of the moon" according to Cirlot's *Dictionary of Symbols* is "the apparent changes in its surface that accompany its periodic phases. He postulates that from among all its features, is its "being something which does not keep its identity but suffers 'painful' modifications to its shape. This accounts for the mythic belief that the moon's invisible phase corresponds to death in man, and, the idea that the dead go to the moon (and return from it)" (Cirlot 2001: 214-15). Due to the moon's close connection to the night and its shedding light into the dark, it connotes both positive and negative aspects; there is its protective maternal side combined with the quality of its light only half-illuminating objects. (216).

When, on his return from the villa (it was eleven o'clock), Winterbourne approached the dusky circle of the Colosseum, it recurred to him, as a lover of the picturesque, that the interior, in the pale moonshine, would be well worth a glance" (James 1887, p.121). Indeed, he notes that it "had never seemed to him more impressive. One-half of the gigantic circus was in deep shade, the other was sleeping in the luminous dusk" (122–123). But he also remembers that it is dangerous to be in this space at this hour,

when its atmosphere is “no better than a villainous [sic] miasma” (123). The simultaneous beauty and danger of this natural space provide the setting for an epiphany that resolves Winterbourne’s confusion about Daisy’s actions. When he sees Daisy and Giovanelli, he experiences both horror and “a sort of relief,” for “[i]t was as if a sudden illumination had been flashed upon the ambiguity of Daisy’s behavior, and the riddle had become easy to read. She was a young lady whom a gentleman need no longer be at pains to respect. ... He felt angry with himself that he had bothered so much about the right way of regarding Miss Daisy Miller” (124).

In analyzing Hedayat’s works, in particular his short stories, as Yarshater describes, one can find “an ardent desire for social reform” (Yarshater 1960: 453). This desire was influenced by both his personal sense of frustrated longings and the desperate atmosphere of the aforementioned socio-political events. This gradually precipitated a social discontent and melancholy pessimism, that became evident in the writer’s descriptions of a fading hope in the sad endings of his stories (453).

5.5. The Unprecedented Death

In the case of Winterbourne, it is a similar type of moral revelation that is brought on by Daisy’s dying words. Before this occurrence, Winterbourne’s emotional commitment to Daisy wavers as his faith in her innocence appears to flicker away. The significant point is the connection between the two, for as his emotions become more deeply involved, the question of Daisy’s innocence as Karr notes appears more crucial: He asked himself whether Daisy’s defiance came from the consciousness of innocence, or from her being, essentially, a young person on the reckless class: It must be admitted that “holding one’s self to a belief in Daisy’s ‘innocence’ came to seem to Winterbourne more and more a matter of fine-spun gallantry (James 1887: 39). James himself has illustrated his attitude under such circumstance as such: “He thought it very possible that Master Randolph’s sister was a coquette; he was sure she had a spirit of her own; but in her bright, sweet, superficial little visage there was no mockery, no irony. Before long it became obvious that she was much disposed toward conversation” (6). Being left alone among those who would not understand her as she really is appears to be similar to what Dash Akol goes through when he finds himself misunderstood after falling in love with Marjan and decides to deploy heroic silence in dealing with it.

Apparently, it is when James appends the emotional note that he appears to eventually become cognizant of Daisy’s heroic silence: “She sent me a message before her death which I didn’t understand at the time; but I have understood it since. She would have appreciated one’s esteem” (James 1879: 33). The point overlooked by Winterbourne regarding Daisy lies in his attitude considering her just another American flirt without bothering to doubt his established so-called higher standards; that any violation of these standards doesn’t necessarily mean the case is dismissed as it proved otherwise in the case of Daisy Miller whose innocence displayed posthumously.

Marjan who appears to see the magnanimous spirit with which Dash Akol adheres to his moral principles, is nevertheless likewise slow in comprehending the extent of his decided commitment to them. Even though Winterbourne’s metamorphosis it is not as melodramatic as Marjan’s, it should not however be regarded as less significant. It is like James to have his young man return to the accustomed pattern, to the normal pursuits. Our last glimpse of Winterbourne in Geneva is almost identical with our first: “. . . a report that he is ‘studying’ hard—an intimation that he is much interested in a very clever foreign lady” (134). What is conspicuously felt is how he ultimately resumes his activities after the transformation his mindset receives. The moral revelation which both Marjan and Winterbourne experience is intimately connected with the kind of influence to which they have been subject during the course of their relationships. An explanation of this influence is never directly offered by either Hedayat or James; it is suggested as much by the upcoming incidents that the involved characters go through. The note that recurs in both instances is “innocence” and being charged with what the two focal characters have not done due to their deploying heroic silence. From its applications in context we may conclude that it

involves an instinctive moral judgment capable of defeating, in Marjan's case, the disillusioned unbeliever who fails to notice the signs until the hero's last breath, and in Winterbourne's case, softening the solemn skeptic holding his severe standards regarding genuinely innocent girls, particularly this tale's heroine. Hedayat and James never lost the sense for this order of innocence, for its relevance to the other types in their later works gives Dash Akol and Daisy a significant position beyond that which is already theirs.

5.6. The Sound of Silence

Hedayat's Dash Akol is one of those rare individuals who has unintentionally stepped into a conflict with both himself and the forces around him. As the story indicates it is not at all impossible for Dash Akol to win his beloved girl, for her mother would whole-heartedly grant his wish and give him her hand (Hedayat 1932: 54). It is in fact his conscience that is preventing him from self-assumed taking advantage of the upper position bestowed upon him. He even loses his already attained upper hand in rivalry with figures like Kaka Rostam who would never equal him before this occurrence in his life that has unexpectedly led to his losing all he has achieved for the sake of love. Even though he used to be regarded as an eminent chivalrous character among people, they started doubting his intentions regarding his treatment of the deceased man's will and went as far as charging him with awful thoughts regarding Marjan. Even his rival's name whom is defeated by Dash Akol, that is Rostam, is indicative of his magnificent power, for Rostam in Persian literature refers to an ancient hero standing for iconic power. The heroic figure of Rostam appear to belong to an ancient stratum of Iranian lore and is one of the foremost characters of later Iranian epic. Simultaneously, Dash Akol's astonishing losing to him thereafter, demonstrates his succumbing to the power of love at first sight in the first place, for after falling in love with Marjan he is not the one he used to be with all those particular features belonging to him. When he is taken to his abode after fatally wounded by Kaka Rostam, he tells the one visiting him that his parrot was the only thing he had in the world and asks him to take care of it, but he stops breathing before telling him the name of the person with whom he wanted to leave it (61).

Maurice Bouisson, in *Le Secret de Schéhérazade* (Paris, 1961), comments on the *Tuti nameh*, a Persian translation of Nakchabi's *Book of the Parrot*. He comes to the conclusion that it is a messenger-symbol, like the crow, and also a symbol of the soul (the Egyptian *ba*), like other birds. In *The Conference of the Birds*, by the 13th-century Persian poet Farid Ud-Din Attar, the parrot seeks the water of immortality (qtd. in Cirlot 2001: 250).

How both Dash Akol and Daisy Miller confront their death is noticeably similar despite their being disparate in both gender and culture, for if it is the parrot that speaks the words unspoken by Dash Akol in his lifetime, it is also the words of Daisy's posthumous message sent to Winterbourn that eventually reveal what he never heard from her when she was still alive. Analogy between characters refers to the situation where if "two characters are presented in similar circumstances, the similarity or contrast between their behavior emphasizes traits characteristic of both" (Rimmon-Kenan 2002: 70). The funeral of both have also been more crowded than expected, for neither's behavior in the final days of their lives was approved by their country men:

"All in Shiraz cried tears for him" (Hedayat 1932: .61).

"A number larger than the scandal excited by the young lady's career would have led you to expect (James 1879: 132). Neither Marjan in "Dash Akol", nor Winterbourne in *Daisy Miller* attain recognition of their lover's love before they're sacrificing their own life due to their submission and practicing heroic silence.

Conclusion

As discussed in this comparative study, there exists several affinities between principle characters in the apparently disparate stories of Hedayat's "Dash Akol" and James's *Daisy Miller* that go beyond the deployment of their suggestive names. In both tales, the protagonists who are presented as binary oppositions, find themselves isolated as minority among the mob that fails to comprehend their aims and how and why they resort to their heroic silence. Both go through physical and psychological hurts. Despite their initially being singled out as an instance of perfection in some noticeable aspects in the eye of the majority, they both are eventually recognized via their death. Their messages are also delivered posthumously by others.

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