

Original Article: A Comparative Study of Nostalgia in Textbooks



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ABSTRACT

The identity of any nation is concerned with the identity of spiritual and material lives in the territory, and its formation in the children institution of any land depends on their familiarity with the national identity and patriotism of their country. In this regard, based on the latest approach to nostalgia, which is the result of the conceptualization and research of the 90s, the proposed scrutiny aimed to study nostalgia in reading textbooks presented to the Iranian primary students. Voice for My Homeland and Liberation from the Cage are mainly among the provided stories in primary textbooks in which the activist has been exiled from his homeland to a cage. In these stories, the actors do not get lost in the different cultural atmospheres of the guest land while preserving their national identity and motherland, and they do their best to get rid of the other and reach the real self. Therefore, through a descriptive-analytical study and some library-based resources, it was attempted to comparatively study nostalgia in the reading textbooks. The results of the study revealed that nostalgia, is a self-related, individual-social emotion that has a dual nature of sadness-happiness combined with a kind of longing for the past evoked by an emotional network resulting from an active or passive external stimulus, the experience of the present link to the experience of memories.

Introduction

Elementary school textbooks, especially reading books, are the best tools for influencing children's thoughts and ideas, which can indirectly guide them through stories and narratives with the basics of life, national values, religion, and beliefs get acquainted. The main issue in this study is a comparative study of the nostalgia process in narrative books and how it affects children through the study of discourse systems in their semantic

signs. The sign of discourse semantics provides a tool for scholars and researchers to analyze the story with a new reading and a modern style. To narrate the discourse of the story without prejudice and personal prejudices as well as are revealed to the readers with a scientific method and a new tool, and from this perspective, the salient points and cultural, social, and moral themes hidden in the lower layers of the stories. Nostalgia is a mental state that subconsciously manifests in a person and becomes an idea. The primary necessity of this research is to first do a

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comparative study of nostalgia in Iranian elementary school textbooks, then its effect on the development of the child's self-awareness (expression in collective situations), adaptation to society (awareness of the values and culture of socialization, and patriotism), and balancing rebellions (emotions of being away from family, homeland, and friends) as well as actions (achieving realism, positive thinking, striving for a goal).

In this regard, the proposed scrutiny attempted to find the possible answers to the following research questions:

1. How are the emotional and moral impact and the belief in the other formed in the stories of the fourth and fifth grades of elementary schools in Iran?

2. The emotional process in stories is a function of which functions and features of the semantic sign of discourse?

In general, much has been done about nostalgia and narrative identity in poetry and fiction, some of which are briefly mentioned here. Landowski [2] believes there is no doubt that subjects contact each other when it comes to communication. They recognize to be able to connect with themselves and speak of their presence to themselves, which in the relevant literature is referred to as presence and Garnier [8], by studying how narrative identity is formed. According to Ricoeur, if the connection with the "self" is formed through the mediation of the narrated story, any connection with this narrated story requires some form of pre-institutionalization.

Therefore, in cyberspace and the Internet, the institutionalized communication between the user and the computer requires us to ask ourselves about the possibility of relying on narrative identity to define these actions [17]. Yang [23] considers contemporary theories of identity to have three characteristics; initially, identity is meaningless without arguing the difference; since identity is itself the result of difference. In other words, this identity, which means the like or the same, can only be defined by differences from others. The immigrant is always the minority and the guest, and the marginalized are placed in front of the host, the majority, and the center. In such a relationship, it is usually the host country's desire to primarily determine the type of immigrant behavior; since the culture of the host or center always has its dual and contradictory demands

from the immigrant, so that it adapts itself to the culture of the host and observes the cultural patterns of the host country; however on the other side, it asks him to keep his distance from the host culture and to realize his differences with that culture, in which case the immigrant will face contradictory demands from the host culture, and always it takes steps to maintain this paradox of similarity and difference. Immigrants are not always perfectly obedient to this order or contradictory requests, and they sometimes take measures of resistance, which vary according to the degree of internalization of the cultural codes of their homeland [4].

In the field of poetry and fiction, the following can be mentioned: Asadollahi, Khodabakhsh, Mohammad Reza, the nostalgia of childhood and youth in the poems of Shahriar [5], Karimi in Barzegari's poetry; one of the types of Bakhtiari folk poetry [11]. Sadeghi (2020) Study and analysis of nostalgia in the poems of Forough Farrokhzad [20].

Materials and Methods

In the present study, to analyze the nostalgic process, the stories of the books read in the fourth and fifth grades of an elementary school in Iran were randomly selected as Voice for my homeland, and liberation from the cage. Therefore, by analyzing and textual evidence of vocal stories for my homeland and liberation from the cage in this part of the present study, we intend to identify the emotional and moral impact as well as belief in another in the stories of the fourth and fifth grades of Iranian elementary schools and Also, let's discuss which functions and characteristics of the semantic sign in discourse are a function of the emotional process.

Narrative identity from Ricoeur's perspective

According to Ricoeur [17], the main foundation of human memory is the knowledge of the past events. Understanding the past is the cause of memory, both direct and indirect perception. Ricoeur believes in two types of memory, individual and collective memories. In his viewpoint, history encompasses both. He considers three basic characteristics of individual memory: being personal, understanding the concept of distance and depth of time, and a sense of

continuity. The personality of memory means that memory is essentially individual and cannot be transferred to another conscience. Ricoeur mentions John Locke, who explains personal identity through memory. The second function of memory is the depth of time. We only time it with memories that have penetrated the depths of time [17]. Thus, in Ricoeur's view, the hallmark of memory and memory is its narrative.

Memory and Nostalgia

Memory has the necessary effectiveness in creating a nostalgic state. Nostalgia can increase resilience to stress and pain and lower perception of pain intensity. According to the latest approach to nostalgia, which is the result of conceptualization and research from the 1990s onwards research by individuals such as Batcho, [2], nostalgia, self-centered emotion, individual in a society that has a dual nature of sadness and happiness, and together with a kind of longing for the past which is evoked by an emotional network resulting from an active or passive external stimulus, connects the experience of the present with the experience of the past.

Cultural semiotics

Cultural semiotics is one of the essential approaches in semiotics. Although all currents and schools of semiotics have always considered culture, Russian semiotics and Eastern Europe generally have unparalleled originality in this field. Yuri Lotman (1922-1993) [13] was the first person to talk about cultural semiotics by focusing on the cultural cycle that focuses on texts [16]. Scholars of the Moscow-Tartu school sought to provide a clear definition of cultural semiotics and its method or methods of research. After diligent efforts, Yuri Lotman et al. argued that cultural semiotics is the knowledge of studying and realizing the functional relationship between sign systems involved in culture. Sign systems operate only concerning each other and mutual influence [22]. In this way, cultural semiotics considers the soul of culture; That is, it pays attention to the mental and material patterns created to understand one's culture and others. According to the definition of culture, the issue of confrontation between oneself and another is raised. Indeed, the

existence of each culture and its dynamics depend on the existence of another culture [20].

Seismology

Sagittarius Yuri Lotman first introduced the concept of Sagittarius in an article entitled About Sagittarius and expressed its main theory. "Sagittarius is the space of a sign outside of which a sign is impossible," he states. He explains that the primary law of the internal organization of Sagittarius is the division between the nucleus and the periphery. There is a boundary between Sagittarius and the metaphysical or non-symbolic space surrounding it. Regarding the boundary, Lotman argues that the boundary of sign space is the most critical role and structure that strengthen its sign mechanism.

The concept of "self and other" Sagittarius, discourse, and value

Researchers in cultural semiotics have introduced "self and other" as one of the most extensively used models throughout the history of thought. The concept of "self" or "other" in Lotman's thought has always been questioned. The self and the other culturally are expressed in terms such as "we / self", "inside / outside". The critical point is that there is no identification and understanding of the "self" without the "other"; because "this" finds possibility and meaning with "that". "Other" or "another" is a concept whose existence is determined concerning the existence of "self" and various factors such as religion; language, geography, and religion contribute to the formation of its nature; in such a way that the absence of one is also considered the absence of the other. In other words, whatever is not "insider" is necessarily "other" and vice versa. Hegel has formulated this argument based on the dialectical school: "Human consciousness is not able to know itself without any other recognition of itself" [15].

Effective Actions and Emotional type

Modal verbs are also called effective verbs [21]. The quasi-definite verbs that influence the action verbs to provide the conditions for the realization of the action. According to Fontaine, these verbs "affect other verbs" [21]. These verbs are: "to want", "to stand", "to know", "to be able" and "to believe". By changing sensory conditions, these

verbs engage the process of meaning and cause a stressful event.

Schematic of the emotional process

In the emotional process of discourse, we encounter a spectral atmosphere that puts the insurgent and the activist in a coherent and heterogeneous relationship with each other. This process shows that emotional types are systematic. According to Fontaine's emotional theory, this systematization is a way to present the schema of the emotional process of discourse [21]. Thus, the stages of the emotional process are shown in the following order.

Emotional Stimulation (awakening)

According to Shairi, "rebellion means the turbulence of the subject and his sense of awakening to this turmoil from within" [21]. The emotional process also takes place in the form of a rebellious process. In the rebellious emotional forms, an "it" is confronted with a discourse that affects him internally. As a result, he develops a special feeling, and an emotional presence is formed in him in terms of scope and pressure. In this way, the rhythm and movement of the rebel changes, and emotional tensions are expressed through the rhythm of the music.

Emotional Ability

One of the characteristics of the insurgent system is the type of change that takes place within the subject. Poetry also believes that "the process of Shushi is in line with receiving the "instantaneous", in which seeing and feeling prevail over knowing and knowing" [21]. These instantaneous perceptions empower the insurgent in the form of effective actions. This ability prepares the rebel to achieve a new emotional identity.

Identity or Emotional Turmoil

This stage plays a central role in the emotional process. The insurgent feels that there is a perceptual-sensory change within him. This inner change causes him to achieve a certain emotional identity and express it in the form of a specific mood and behavior.

Emotional excitement

According to a poet, "excitement is like lightning that is produced in an instant. So, its beat is fast and lightning-fast" [21]. After attaining emotional identity, the insurgent reaches a state of unconsciousness in an instant. Then, he experiences emotional excitement that also produces physical manifestations. Thus, we see a change in the body and body of the rebel, which causes his restlessness and restlessness.

Emotional Evaluation

In the last stage, we see a kind of judgment and evaluation of the emotional process of discourse. A positive evaluation of an emotional state stabilizes it, and a negative evaluation modifies and eliminates it.

Results and Discussion

Analysis of the emotional system of the stories "Voice for the Homeland" and "Release from the Cage"

In the stories of "where is my territory?" and "Liberation from the Cage", both birds are placed in the atmosphere of the homeland through imagination, and they are thrilled and amazed by their presence in the atmosphere of their motherland. Greimas calls this time the "spark moment" (quoted by Sha'iri, [21]). "The moment of spark is when the subject and the object melt into each other and reach their highest level of meaning, which is ontological ecstasy" [11]. In this case, a perceptual-sensory and emotional state take over discourse space and the defeated bird is sparkled for a moment. The subject (crow and parrot) first interacts with the being and the subjects within it through sensory-visual. The parrot is thrilled to see the merchant travel to his native land and connect with the world outside the cage. "Liberation", "flight", and "travel" play a major role in realizing this interaction. However, since such a thing does not exist and the crow and the parrot do not have such a thing, it does not happen at the moment. But they are trying to free themselves, and according to Greimas, they do not have a "stop in time". Subject-actor the visual-

sensory conditions are tied to a tactile and physical process (the raven gets sick and the parrot shakes on its own). The change in the mode of discourse from the sensory-visual flow to the sensory-tactile process is an event that takes place within the insurgent, and he has not planned for it. As soon as the feeling of liberation is felt, the other senses of the rebel are stimulated, and they communicate with their fellow human beings through the heart. This communication occurs unexpectedly within the subject and is physical and tactile reaction. Greimas considers this situation as “subject fading” [9].

The leading cause of change and change in the mental states of the raven and the parrot and the creation of a sense of sadness in both is related to the sadness of being away from the motherland and homeland. It introduces a sense of nostalgia for the narrative homeland into the system of confrontational discourse and produces the two constellations of guest and host in the story.

Nostalgia is primarily related to the psychological sciences. The current concept is literary in your text. Most of the time, the meaning of this word includes sadness, hopelessness, longing to go back to the past, and the desire for lost time. The first transcendental process in the story arises because it considers the inhuman character to have the power of feeling and nostalgia. The perceptual sensory process of the story begins with the nostalgia of the raven and the parrot. He has been living in a golden cage for several years, which symbolizes happiness and a sense of well-being compared to other birds. This place caused them to separate from their motherland, and now they are trying to return there. In other words, they are trying to connect to their hometown. Disconnection and connection of discourse are very clear at the story's beginning. Here, with the recollection of past memories and homesickness for friends and their homeland, a kind of discourse pre-tension occurs that leads to the absent present. After saying a repetitive statement, who is my homeland? Or instant messaging every day, their masters notice the strange states of the crow and the parrot through a sense of sight, simulating them taking it out of the cage and conveying the parrot's message to their friends. In other words, the visual sense follows the sense of movement. And the raven and the parrot go home when they are free.

Along the way, the narrative process takes place in several places in the story. First, between the raven and the tree by praising his homeland creates an inner feeling in the tree and other animals that will wish to see the raven's homeland, or talk between a parrot and a merchant. Parrot's crow's long stay in exile includes most of the nostalgic literature [25]. Remembering his childhood memories and the memory of his hometown, friends and family, the raven and the parrot are immersed in the nostalgia of that time and make the narrator have a tense crisis in the nostalgic discourse.

Thus, as Fontanille and Zilberg, [7] points out, semiotics will focus on three profound components concerning phenomenology:

a) A tense environment in which emotions have the opportunity to express themselves as values. The stress zone is governed by two zones of pressure and range, both associated with the dimensions of presence and emotional and cognitive biases and controlled by dependent visual aids.

b) The presence of an object between two levels and two language units, the face level and the content level in the language system.

c) Signs-semantic presence methods include virtual, current, potential and real presence.

Hence, what is important to mention here is to pay attention to the fact that nostalgia, as pointed out by Sha'iri [21], is a sign of presence because the insurgent is without purpose and aims to receive everything. He has lived before and is now far from it; he sits. In the vocal story for the homeland, we are accompanied by a nostalgic rebel who realizes everything that has lived in the past and in the realm of time and space. This fosters an emotional nostalgia in him.

Most stories in the reading book are based on the fourth and fifth grades of the elementary school in Iran. However, for the rebels, the narratives (raven and parrot) connect a scene or an incident to the past, and this past is the same as playing with their friends in India or the desert. The insurgents have no hope for the future. Still, they rely on the hope of achieving their original identity and homeland and taking refuge in their past to preserve their sense of patriotism.

He said to the parrot, “What do you want to bring your car from the Indian subcontinent?”

Another sign of nostalgia in these stories is placed, which can be justified in two ways:

1) Nostalgia for the nation,

2) Nostalgia for the homeland, the places where most of what happened. So it can be considered a lost paradise for the speaker.

“It was a sunny evening. The raven felt that his skin was hot as he flew. There was a warm, dry breeze on his face, the smell of which was familiar to the raven. He immersed himself in that warm breeze. He smelled it several times. His heart was full of joy. He said in his heart: “I feel the smell of the homeland!”

“There was no mention of the merchant’s golden cage, the lush poplar of the plain, the clear stream of fish, the beautiful bird garden, the safe beach of the sea, and the high mountain of animals, but the crow’s heart beats with great joy.” It was as if they had given the whole world. He threw himself on the hot sands of the desert. The tension heated up. He remembered his childhood. When he jumps from branch to branch in search of his mother, here the narrator goes back in time and imagines his childhood days. He remembered his playmates and his friends, the baby raven” [5].

Or in the story of liberation from the cage, “*O kind merchant and friend of the same language, send my greetings to the parrots of India. Ask them to find a way out of my predicament and tell me why they do not remember this captive and homesick friend*” (Rumi’s Mathnavi Manavi).

Nostalgia is associated with creating stress zones that are temporally and spatially constrained on the one hand, and on the other hand, according to Kahn (1999), with the transfer of past values to the presenter’s present tense which in turn creates a kind of cut. It is in him and it engages narrator himself and me and leads him to the act of tension as pointed out by Sha’iri [21]. In this way, tension is active here and paves the way for overcoming the tension crisis. On the other hand, the intersection of the two spheres of the sign of the guest and the host somehow leads to the formation of a combined identity in the narrator’s narrative, which is somehow digested in the sign of the guest.

Narrative identity-nostalgic tension in “Voice for the Homeland” and “Release from the Cage” (Guest Land)

In the tension theory of discourse, each value is obtained by combining two meta-values pressure and range. Range is the range on which pressure is mounted. The range of quantity, variety, and

temporal and spatial dimensions of phenomena is based on cognition. Both meta-values of amplitude and pressure are quantitative in nature. Pressure is measurable and countable amplitude [7].

Stress is the sum of contraction and expansion. The pressure zone focuses on emotional and communicative biases, while the extensional zone represents the external worlds, and the comic cognitive is active [7]. The narrator of a vocal story for the homeland is a rebel, or in the words of Jean-Claude Coquet [3], an impersonator who, with a sensitive presence and facing his outside world in the hot sands, suddenly realizes the wholeness of his childhood memories, friends. , The mother and her lost past in the realm of perception.

“He threw himself on the hot sands of the desert. The tension warmed up. He remembered his childhood, when he jumps from branch to branch in search of his mother. He remembered his friends, the ravens who were his playmates.”

Or in the story of “getting out of the cage”, he said, “Where the parrots and you see, tell me your story and say, ‘That parrot that your friend is trapped in our cage. Why don’t you ask how he is?’”

The verbs of “sensation” clearly show that the narrator of this story, with a sensitive presence, seeks to communicate and sense the wholeness of the living and pure experience of the outside world that now surrounds him.

“For several days, the raven had a strange feeling.” In a phenomena-based technique, we always show some resistance to the lightness and meaninglessness of existence, and we always try to strengthen our symbolic presence. To this end, it is enough to tie its presence to the deep layers of everything around us so that no aspect of its ontological existence is hidden from us. In this type of presence, our access to the existential aspect allows us to form a centralized and established image in our mind through the acquisition and possibility of the mythical presence.

Indeed, presence, in turn, achieves a degree of excellence where it is immune to any harm. Thus, the heightened childhood nostalgia in this story, the potential presence and eventual experience, and the emergence of childish identity elements such as the scorching desert, ravens, playboys, dry shrubs, and desert thorns, India, and parrots play as the barrier between the two asymmetric

constellations acts, as Anousheh [1] and Lotman (1990) points out. Given the fact that the components of time and space cannot be considered members of a broad axis in the tense notion of discourse and meaning, and given the pressures of nostalgia, it is not bad here to mention that nostalgic presence is directly related to the depth of the tension space and the processes of presence and absence.

Rejection of another culture in semiology is a sign of destination in the story “A Song for My Homeland”

At the beginning of the short story “A Song for My Homeland” and “Liberation from the Cage”, the narrative confronts us with a narrative that is in a completely negative state. They are now trapped in a cage, with nostalgic moods and sadness away from their homeland, and find themselves in a kind of exile. The narcissist (raven and parrot) feels deficient and cannot adapt to the new living conditions in the cage. To escape from the status quo, the crow crows every day in my homeland? And the parrot uses a messaging trick. The rebellious emotional state is in crisis and creates an active tension that makes the master angry. In the story “Where is my homeland?” Finally his master got angry and threw him out of the cage and said: “This bird's homeland is better than my golden cage, I wish I could go after him to see where his homeland is?” His identity and originality are not lost in the memories and nostalgia, and his attempt to escape this situation will come to fruition. In other words, the actor (master) brings him closer to his goal and throws him out of the golden cage. In other words, both parrots and crows reach their destination.

Karimi [10] distinguishes between two types of nostalgia: a: Destructive nostalgia; B. Revitalizing nostalgia. Destructive nostalgia is associated with making the motherland look bold and ideal and rejecting the foreign land. At the beginning of the stories of both periods, the parrot and the raven experience nostalgia and restlessness for their homeland. But they do not let the longing for the distant past overwhelm them, they do not accept the golden cage and the foreign land, and they continue to succeed by repeating the song “where is my territory?” and sending a message to other parrots. Their goal is to get out of the cage. Here,

nostalgia takes a different path with the help of discourse systems.

Releasing the cage →(success)→
Creating stressful actions (singing repetition) →
Destructive nostalgia

This kind of nostalgia gave rise to a new identity in Pardaz's discourse, both spiritually achieving its goal and culturally familiar in the context of Sepehr. Here the regret of the past cannot be conquered and it will never accept a foreign land and a golden cage.

Karimi defines the engraving of revival nostalgia as “the ability of the exiled artist to bring with him the cultural extracts of the country of origin and transfer them to the imagination and mentality, and to present a new perspective for the reader” [11]. The raven and the exiled parrot are reluctant to convey the culture and memories of their homeland to their masters and others. They do not resort to fantasizing, resorting to creating stressful situations such as restlessness and singing messages.

At this point, the recurring nostalgia for Coco's homeland? Either the messenger makes the master eager to deliver the message or to see his homeland, and even the master imagines that it is somewhere beyond the golden cage.

Therefore, it is deculturalized, because crows and parrots are resistant to the transfer of their identity and culture, and this is how they draw the path of nostalgia.

However, what happens here is a desired nostalgia or goal.

Creating stressful actions (repetition of singing, restlessness) → Targeted or desired nostalgia
(achieving a sense of aesthetics)

→ Revitalizing nostalgia

→ Destructive nostalgia

Aesthetic system in the host country

The raven and the parrot, after reviewing many memories and moans and their release from the cage, faced many tensions in the guest land, which made him more determined to return to his true self, and this time break - To endure the place where his motherland had occurred between him. After arriving in his homeland, he re-imagined and revisited his childhood memories, which were not tense at this time, but from the crisis of tension to an aesthetic sense.

Greimas (1987) talks about the “aesthetic event” in a book entitled *Loss of Meaning* [9, 21]. He divides aesthetics into classical and baroque categories [21].

In the classical system, an aesthetic object produces meaning independent of the subject with which it relates.

In the Baroque system, the aesthetic object produces meaning based on the intentional or procedural and Husserl function under the subject's gaze and their interaction with each other, and the sensory-perceptual military function that entails the fusion of subject and object does (same). Because of its profound emotional connection to its homeland, playmates, and the scorching desert, the golden raven has affected everyone around it, including the lords and other animals and birds, all wishing to join their homeland. Or they were the homeland of the raven.

He reached Sepidari and the same thing happened again and Sepidari said: "I wish I could go after him to see where his homeland is?" He reached a stream and became acquainted with fish. The fish offered him to stay by the stream. But he said that was not where I lived and that I should return to my homeland. The fishes said that his homeland must be more apparent than our stream. "I wish I could go after him to see where his homeland is?" Or in "Release from the Cage", the astonished master wished to say such a thing, saying, "I wish I had not given such a word," and he smirked.

Here, the ostrich's disconnection from the golden cage, accompanied by the sympathy of the fish, the tree and the rest, the parrot and the merchant news, helped them overcome the tension crisis and enter another stage called aesthetics. This is the relationship between the raven and the parrot (the narrator) and its surroundings, and highlights the raven's impatience. This impatient prominence activates the effective act of wanting and wanting the raven to reach the motherland.

Conclusion

Much of it is formed by the path of emotional and social development of individuals in their early childhood. Emotional growth has different dimensions. Considering that Iran is an Islamic country with religious teachings and national identity and preservation of patriotic values, a comparative study of the process of nostalgia in reading book stories in the fourth and fifth grades

shows that the selection of school textbooks based on preserving these values are selected. The purpose of these stories is to cultivate individual identity in children, preserve national values, and develop the child's emotional-social skills with the help of discourse systems. In *Reading Elementary Stories*, the author directs the characters to a revolt of altruism, patriotism, and individual identity. The culture of oneself and the other in the sphere can be a sign of the guest, and the host can be changed. Given the preservation of national identity, one culture remains in itself and does not become another which shows prejudice against transcendental values. The process of nostalgia in this story changes from two tensions to an aesthetic system.

In the guest's land and the master's cage, the actors do not separate from the real self and maintain their identity. They keep the memory of friends in India, and the process of repetition keeps them hoping to reach the goal and destination. So I, the actual actors, are not influenced by culture, place (master cage), and those around them and do not become another. In the motherland, he goes through childhood memories with his friends and mother. I remain real in my anesthesia. In other words, I become another of myself. Another that is part of its own identity and essence. Another free and released from another in a cage and another heterocultural. So the raven itself and the other are both ones with one identity and one culture.

It can be mentioned that every human being lives in two worlds; in the inner world, which is associated with riots (feelings and emotions), and the outside world, which is the same as the actions of social life. In the stages of human development, emotions appear and expand, as well as life with others and social behaviors. A comparative study of nostalgia in Iranian elementary school textbooks promotes child self-awareness (expression in collective situations), adaptation to society (awareness of values and culture of sociability, patriotism), and balance between glasses (emotions away from family, homeland, and friends) and actions (achieving realism, positive thinking, striving to reach the destination and goal).

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