

The Bewitching Maze of the Past: The Study of Nostalgia in Goli Taraghi's Short Fiction

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Abstract—Nostalgia, a sentimental longing for a desired lost past, forms a considerable part of the literary works produced by authors during their migration experience. By recounting the desirable memories of their past, the characters of these stories find redemption despite the loneliness and depression that surround them as strangers in the new environment. The present study deals with the analysis of the nostalgic aspect of the short stories written by Goli Taraghi, the contemporary Persian migrant writer. The result indicates that Taraghi's characters still live in a homogenized universe and define their identities by clinging into their past life. Consequently, nostalgia becomes the central theme of Taraghi's fiction.

Index Terms—nostalgia, migrant author, Goli Taraghi, short story

I. INTRODUCTION

Nostalgia, originally a psychological term, is a recurrent concept in the literary works. The meaning of the term encompasses homesickness, regret for past, and a desire for an earlier time. All through the history of literature, nostalgic narratives and lyrics paced hand in hand with the variations in the spirit of the age, taken from the Romantic nostalgia for childhood innocence to the longing for the pre-industrial life in the Victorian fiction.

The migrant authors have also dealt with the theme of nostalgia and homesickness to a great extent. Their characters are immersed in the memories of places and events which are, for them, associated with pleasure, satisfaction or regret of some sort. This emotional response is considered as a defense mechanism against the isolation and despair they are experiencing in their new environment.

Most critics of modern Persian literature would agree that the Persian migrant literature forms an inseparable and significant part of the modern Iranian literary trend, in which such concepts as identity, nostalgia, nationality, unfulfilled hopes and unfamiliar spaces challenge the current themes of traditional literature back then. By the acceleration of the Iranian migration trend, a great number of intellectuals and artists have spread around the world and established publication centers and created so various forms of books, magazines and professional journals that "the contemporary history of Iran is not possible to be composed while neglecting this branch of the tree of the Persian literature" (Saifi, 1999, p. 26).

Goli Taraghi (1949), the Iranian writer, having been living in France for about 25 years, is the author of several works of fiction such as *Two worlds* (1381), *A mansion in the skies* (2003) and *Scattered Memories* (1992). The author tends to make a thorough review of Taraghi's short stories, which are mostly written after her migration to France and are frequently categorized as examples for the Persian migration literature. The research aims at shedding light on the hidden and often-neglected aspects of Taraghi's stories which would bring about a better understanding of the mentioned works and consequently establishes Taraghi's position as one of the most demanding literary figures of the Persian modern literature. This is done by analyzing and identifying particular patterns of the concept of nostalgia that the artist has chosen in her attempts to express the conflicts of the modern individuals and their personal struggles and desires through the application of a universal framework.

II. NOSTALGIA

A. The Development of the Concept

SAMMLER: I see you have these recollections.

WALLACE: Well, I need them. Everybody needs his memories. They keep the wolf of insignificance from the door. Saw Bellow, *Mr. Sammler's Planet* (1970, p.190)

Approximately 2,800 years ago, Homer recited the story of the brave adventurer Odysseus, who fought in Troy for 10 years and wandered another 10 years on his journey back to Ithaca, his homeland, to reunite with his wife Penelope and his son, Telemachus. All through these 10 years of wandering, Odysseus never forgot Ithaca, and even refused the beautiful Calypso's suggestion to give him immortality. He confessed this inner desire for home in the following speech to Calypso:

ODYSSEUS – Full well I acknowledge prudent Penelope cannot compare with your stature or beauty, for she is only a mortal, and you are immortal and ageless. Nevertheless, it is she whom I daily desire and pine for. Therefore, I long for my home and to see the day of returning. (Homer, 1921, pp. 78-9).

Odysseus was obsessed with return to home, and the Greek word for it is "nostos". His burning wish for "nostos" caused him great sufferings, which in Greek meant, "algos". Nostalgia then, is the psychological suffering caused by ceaseless yearning to return to one's homeland. The term "nostalgia", however, was actually coined by the Swiss physician Johannes Hofer in his medical dissertation in 1688, although references to its meaning can be found in mythologies, epics, and Bible. Contrary to our intuition, "nostalgia", as a professional concept, came from medicine, not from poetry or mythologies.

Hofer studied the behavioral symptoms of Swiss mercenaries fighting on behalf of various European rulers in far-away lands. Characteristic symptoms included – as Sedikides, Wildschut and Baden (2004) quote from Hofer in their article – "emotional lability ranging from despondency to bouts of weeping, anorexia, and suicide attempts" (p. 201). Hofer suggested that the mercenaries suffered from nostalgia (or homesickness), "a cerebral disease of essentially demonic cause" (Ibid). It was widely believed at that time that nostalgia was a disease confined to the Swiss. In a race to offer the most bizarre explanation of them all, military physicians speculated that the cause of the disease was "the unrelenting clanging of cowbells in the Alp, which inflicted damage to the eardrum and brain cells! (Davis, 1979, p.140) The definition of nostalgia as a medical disease persisted in the 18th and 19th centuries, although the condition was no longer considered specific to Swiss and its definition also shifted from brain to "psychiatric disorder" (Sedikides, et al, 2004, p. 201). This conception of nostalgia was carried into the mid-20th century and various psychologists verified it according to their studies and achievements. Some classified it as an "immigrant psychosis" (Frost, 1938, p. 801), a "monomaniacal obsessive mental state causing intense unhappiness" (Fodor, 1950, p. 25), arising from a subconscious desire to return to one's primal state, and a "mentally repressive compulsive disorder" (ibid). Such perceptions also drifted into the present century. Kaplan (1987) considered nostalgia as a variant of depression, and Tedesco (1980) labeled it "a regressive manifestation closely related to the issue of loss, grief, incomplete mourning and, finally, depression" (p. 110). The emphasis in all of the various perspectives that the contemporary experts express is on the universality of this experience. Wright Morris (1963), the literary critic, who wrote an article on the element of nostalgia in F. Scott Fitzgerald's works, demonstrates this inclusiveness of the concept through the following passage:

The power and sources of nostalgia lie beyond the scalpel. Nostalgia sings in the blood, and with age it grows thicker, and when all other things fail, it joins men in a singular brotherhood. Whenever they live in the present, or hope to live in the future, it is in the past that you will truly find them. In the past, one is safely out of time but not out of mind. (p. 26)

Nostalgia is not associated with any particular era or any particular civilization or culture. It is ancient and modern, rural and urban. It is found in primitive societies as well as advanced. It is a phenomenon fundamental to the human creature. Beardsly Ruml, in an article entitled "Some Notes on Nostalgia" (1946) Says:

Recognition of the fundamental and pervasive influence of the nostalgic, under whatever names, will enable us to interpret human behavior with a new realism. This re-interpretation of human behavior will make it possible for us to rewrite the drama of sin and self and sex... the understanding of interpersonal relationships also requires an appreciation of the role played by nostalgic sentiments. We need to realize that friendship, affection, love, whether between persons of the same or different sexes, have an emotional basis that is always in part and frequently dominantly nostalgic. (p. 7)

B. Nostalgia and Literature

The study of nostalgia is not limited to psychology but the approaches of literary criticism have also attended to this concept in their analysis of the literary productions. Nostalgia became a favorite concept for the writers, and particularly poets, during the Romantic period and acted as a basis for the whole ideology on which the Romantic Movement was based. The analysis of the poetry of William Wordsworth and Samuel Taylor Coleridge shows how the Romantics mourned the fleeting natures of time and looked back to the golden age of childhood – which can only be recaptured through nostalgia. Nostalgia, in this period, allowed the poets the opportunity to not only recapture the past, but to manipulate and control it. This nostalgic looking back at the past seemed to be an excuse to seek "reassurance of a ruder, but simpler, less complicated way of life than that which the present offered or the future promised" (Haghighi, 1993, p. 44).

The concept of nostalgia remained as a central theme in the Victorian novel as well. In Charles Dickens' *Little Dorrit* (1857), the heroine speaks of a longing that represents the dual meaning of nostalgia – a homesickness that causes physical pining and a wistful regret of the past – at the same time capturing the nostalgic mood that pervades so much of Victorian literature. Amy Dorrit's confession expresses a desire that is against her family's wishes to forget the past and to move forward; "For I must now confess to you that I suffer from home-sickness – that I long so ardently and earnestly for home, as sometimes, when no one sees me, to pine for it. [...] So dearly do I love the scene of my poverty and your kindness. O so dearly, O so dearly!" (p. 538).

In *Tennyson and the Text* (1992), Gerhard Joseph describes Tennyson as "the most persistent nineteenth century poet of melancholy recessional space" (p. 73), emphasizing the potential nostalgia in his poetry. This collection of criticism on Tennyson has mainly consisted of critical comments on the sentimentality and pathos of his melancholy, nostalgia, or depression, in which he is accused of "wallowing".

The speed of change in the nineteenth century naturally created an increase in nostalgic narratives. Victorian ideologies of the home arose predominantly as a relief to the anxieties of the market place. The "warm, comforting

bosom of home" has been called a "refuge from a business world which was risky and perilous, hard-headed and hard-hearted" (Phillips, 1978, pp. 97-8).

Nostalgia and consequently nostalgic literature lost its favor among the writers and critics in the following century. In the contemporary world of literature, nostalgic literature is responded variously by different views. It is frequently critiqued as affected, sentimental and passive and by some others as a way to see the present more clearly.

Frederic Jameson, the film critic who has made researches on postmodernism and its different aspects, attacks the nostalgic tendencies in literary works by calling them "regressive" (cited in Hutcheon, 2000, p. 203) and "desperate attempts to appropriate a missing past" (Jameson, 1991, p. 19). Timothy, J. Reiss (1983), the contemporary critic and the professor of Comparative Literature at New York University, strongly called nostalgia to be "functionally crippling" (p. 193) and the inherent grief and despair in nostalgic themes as "regressive" tones which doesn't have any other function but to "disable" (ibid).

The postmodern theorist, Paul Ricoeur (2004), says that nostalgia "remains the disturbing threat that lurks in the background of the phenomenology of memory and the epistemology of history" (p. 412). This refers to that quality of nostalgia which meanders away from the truthful, historical, or the precise, and which is the reason of the contemporary criticisms on the concept as connoting a mistake or evasion.

There are other views towards the status of nostalgia as the theme of literary productions. For instance, Linda Hutcheon (2000) gives a new insight towards the concept. The basis of her argument is that, "denying or at least degrading the present as it is lived, nostalgia makes the idealized [and therefore always absent] past into the site of immediacy, presence, and authenticity" (p. 197). In this regard, nostalgia may depend precisely on the changeless nature of the past for its emotional appeal. It is the "pastness of the past", its being out of access, that accounts for a large part of nostalgia's power. This is seldom the past as it really happened; it is the past as imagined, as "idealized through memory and desires" (p. 195). In this sense, nostalgia is more about present than past and this lessens the quality of passivity or paralyzing that has been attributed to it for a long time.

Nostalgia may occur, as central or marginal theme, in the works of migration literature, in which moving, uprooting, and exile are foundational events. Postcolonial critics have pointed to nostalgic moments in fictional events when the oppressed has shown a strong and understandable nostalgia for what is perceived as their once unified identity. This nostalgia for a lost coherence and cultural unity is experienced by the colonized characters who long to re-achieve their centrality during pre-imperialism, pre-colonization era.

In most of these writings, nostalgia is equivalent with "homesickness", psychological state caused by the social isolation and the failure to integrate into the new homeland. Van Tilburg, Vingerhoets and Van Heck (1996) define homesickness as "the commonly experienced state of distress among those who have left their house and home and find themselves in a new and unfamiliar environment" (p. 899). It is often dealt with in migration literature in close association with displacement of the characters who can't overcome their inner obsession with home and as a result generate negative feelings towards the new home.

Goli Taraghi (b.1939) is an Iranian novelist and short story writer who migrated to Paris in 1980 and has lived and worked there since then. Her works are usually categorized as migration literature by different critics. *Sad Saal Dastan Nevisi-ye Iran (One Hundred Years of Fiction Writing in Iran)* by Hasan Mirabedini (2004) which is one of the major contemporary texts of Persian literary criticism, refers to Goli Taraghi as a Persian migrant short story writer whose works depict a nostalgia for lost home which gradually becomes one with lost homeland, a movement from personal nostalgia to a cultural one (p. 1403).

While the migrant literature basically deals with the protagonist's identity crisis in the new environment and his attempts for integration and adjustments, Taraghi's protagonists live in their memories of the lost home, family ties and in general the past life. Zarlaki (2010) highlights this nostalgic aspect of Taraghi's work as follows: "Goli Taraghi has not returned [to homeland] and is pleased with that untouched world of memories... her heart lives in memories, and she writes of past and of motherland. This is the nostalgic nature of Taraghi's stories" (p. 112).

The aim of this article is to study three collections of short stories by Taraghi namely; *A Mansion in the Skies* (2003), *Scattered Memories* (1992) and *Two Worlds* (2002) in order to shed light on the hidden and oft-neglected aspects of Taraghi's stories which would bring about a better understanding of these works.

As a result of this study, the current theme of most of the stories in the three collections is nostalgia and this nostalgia is manifested through three distinguished contexts that the author of the present research classify them as: nostalgia and the time, nostalgia and the place, and nostalgia and the objects.

III. DISCUSSION: NOSTALGIA IN TARAGHI'S STORIES

A. *Nostalgia and the Time*

Time and its maddening ticking which is frequently heard in Taraghi's stories reminds us of the most famous "watch" of the world of literature: Quentin's watch; the watch that Quentin's father gives him so that he might forget the time. It is a watch to be broken and destroyed: "I give it to you not that you may remember time, but that you might forget it now and then for a moment and not spend all your breath trying to conquer it. Because no battle is ever won he said. They are not even fought" (Faulkner, 1931, p. 73).

This conflict with time is a universal motif in the literary works and each author illustrates his worries and fears of the passage of time through various images and characters. Most of her stories begin at the present time, but an event, a scene or sign takes her back to the past and this past is usually the years she was living in Iran before her migration abroad.

In most cases, future does not have any significance in the stories, and the characters migrate to their past life, not to define a new identity, but to find a secure place in the past memories. "Taraghi lives in a huge fear of a terrifying emptiness" (Zarlaki, 2010, p. 80) which is felt in her confrontation with the new home after migration. She finds that the only way to escape this emptiness is to take refugees in the "hidden layers of memory" (Zarlaki, p. 81). Memory is activated and the past events find a new life on the paper sheets.

This escape from the present and finding peace in past memories is manifested in many of her stories. The narrator in "The First Day" (Taraghi, *Two Worlds*, 2002). Confesses that "I have to go beyond the past and come back to present. I have to know this present 'I', but I can't. I'm afraid of the future. The past is only real and like mother's colorful skirt, embraces me within" (p. 19).

She should have run away from this mother's skirt. There is no use remaining there: "I tell with myself: If I find the ability to write, I will improve... my psychological improvement is in writing my thoughts, my memories, my nostalgias" (p. 24). And the narrator starts to write.

She watches the sudden snow in Paris and remembers the winters in Tehran in a story entitled, "Shemiran Bus": "I am put in mind of Tehran in winter, dominated by the tall, snow clad Alborz peak underneath the turquoise-blue skies, the bare, sleeping trees in the far end of our garden, dreaming of the return of migrating birds. In my childhood, snowy days had no end" (*A Mansion in the Sky*, p. 9).

In another story entitled "The Little Friend", the narrator's gaze stops on a woman's face laying on the hot and humid sands of the French Riviera beach, and stretching beyond the present scene goes to her twelfth and her memories of childhood friendship and of an old wound; of Svetlana:

Svetlana! I still feel an onset of anxiety at the sound. I try to block the rush of memories, but my heart races and I forget the children and where I am. Countless flickering pictures of Svetlana, as if scrambled by a whirlwind, are scattered in my head, breaking down the flimsy partitions of time, like it was just yesterday, the morning before... (*A Mansion in the Skies*, p. 23)

In "The Other Side of the Wall", the narrator goes back to her fourteenth and describes her worries and involvements:

The fourteenth, colorful, full of sweet temptations is sitting at the end of the hot summer days, waiting to take me with it. I'm frightened and stick to the remaining days of the secure and peaceful childhood... I don't want to grow up and no one understands me. (*Two Worlds*, p. 65)

The ticking of Quentin's watch is repeatedly heard as the ticking of the narrator's grandmother's watch in a story with the name of "Grandma's House":

Grandma's house has now been sold and the big wall clock moved to the residence of one of my uncles – the last remaining one. Sometimes, in my head I hear its pernicious ticking, and I am reminded that it will be here "after we are all gone". I always resent the persistence of its revolving hands. [...] I have a sense that in this touch there is a timeless message – simple, wholesome, and light as the melodic chants of fairies that drown out the fearsome ticking of all the clocks in the world. (*A mansion in the Skies*, p. 58)

B. Nostalgia and the Place

The nostalgia for the lost place is represented in Taraghi's stories in two considerable forms: nostalgia for the lost home and nostalgia for the lost fatherland.

1. Nostalgia for the lost home

Home has got a peculiar position in Taraghi's stories. It is the framework within which most of the events take place. Home is the lost paradise for the narrator, and with its destruction, the happy years of cheerful past come to an end. The best representation of this nostalgia is in the story entitled "Father":

The Shemiran house with its bright days and its trees casting mysterious shadows: its magically translucent nights echoing with the deliciously muffled voices of neighborhood boys outside its walls; its immanent apprehensions and sorrows; its surface benevolence and deepest malice; its transient revelries and resilient doubts; its dynastic ostentations. (*A mansion in the Skies*, p. 59)

Father's house. That's a universal nostalgia. Childhood house, good or bad, has a colorful and pleasant disposition in our memory. That's the very first place we have come to know; a building at the farthest end of our memory; the most secure place on the earth.

The Shemiran house is the axis of the life of the whole clan. As children we grow as fast as the aspens, jolly and carefree, roaming the stretches of the green lawns and the fecund orchard, thinking them unbounded and eternal. I don't think of people as being mortals – least of all myself, my mother, Hassan Agha and others – ensconced as we are under the safety umbrella of Father, the Grand Magician, immune to the slings and arrows of outrageous fortune. "I am steel," father declares, "and steel never rusts". (*A Mansion in the Skies*, p. 61)

Later on, at the midst of the bitterest moments of living in a strange land, during the early years of migration, the narrator blames herself of causing her children leaving behind this secure paradise of home:

The children do not understand. They feel exiled from the warm bosom of grandma and aunts and relatives, and from among a non-ending source of love and kindness, to a land of coldness, sorrow, and darkness and do not comprehend the meaning of this injustice. (*Scattered Memories*, p. 143)

2. Nostalgia for the Lost Fatherland

While the nostalgia for the lost home of childhood is not limited to the migrants and all the people may in some phases of their lives feel this homesickness, the nostalgia for the homeland is an inseparable part of the migration experience. Essentially, the word nostalgia, as it was fully described in previous chapters, was coined to show the soldier's homesickness when they were far from their homeland. This nostalgia has become the main theme of many migrant writers, while it acts as a stimulus to criticize and analyze their present condition in the new land for other writers. Taraghi is among the first group.

She is involved in her memories, and writes of past and of her fatherland. In *Two Worlds*, there is a story with the name of "The First Day" in which Tehran is illustrated as a utopia, emerging from the far end of narrator's memory:

She asks: - Nationality?
- Iranian.
- Profession?
- Writer.
- Birth place?
- Tehran.

I feel the sweet clamor of a familiar city and Shemiran garden, like a green sleep, sits on the back of my eyelids.

Tehran, with that playful letter "R" that rolls under the tongue, and that long "A", like the tempting gate of a colorful bazaar, pulls me in. Someone calls me from far away, someone beyond those mountains and seas. (*Two Worlds*, p. 13)

In "The Bizarre Comportment of Mr. Alpha in Exile", Mr. Alpha lives and breathes with the memories of Iran, which are kept alive by the letters he receives regularly from his friends in the homeland:

He drifted to the visions of the moon sailing past the tall aspens and the craggy heights of the Alborz, the sun-filled houses, dusty lanes. In his nocturnal fantasies, Mr. Alpha was transported to his ancestral home and the neighborhood in which he had grown up. Within the safe radius of these old remembrances of hereditary forms and native tribal sounds, he felt himself in a secure orbit in which he could sleep. (*A mansion in the Skies*, p. 119)

Sometimes, this nostalgia moves beyond the general concept of a certain city or country (here Tehran, Iran) and includes the streets, markets, cinemas and other components of the lost society: "... I could think of bike-riding in nearby streets, Friday-evening strolls in the public square, Bahar movie theatre, Vila ice-cream, neighborhood boys, the Shemiran bus, and Istanbul Avenue" (*A mansion in the Skies*, p. 58). Or: "... I love Istanbul Avenue. The odor of fish and aroma of coffee and roasted nuts and seeds blend in my nostrils feel steeped in languor and drowsiness" (*A mansion in the Skies*, p. 49).

The desire to return the homeland has even caused the narrator to furnish the balcony of her small apartment in Paris with petunia and other flowers and "all these reminds [her] and [her] children of Tehran, and Shemiran, and Darband Gardens" (*Scattered Memories*, p. 142).

Eventually, the deep pressure of this nostalgia results in the narrator's desperate decision to return:

I tell to myself: I will return. In my own city, there is at least a mother, an aunt or uncle, who may help you when you need it. There is no one living underneath nor anyone living above you. I will not be afraid of neighbors and can make noise and shout in my own home; can laugh, cry, dance, jump. I will definitely come back the very following day. (*Scattered memories*, p. 150)

Of course, coming back is not an easy task for a migrant and the narrator is not an exception. She does not return and continues to overcome the hardships of living in the strange land by clinging to the secure corner of the past memories of lost home and country.

C. Nostalgia and the Objects

We live with the objects. We love some and hate the others. But it makes no difference: the objects can bring memories into life in our minds. They remind us of the dear ones who were once and now do not exist; of places that were once a part of our lives and now mere inaccessible memories.

But what are the dear objects for Taraghi, which she remembers in the isolation of migration and soothes her worries by clinging to the memories they evoke? These are the objects of the past life. One of these objects is Shemiran Bus, whose image and memory is so vivid in the narrator's mind that she can imagine herself in her tenth, waiting for the Shemiran bus and its driver, Aziz Agha, whenever waiting at the bus station in Paris:

I can hear the groan of the approaching bus. Hassan Agha jumps up, but I am not sure if we will board this bus. [...] Before I go to bed at night, instead of the prayer mother has taught me, I repeat three times, "I will not board any bus not driven by Aziz Agha!" This is a vow between us in effect till Resurrection Day. (*A Mansion*, p. 13)

The objects in her childhood home are often referred to nostalgically. One of them, which is repeatedly referred to, is the statue of a mermaid at end of the pool in their dreamy garden: "At the far end of the pool, a chunky mermaid, not unlike Fakhr-Azam Khanum in contour, has raised herself on its gilded tail, balancing a blinking light upon her head" (*A Mansion*, p. 60). This mermaid becomes a central motif when the narrator remembers his father's illness and death: "The Shemiran house is spiritless and cold and the winter harsh and implacable. Under the cover of snow, the figure of

the mermaid in the yard looks like an old, bent-over woman" (p. 68). Even the destruction of Sehemiran house after a governmental decision to make highway, is depicted by the mermaid at its center:

The demolition day arrives. We wonder if this is a bad dream. Or perhaps the Shemiran house was a dream from which we have now wakened... A thick cloud of dust like the fiery breath of a gargantuan monster engulfs the flowerbeds and manicured lawns. The house itself, with its ostentation and showy adornments, slips out of sight like an evanescent memory. The mermaid holding the light over her head drowns in a sea of debris and is no more. (*A Mansion in the Skies*, p. 70)

The narrator even remembers the smell of the objects. The smell of the garlic in sausage sandwich she and her friends used to buy from Andre restaurant (*Two Worlds*, p. 96); "the pungent smell of tobacco from [her] grandmother's water pipe, Bibi Jan's herbal tea, the fragrance of saffron being spread over the rice along with rose water and caraway seeds and cinnamon, the smell of onions frying in the pan and strips of lamb grilled to a crisp on hot coals" (*A Mansion*, p. 10); and more nostalgic than all, the smell of her mother:

My mother smells different from anything else. Here is the smell of perfume and powder, of film stars, fashion magazines, Lalehzar Avenue, and the Municipality Dance Hall. Mother smells of future days, of tomorrow, and all the good things that are in store for me. (*A Mansion*, p. 14)

IV. CONCLUSION

The migrant writer in his struggle for adjustment usually finds himself captive to a mind filled with jousting images of the past. As a result, nostalgia may occur as central or marginal theme in the works of migration literature, in which moving and displacement are the basic events. The recounting of the memories of the past brings them to life from their passivity in the corner of the writer's mind and gives them immediacy, presence, and authenticity.

Goli Taraghi, the Persian migrant writer, has dealt with the theme of nostalgia in most of her short stories. Her characters live with their memories of the happy past and redefine themselves in their new homeland through the images of their past identities. The present study is done with the aim of clarifying the nature of Taraghi's short fiction and shows that nostalgia is the prevalent theme in most of these stories. This nostalgia might happen in various levels, such as nostalgia for the past time, for father's home, for homeland and the nostalgia for objects.

Undoubtedly, such a study would serve at least one major goal: it tries to make known the various aspects of the works of the celebrated Iranian author, Goli Taraghi, to the Persian readers. The necessity of recognizing and appreciating the cultural figures of every nation is an undeniable fact which helps the enrichment of the community life.

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