

Encountering Modernization in Authored and Translated Works of Simin Daneshvar in the Second Pahlavi Era¹

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Abstract

Women have always attempted to increase their visibility and voice, especially in modernizing societies with the formation of women's movements since the nineteenth century (Dezhamkhooy, 2023). This interdisciplinary, non-automated corpus-based study has sought the works of Simin Daneshvar, an Iranian author and translator who lived during the Second Pahlavi era (1941–1979), emphasizing her role as a transauthor. Biographical, educational, and professional data were collected from authoritative sources, including the National Library. Her authored novel *Savushun*, and translated novel *Benal Vatan* were analyzed thematically using Farahzad's (2016) classification to identify how modernization appears in her texts. Standpoint Theory (Smith, 1987, 1990, 2005) was used to explain the association between Daneshvar's positioning within the women intelligentsia and her translational choices. Results showed that literature was the dominant category in both authored and translated works insisting that she employed literature to increase her social visibility and address modernization. Her works increased voice among silenced and marginalized voices in the patriarchal society which in addition to her interest in literary activities and circles, affected the collective intellectual consciousness among the women. Thematic analysis unveiled encounters between tradition and modernization. Under the Second Pahlavi modernization project, women's marginalized standpoints were redefined, enabling women intelligentsia, including transauthors, to have contribution to knowledge production. Daneshvar's transauthorship aimed at challenging and redefining social and literary traditions, improving both her agency and cultural influence in a broader sense.

Keywords: Author, Iran, Modernization, Transauthor, Translator, Women

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1. Introduction

Women's growing awareness of their demands and boundaries has led many scholars to investigate women's issues from various viewpoints. According to von Flotow (2016), "the combination of gender and translation continues to be a productive and stimulating area of research" (p. 17). Within Translator Studies, a sub-discipline of Translation Studies, the emphasis is on the multifaceted roles of translators rather than on the texts they produce. The role of women translators has been explored by scholars from the field itself to history and sociology (Von Flotow & Kamal, 2020).

Research on women translators aims to unveil the characteristics of their translation practices and to develop an understanding of their professional activities in different contexts. In other words, such research seeks to determine who these translators are, what they publish, and what challenges they face. These studies examine a wide range of aspects from linguistic choices and textual strategies adopted during the translation process to broader cognitive, cultural, and socio-political dimensions (Chesterman, 2009).

Investigating the women who act both as authors and translators (henceforth called *transauthors*⁴) can reveal their role in producing knowledge as well as their marginalized presence and contributions.

Considering the concept of transauthorship, it is worth noting that the mixed role of both translator and author has been practiced by various literary characters, authors, and translators throughout history. Many have been involved in both crafting original texts and translating the works of other authors. Their purposes were different. It seems that by doing so, the transauthors contributed not only to their local literature but also helped bridge their own culture with foreign ones, making literature

4. The term "Transauthor" was introduced to Iranian TS academic studies by Hussein Mollanazar in many of his works since the 1980s.

more accessible to a wider audience.

Telling the Story of Translation: Writers Who Translate is an important work written by Judith Woodsworth in 2017, which features the stories of three leading authors, Bernard Shaw (1856–1950), Gertrude Stein (1874–1946), and Paul Auster (1947–2024), who were also involved in translation activities for various reasons other than authorship. The book explains that “As translators become more visible conduits for interlinkages between countries, the motivation and work of writers devoted to translating each other” has also increased (Woodsworth, 2017, p. 1). Shaw, Stein, and Auster were not the only and first authors engaged in translatorship, as the book further clarifies, “Six centuries before them, Geoffrey Chaucer (c. 1343–1400) combined translation with other forms of text production at a time when the lines between translating and original composition were not drawn as neatly as they subsequently became” (Woodsworth, 2017, p. 2). The volume, however, does not call this group of translators transauthor.

In Iran, although several studies have examined women translators, the role of women *transauthors* has remained insufficiently investigated. This gap is particularly relevant in the context of the Second Pahlavi era (1941–1979), a period characterized by a modernization project that improved women’s educational and professional opportunities while still limiting avenues for agency and activism (Kia, 2005; Ettehadieh, 2018). As women increasingly participated in literary production during this period, their authored and translated works became an important site for observing both cultural and social change.

Building on this historical and social context and employing Smith’s Standpoint Theory, this study investigates Simin Daneshvar as a prominent transauthor and the thematic characteristics of her authored and translated works. Feminist Standpoint Theory was applied as it has questioned the traditional scientific practices that have excluded women from research and marginalized them. Standpoint theorists have

suggested different ways of creating knowledge through the ideas of “strong objectivity”, “situated knowledge”, “epistemic advantage”, and “power relations” (Gurung, 2020, p. 106). The theory is considered an effective method to investigate the issues related to women from a social lens because of its “logic of discovery”, the “insider-outsider” perspective, studying those in power, and “methodological innovation” (Gurung, 2020, p. 106). Standpoint can be defined “in terms of the social positioning of the subject of knowledge, the knower and creator of knowledge,” which is integral to designing “a sociology for women” (Smith, 2005, p. 9).

In doing so, the study addresses the following research questions:

1. What is the possible relation between the themes of authored and translated works of Simin Daneshvar?
2. What encounters with modernization manifest in her authored and translated works?
3. How can her transauthorship be related to her social position, when examined through the lens of Smith’s Standpoint Theory?

2. Review of the Literature

Gender and Translation Studies have attracted significant attention since the cultural turn of the 1990s. Scholars including Simon and Von Flotow (1997) discussed gender issues in translation and their implications for translation theories and applications for translation practice. Namely, Leonardi (2007) proposed a comparative framework for analyzing translation strategies adopted by men and women. Using a gender-oriented and ideological perspective, she explored whether men and women translate differently. Hassen (2011) examined women translators of the Quran, highlighting the gender-related challenges in rendering patriarchal linguistic elements. Santaemilia (2015) emphasized women translators’ tendencies to

soften, desexualize, or exercise mild dysphemism depending on social stakes, supported by Lakoff's (2004) observations on linguistic politeness and self-censorship.

Extending beyond textual analysis, scholars have explored socio-cultural dimensions of women's translation. Von Flotow & Farahzad (2016) investigated women translators in non-Western settings. Camus et al. (2017) highlighted the role of women in translating English poetry in Spain after war, focusing on their contributions to literature. Moreover, Von Flotow & Kamal (2020) elaborated on published women in their comprehensive volume.

In Iran, women have historically contributed to translations with various themes. Some studies have researched women translators. Still their broader role in shaping socio-political awareness needs more exploration. Amin (2007), Doroudi-Moghadam (2009), Mirshahi (2011) have examined thematic choices and gender-related differences in literary translations. Farahzad et al. (2015, 2017), Bolouri (2016, 2017), and Mirza-Ebrahim-Tehrani (2019) investigated women translators' influence on cultural production, pinpointing the inter-relation between institutional policies, social presence, and translation practices. Latest interdisciplinary studies (Tayebi-Jazayeri & Farahzad, 2024; Zand & Farahzad, 2025) have linked ecofeminism and feminist literary theory with translation analysis, respectively to explore Iranian women's authored and translated works after the Islamic Revolution.

The mentioned studies have considered translation and authorship separately so far. Little attention has been paid to their combined roles, particularly in the context of Iran during the Second Pahlavi era. Thus, the present study highlights the importance of transauthorship and the literary and socio-cultural contributions of a prominent representative of women intelligentsia, addressing a gap in previous research. Analyzing Simin Daneshvar's works provides insights into her thematic patterns, social positioning, and engagement with the cultural and intellectual currents of her time.

3. Methodology

This is descriptive library-based research with thematic analysis of non-automated corpus. Library research focused on collecting biographical and bibliographic data about Simin Daneshvar and her authored and translated works from the National Library and Archives of Iran and Khaneh-ye Ketab-e Iran.

A non-automated corpus was then constructed, consisting of two of Daneshvar's works, one authored and one translated, published during the Second Pahlavi Era. The thematic analysis used Farahzad's (2016) classification, which includes ten main categories: child-related, literature, social sciences, natural and applied sciences, psychology, history and biography, religious, philosophy, and medical sciences. The literature category was further subdivided into subcategories, including story collection, poem, and monograph. Patterns of similarity between authored and translated works were labeled as "homo-theme," while differences in categories were labeled as "hetero-theme."

The study further aimed at identifying thematic patterns in both authored and translated works and to detect their association with Daneshvar's socio-political activism. This method of analysis indicates the connections between her transauthorship, standpoint and intellectual, and social activities.

Using Smith's Standpoint Theory (1987, 1990, 2005), the study sought how knowledge (transauthorship) was socially situated and shaped by the knower's position. This study examined how Daneshvar's social and professional position influenced her authorship and translational choices. This perspective allows for a deeper understanding of how her works both reflect and challenge dominant socio-cultural currents, revealing the ways by which women transauthors challenged, and resisted the boundaries of the patriarchal and modernizing society of Iran. Employing Standpoint Theory extended the analyses from limited textual patterns to wider socio-political context.

4. Results and Discussion

4. 1 Educational, Professional, and Social Background

Examining Simin Daneshvar's (1921–2012) educational, professional, and social background, provides the context for discovering the relations between her transauthorship and social standpoint. Both her authored and translated works manifest personal and socio-cultural influences.

Simin Daneshvar was born in Shiraz to a physician father and a poet mother from a prominent family. She began her primary education at *Mehraeen* English Language School, where she became fluent in English. Later, she studied Persian language and literature at the Faculty of Literature at University of Tehran. Then, Daneshvar received a Fulbright scholarship and left for Stanford University. Regarded as the first major Iranian woman novelist, she was the wife of the famous Iranian writer *Jalāl Āl-e-Ahmad* and an active transauthor who worked as a member of the editorial board of the *Naghash-o Negar*, *Elm-o Zendegi*, and *Kayhan-e Maah*. Daneshvar was hired as the deputy of the Foreign Advertising Department at Radio Tehran (Seraj, 2015). With her leading role in the Iranian Writers' Association, she was not only famous for being the first Iranian woman novelist to write *Savushun*⁵ but also for being the first woman who published a collection of Persian short stories (Jahed, 2011). Also, the first volume of translated stories published by an Iranian woman belongs to her (Farrokhzad, 2002; Mirabedini, 2021).

4. 2 Dominant Themes in Authored and Translated Works

The thematic analysis of Daneshvar's publications, addressing the first research question regarding dominant themes, is presented in Table 1.

5. Mourning for Siavash

Table 1. Publications of Simin Daneshvar during the Second Pahlavi Era (1941–1979)

No.	Publication	Year	Title	Category
1	Authored	1948 (1327)	Atash-e Khāmush	Literature/Short story
		1961 (1340)	Shahri Chon Behesht	Literature/Short story
		1969 (1348)	Savushun	Literature/Novel
2	Translated	1949 (1328)	Sarbāz-e Shokolāti (Bernard Shaw)	Literature/Play
		1950 (1329)	Typhus (Anton Chekhov)	Literature/Novel
		1953 (1332)	Beātrice (Arthur Schnitzler)	Literature/Novel
		1954 (1333)	Orāzān* (Jalāl Āl-e-Ahmad)	Literature/Monograph
		1954 (1333)	Komedi-ye Ensāni (William Saroyan)	Literature/Novel
		1955 (1334)	Dāgh-e Nang (Nathaniel Hawthorne)	Literature/Novel
		1958 (1337)	Hamrāh-e Aftāb (Harold Courlander)	Literature/Novel
		1962 (1341)	Doshmanān (Anton Chekhov)	Literature/Short story
		1968 (1347)	Bagh-e Albālu (Anton Chekhov)	Literature/Play
		1972 (1351)	Chehel Tuṭi (Lin Yutang) **	Literature/Short story
		1972 (1351)	Benāl Vatan (Alan Paton)	Literature/Novel

* Only the introduction of the book was translated into English by Simin Daneshvar, not the whole book.

**co-translated with Jalal Al-e-Ahmad

Table 2 compares the themes of her authored and translated works to explore possible relations between themes and provides the answer to the first question.

Table 2. Comparing the themes of the authored and translated publications of Simin Daneshvar during the Second Pahlavi Era

No.	Name	Type (n)		Category (n)		Nature of category
1. 5	Daneshvar, Simin	Book (Au)	3	Literature/Short Story	2	Homo-theme
				Literature/Novel	1	
		Book (Tn)	11	Literature/Novel	6	
				Literature/Play	2	
				Literature/Short Story	2	
				Literature/Monograph	1	

*Theme classifications: Tn: Translated works, Au: Authored works

Considering the authored publications, Daneshvar had 3 titles with the “literature” theme, with “short story” as the dominant subclassification. Examining her translations revealed that she focused on “literature” theme in this part too. She had 11 translations, 6 of which were “novels”.

The theme comparison further indicated a homo-theme inclination in main theme classifications. Literature was the dominant theme in both authored and translated works. In two subcategories of her translated works, there was a theme different from her authored books, i.e., “monograph”. It can be inferred that literature played a major role in the cultural context of the time, and there was a notable emphasis on increasing awareness through storytelling. Diversification in these productions can suggest her skill and mastery in the themes chosen. The needs on particular topics, considering the socio-cultural context and the modernizing society, could have catalyzed this pattern.

4. 3. Encounters with Modernization

To explore how modernization is represented in Daneshvar's works, a thematic analysis was conducted on *Savushun* and *Cry, the Beloved Country* (*Benal Vatan*). The findings show that Daneshvar's writings reveal an ongoing negotiation between tradition and modernization, as well as an awareness of women's social positioning in this context (Daneshvar, 1970). The following discussions highlight the main manifestations of these encounters.

In *Savushun*, traditional rituals and symbols are re-identified under the influence of modernization. For example, the wedding bread scene shows how a traditional material becomes politicized to flatter the governor.

آن روز، روز عقدکنان دختر حاکم بود. نانواها با هم شور کرده بودند و نان سنگکی پخته بودند که نظیرش را تا آن وقت هیچ کس ندیده بود. مهمانها دسته‌دسته به اتاق می‌آمدند و نان را تماشا می‌کردند... یوسف تا چشمش به نان افتاد گفت: «گوساله‌ها، چطور دست میرغضب‌شان را می‌بوسند! چه نعمتی حرام شده و آن هم در چه موقعی...» (ص. ۵)

This part shows Zari's mental comparison of the wedding guests to *Ta'zieh* characters, demonstrating her critical awareness and transition from passive observation to political consciousness.

پنج تا دختر کوچولو با لباس‌های پف‌پفی دنبال عروس می‌آمدند، اتاق پر بود. خانمها دست زدند. افسرهای خارجی هنوز در اتاق بودند، آنها هم دست زدند. همه تشریفات برای آنها بود اما برای زری مثل دسته تعزیه... دده سیاهی با یک منقل آتش.. عین جن بوداده به اتاق آمد... زری اندیشید: «همه جمعند. مرهب و شمر و یزید و فرنگی و زینب زیادی و هندجگرخوار و عایشه و این آخری هم فضا.» (ص. ۹)

This theme is the scene where local women dance with strangers (foreigners) which was traditionally unacceptable. It seems that their husbands had to tolerate the situation without any reaction, contrary to what was always expected from men in the patriarchal society of Iran.

زنهای شهر با لباس‌های رنگارنگشان در بغل افسرهای غریبه می‌رقصیدند و مردهایشان روی مبلها نشسته بودند و آنها را می‌پاییدند. گفתי بر سر آتش نشسته‌اند. شاید هم خوشحال بودند. شاید خون خونشان را

می خورد... بعضی از افسرها پاها را جفت می کردند و دست زنها را می بوسیدند و این گونه که می کردند مردهای آن زن ها مثل فتر از جا می جستند و دوباره می نشستند. (ص. ۱۱)

Some parts of the novel present the contradiction between modernizing educational system and the old traditions and religious beliefs in educational environment. The slap is the symbol of brutality of modernization by its agents (the school principal and physical education as a new field of study) in the face of tradition (the local student and religious beliefs).

خانم مدیر یک سیلی به مهری زد و باز مهری کف کلاس روی زمین غلتید. مدیر رهایش کرد و راست ایستاد به نق زدن. پیچ افتاده بود میان بچه ها.. معلم هندی شان با چشمهای گرد فقط تماشا می کرد. مدیر داد زد: «در این مدرسه خرافات راهی ندارد. روزه و روضه را بگذارید برای عمه ها و خاله هایتان! مسأله حیض و نفاس را بروید از ننه هایتان پرسید! روزه جسمتان را ضعیف می کند. من بارفیکس و خرک و تور بسکتبال برای چی خریدم؟ برای اینکه جسمتان قوی بشود. (ص. ۱۳۳)

The below example highlights silenced resistance. When Zari is forced to lend her earrings, her silence manifests the suppressed voice of women under the pressures of political authority and social expectation.

گیلان تاج گفت: «مامانم می گوید لطفاً گوشواره هایتان را بدهید. یک امشب به گوش عروس می کنند و فردا صبح زود می فرستند در خانه تان... زری ماتش برده بود. از کجا گوشواره زمرد او را دیده اند و برایش خط و نشان کشیده اند؟ در آن شلوغی کی به فکر این تناسبات برای عروس افتاده؟ (ص. ۸)

In this example, disease is mentioned as a metaphor for foreign contamination which indirectly criticizes the penetration of Western values and styles into the local life of Iranian people.

زری گفت: «باشد». و رو به غلام گفت: «نفری ده تا نان بهشان بده». طبق کش اولی گفت: «راه من دورتر است، ولی باشد. او بچه اش مرض گرفته. همین مرضی که می گویند قشون خارجی، نطفه اش را تو آب انبار وکیل ریخته.» حسین آقا گفت: «خودشان کم بودند، مرضشان را هم آوردند.» (ص. ۳۲)

This theme indicates hidden colonial forces plotting against the local people which can obstruct their socio-political improvement. This complaint is a sign of struggle for autonomy hindered by power structure and foreign forces.

مثل این است که خودشان نمی‌خواهند ما سروسامان بگیریم. دستهایی در کار است که نمی‌گذارد. یا می‌خواهد ما از درون بپوسیم و از بین برویم و یا می‌خواهد به همین وضع فعلی نگاهمان دارد. (ص. ۴۷)

The below example displays the feature of the deceased husband of the main character, Zari. He is assumed as an aware individual with open eyes which means having observant attitude toward socio-political issues. For which he was finally killed.

پیرمرد آهی کشید و با صدای آرام و عمیقی گفت: «نمی‌دانم کجا خوانده‌ام که دنیا مثل اتاق تاریکی است که ما را با چشم‌های بسته وارد آن کرده‌اند. یک نفر از ما، ممکن است چشمش باز باشد. ممکن است یک عده بخواهند با کوشش چشم‌های خود را باز کنند... شوهر شما از آن اشخاص نادری بود که از اول یادشان رفته بود چشم‌هایش را ببندند. چشم‌ها و گوش‌هایش باز بود. حیف که فرصتش کم بود». (ص. ۲۸۴)

This theme shows Daneshvar's challenge with patriarchy. Zari's approach toward many issues before her husband's death is dual and uncertain. In some cases, she shows conformity with others' demands contrary to her inner rebellious voice. Daneshvar represents the female narrative voice showing unspoken struggles of Iranian women who have their challenges with modernizing culture. Her education in an English school and her domestic anxieties mirror the tension between the modern and the traditional self.

یوسف با تعجب پرسید: «از دست من گریه می‌کنی؟ من نمی‌توانم مثل همه مردم باشم. نمی‌توانم رعیت را گرسنه بینم. نباید سرزمینی خالی خالی از مرد باشد. زری گریه‌کنان گفت: «هر کاری می‌خواهند بکنند اما جنگ را به لانه من نیاورند». (ص. ۱۸)

In the example below, the departure from gender norms usual for women is presented. Horse-riding and managing the properties and agricultural affairs were not usually attributed to women.

«شوهرم که جوان مرگ شد بنا بر حرف یوسف تصمیم گرفتم ملکی را که حاج آقا قایم پشت قباله‌ام انداخته بود خودم اداره کنم. با تنبان روی اسب می‌نشستم. و مزارع تریاک کاری را زیر پا می‌گذاشتم و حالا چند سالم است. بیست و هشت سال. دهاتی‌ها را به چوب فلک هم می‌بستم». (ص. ۷۸)

Cry, the Beloved Country (Benal Vatan) was written by South African writer, Alan Paton in 1948. The setting of the story is in apartheid-era South Africa. The

main themes of the story are about inequality, and social problems. Stephen Kumalo is a Black priest from a rural village. He receives a letter saying that his sister is ill and his son Absalom has gone missing. He travels to Johannesburg to find both (Paton, 2003).

In *Benal Vatan*, the sanctity of the homeland contrasts with the alienation of the modernized city.

کفشت را از پای درآور و بر این سرزمین قدم بگذار، که سرزمین مقدسی است. همان گونه دست نخورده است که خالق خلقتش کرد. آن را حفاظت کن و پاس دار و قدرش را بدان چرا که این سرزمین آدمیان را حفاظت می کند و پاس می دارد (ص. ۱۵)

The lost souls of Johannesburg symbolize how modernization displaces human values of a local place.

مرد به خشونت گفت: «ما پسری داشتیم. زولوها چندین و چندتا بچه دارند. اما ما فقط یک دانه پسر داشتیم که رفت ژوهانسبورگ همینطور که تو گفتی وقتی مردم به ژوهانسبورگ می روند دیگر بر نمی گردند... حتی دیگر نامه نمی نویسند. دیگر کسی به چاد مقدس برای آموختن علمی که زندگی هر سیاهپوستی به آن وابسته است نمی رود. مردم می روند ژوهانسبورگ و آنجا گم و گور می شوند و دیگر کسی درباره شان چیزی نمی شنود (ص. ۲۱)

The political complaint in voice of John Kumalo with an aware consciousness challenges both religious and colonial structures.

-برادری هم دارم که اینجا در ژوهانسبورگ است. او هم دیگر کاغذ نمی نویسد..
-مسی مانگو تبسم کرد و گفت: می شناسمش، او وقت کاغذنوشتن ندارد. یکی از بزرگ ترین سیاستمداران ماست.

-سیاستمدار؟ برادر من؟

مسی مانگو تامل کرد: امیدوارم بیش از این زجرتان ندهم. برادران دیگر اعتقادی به رسالت کلیسا ندارد... عقیده دارد که آنچه خداوند نتوانسته است برای آفریقای جنوبی بکند، انسان باید به انجام برساند. این عین عبارت اوست. (ص. ۳۷)

-...مرد سفیدپوست دیگر قبیله را ویران کرده. اعتقاد این است و باز هم از شما معذرت می خواهم ...این

ویرانی، دیگر ترمیم‌ناپذیر است. خانه از پای‌بست ویران شده .. (ص. ۳۸)

At the same time, the silenced voices of characters like Gertrude and Absalom manifest the dehumanizing effects of modernization on the marginalized.

This part shows the patriarchal structures and the renewal potential through women. Kumalo's moral commitment is highlighted, yet the renewal of the tribe ultimately depends on the redemption of women. This reveals Daneshvar's concerns about women's foundational but unacknowledged role in reconstruction of society.

ترس چشم‌های زن را آکنده، حالا رازش فاش می‌شود. اما خشم، مالک وجود مرد می‌گردد و به زن مهلت نمی‌دهد. (ص. ۴۳)

-با صدای آهسته‌ای حرف می‌زند. نمی‌خواهد کوس رسوایشان را بر بام جهان بزنند. می‌گوید: تو ما را روسیاه کردی. (ص. ۴۳)

یک عرق فروش! یک فاحشه! با وجودی که بچه‌دار هستی و ضمناً نمی‌دانی بچه‌ات کجا هست؟ با وجودی که برادرت کشیش است. چگونه توانستی این بلاها را سر ما بیاوری؟ (ص. ۴۳)

-آن شب در اتاق ناهارخوری مراسم دعا برپا کردند و خانم دینه به و جرترود به دنبال استغاثه‌های او آمین گفتند. قلب کومالو سبک شده بود و مثل پسر بچه‌ای شادمان بود، چنان که سال‌ها بود آن‌طور خوشحال نشده بود. یک روز در ژوهانسبورگ، و همان روز قبیله را از نو بنا نهادن و روح و خانمان را احیا کردن. (ص. ۴۵)

Together, the analyses of *Savushun* and *Benal Vatan* demonstrate that Daneshvar's transauthorship has resistance to modernization and challenges with modernizing culture. Both works depict the voices and experiences of Iranian women in the modernizing sociocultural context of Iran.

To address the final research question, the theoretical analysis was conducted using Smith's (1987) Standpoint Theory, which emphasizes that knowledge is socially situated and shaped by the knower's social position, experiences, and relationships. By focusing on women's experiences and standpoints, Smith argues that new forms of knowledge can emerge, challenging dominant perspectives and empowering marginalized groups (Smith, 2005; Smith, 1990). Such knowledge has the potential to drive social change and deconstruct the structures that constrain women.

During the Second Pahlavi era, the modernized educational system transformed traditional gender roles and expanded opportunities for women intelligentsia. Modernization enhanced women's socio-political participation within what Smith describes as patriarchal ruling relations. From this perspective, newly acquired critical insights enabled women to challenge male-dominated norms and shift their social standpoints. Simin Daneshvar, as a representative of Iranian women intelligentsia, actively pursued education through formal institutions such as girls' schools. She gradually moved beyond the traditional role of a housewife, establishing herself as a socially and literarily engaged transauthor. Figure 1 illustrates the interaction between women's transauthorship and modernization under the Pahlavi ruling relations. The thematic comparison of Daneshvar's authored and translated works reveals both convergences and divergences, reflecting her evolving standpoint and responsiveness to new societal demands for knowledge. She not only enriched literary production but also contributed to collective intellectual consciousness through her active participation in literary circles.

Figure 1. The interaction between women's transauthorship and modernization under the Pahlavi's relations of ruling

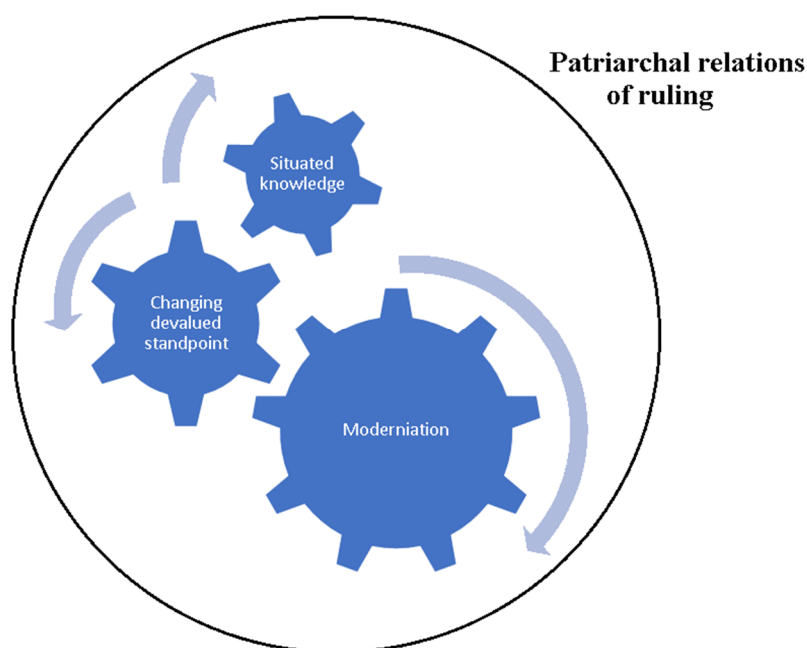


Figure 1 shows an interdependent process affected by patriarchal relations of ruling. Modernization reveals the foundation, to which changes of standpoint depend on. Changing standpoint gear represent the marginalized voices (e.g., women) which gain value, shaping transauthorship as a form of situated knowledge. The forward-moving arrow around modernization gear suggests a big movement i.e., modernization as a trigger shapes the context in which knowledge is created. The left downward arrow around changing devalued standpoint suggest the feedback effect (changing marginalized voices) on modernization element. Arrow from situated knowledge can indicate how knowledge production can move forward its way under patriarchy and at the same time serve the purpose of a process less limited by it.

5. Conclusion

This study examined the biographical background of Simin Daneshvar as a prominent transauthor and the thematic characteristics of her authored and translated works by considering the socio-political context of Iran from 1941 to 1979 and employing Smith's Standpoint Theory.

Women have always sought social opportunities to define themselves and to be valued despite ongoing masculine subjectivity within patriarchal society through sociocultural activities including writing (Changfoot, 2009). However, despite new opportunities, they continued to face discrimination, humiliation, and insecurity, a reality Javaheri documents in 2016, which is shown in the themes of Simin Daneshvar's works too. This highlights the crucial role of women's voices in moving toward socio-cultural and educational changes despite marginalization and the effects of modernization (Abolfathi & Baniashraf, 2025).

Transauthorship as a form of situated knowledge served a crucial role in shaping the intellectual environment when many aspects of women's lives were affected by socio-cultural changes and the modernization project of the Pahlavi dynasty. The social devaluation of women gradually changed and facilitated the

socio-political and cultural contributions of women intelligentsia, including women transauthors, in the production of knowledge.

Women transauthors like Daneshvar actively contributed to this process by engaging in both authorship and translatorship, selecting a variety of themes, which in many cases were manifestations of modernization. Furthermore, the thematic analysis of her works unveiled encounters between tradition and modernization similar to previous reports (Abolfathi, & Baniashraf, 2025, Gholami, 2003).

Analyzing the findings with lens of Smith's Standpoint Theory revealed that under the Second Pahlavi modernization project, women intelligentsia became involved in various social activities so that their marginalized standpoints were redefined, facilitating their contribution, including women transauthors to knowledge production. It is important to note that although the present study can pave the way to development of new approaches toward women transauthors, future studies are recommended to perform comparative research on both transauthor women and men to gain a more conclusive picture of gender issues in translation studies.

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