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Analysis of Modern Elements in Works of Abu Turab Khosravi

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Abstract

Contemplation on the theoretical foundations of modern fiction and modern texts denotes the fact that some of these texts highlight the new features of trends of modernism in literature closely related to the theme and motif including the inherent time and abstract thought. So far only some modernist elements were analyzed theoretically, while their competence and highlight is of important in modernist narratives that will be discussed in the current research. Features such as highlighted concepts of dying, deabsolutism and imbalance. The collections Divane Somenat, Havieyeh and Ketab-e Viran have the highest frequency in the use of the above components. The contemplation on the works by Abu Turab Khosravi from the perspective of characteristics listed as well as a few other basic components is a clear way and representation of his stories deep structure for the audience. The current paper modernist narratives are analytical-descriptive and in addition to introducing and analyzing each component of the narrative, one or more concrete example is given. The results show Abu Turab Khosravi is a technic-oriented writer and modernist features of delicate relationship with the fiction theme are hidden in narratives requiring to be explored in this context.

Keywords: Abu Turab Khosravi, Modernist, Literature, Abstract Meaning.

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Introduction

All the movements and historical beliefs led to the formation of a variety of Western political-social system, including the Renaissance, the Reformation, the Enlightenment, the Industrial Revolution, the abolition of the old regime and the rise of republicanism, eventually led to the emergence and development of something called Modernism (Nozari, 2000: 107). In fact the contrast between the old and the new concepts is the main implication of this term in daily usage, the old thing replace with the new one (Ahmadi, 1998: 4). In Iran, since 1940s, following the changes in the political, social, cultural and religious settings Iranian writers got familiar with the western literary schools, criticism and texts analysis methods (Shiri, 2008: 23; Taghavi-Moghadam, 2002: 126). Abu Turab Khosravi is the student of Golshiri and a technique oriented writer.

So far, four collections of short stories entitled as (Havieyeh, 2015; Divane Somenat, 2013; Ketab-e Viran, 2009; and Avaze pare Jebreal, 2013) and three novels entitled as (Asfar-e Kateba, 2015; RodeRavi, 2013; Malakan-e Azab, 2015) has been published.

Modernist narrations by Abu Turab Khosravi have the competence of the most outstanding modernist elements. In addition, innovative features such as the inherent time and abstract thoughts are evident in his work overlooked by modernist stories analysts, while he has explicitly benefited from them. The books Divane Somenat, Havieyeh, and Ketab-e Viran are showing the highest frequency of modern fiction characteristic. In the current paper the highest frequent modernist elements in his stories we investigated was the highlighted the concepts of dying. So far, there has not been a research conducted on the all works of Abu Turab Khosravi including four collections of short stories and three novels in terms of modernist elements. There are few studies on his works with distinctive views; including that of Khadijeh Jafari (2013), Nayyereh Salimi (2009) and Marzieh Foladi (2014). The current paper aims to answer the question whether is that possible to find new modernist elements in modernist stories reading in modernist works review based on modernism? And are these elements more signified by form or motif? Whether Abu Turab Khosravi stories deep structures have been reflected on? Therefore, we will respond to the questions posed following the definitions and concepts through analysis of the works.

Definitions and Concepts

The term modern is derived from the Latin word (Modo), meaning "right now". Modern tendency of human nature existed in the past. For example, around the year 1127 AD a monk named Suger decided to rebuild the church of St. Denis in Paris. He used a new architecture in

the church building unprecedented up to that time, a new plan was neither similar to that of Classic architecture of ancient Greece nor Romanesque Architecture style. Upon completion of the building, Suger named it (Opus modern) or (modern work). In fact, he established the foundations of a new architectural style (Nozari, 2000: 115-116).

The school had many influential scholars in laying its foundation and building consistency including Thomas Stearns Eliot, Marshall Berman, Bertrand Russell, Christopher Kadol, Jose Ortega Gasset, Richard Hugat, Raymond Williams, Herbert Marcuse, Jurgen Habermas, Theodor Adorno, Karl Raimund Popper and a generation later became known as postmodernists including Gaston Bachelard, Ferdinand Saussure, Barthes. The emphasis on individuality and individual subjectivity that is of the major components of modernism first was used by French symbolist poet Charles Baudelaire. Marshall Berman believes in three periods of modernism: 1) 1500 to 1800 AD, when the human quest to find the vocabulary of modern life; 2) the 18th century coinciding with the widespread social change in America and Europe and 3) the 19th century when all countries follow the trend of reformism (Biniyaz, 2008: 184-185).

In the 1970s and 1980s in line with the technological revolution and the great changes in modern communication methods, new trends took shape leading the decline of modernism. A feeling of inner emptiness, undermine confidence, mental incapacity absurdity of the universe and recognizing the uncertain ripped from reality, are among the consequence of this movement (Becola, 2008: 512-513). The consequences of modernism in literature include highlighted concepts like dying, deabsolutism and imbalance, inherent time, abstract thought, grotesque and piecemeal and irregular information giving. In the following, having explained each element, we reflect and analyze it in the works of Abu Turab Khosravi.

Analysis of the modernist elements

1. Highlighting death

It is obvious that modern human mind will not be sidelined to the philosophy of be or not to be. The world recognition had been and will be the constant and permanent concern with great efforts made to understand and ultimately achieve vague perceptions of this investigation leads to suspicion and hatred of the universe and urge him to death.

Stereotypical responses are not able to satisfy the modern man mind and desperately lead them to death option. In fact, in the vocabulary of modern literature, "Recognizing is the fact that we get closer to death; the dying novel is the novel of recognition" (Seyyed Hussaini, 2006: 1111).

The modern stories have kinship and deep connection with the issue of death. Not to be and death are the favorite motifs of modern writers. Fathullah Biniyaz links between admission novel and death issue, many of them ending up in agony keeping continues and inevitable outcome (2011: 43). To be sure, the most widely used modernist elements in the works of Abu Turab Khosravi are the highlighting concepts of dying. He skillfully describes moment of death means of transport to death, a change that occurs in the face and body immediately after a death so that ultimately causes fear, anxiety and nausea in the audience. In the short story “Qorbani” of the collection “Havieyeh”, the narrator depicts the moment of Comrade Colonel Sotodeh death among the revolutionary people (Khosravi, 2015 a: 87). Also in the story “Pariye mahha” describes the moment of Mr. Minhaj meeting her daughter in Cold House (ibid: 90-91) and in “Mah o mar” the Captain Butcher's death scene when shot while flirting Safiyeh (ibid: 107). He refers to the death of Shayan father in Divane Somenat collection short story “Pahaye abrishami” (Khosravi, 2013 A: 49-50), the dying moment of Zhaleh by Sotvan Kavos at “Marsiye baraye Zhaleh va Ghatelash” (ibid: 82), to the death of Mrs. Aslani at the story “Soratband” (ibid: 98) and also the death of “Khaton” in the short story “Divane Somenat” (ibid: 115). In the novel “Asfar-e Ka’eban”, refers to the death of Azar, the sister of Saeed Bashiri (Khosravi, 2015 C-19-20), Bilqis (a prostitute who Married to Khwaja Ahmad) (ibid: 40), Isaac the father of Aqlyma Ayubi (ibid: 65) and finally Aqlyma (ibid: 188). Among the works of Abu Turab Khosravi, a collection of stories Havieyeh is the only work that in almost all its stories clearly the concept of dying is highlighted. Then, Divane Somenat, Asfar-e Kateban, Malakan-e Azab, Ketab-e Viran and Avaze pare Jebreal clearly constitutes this highlighted element of modernism, respectively.

The frequent use of this element of modernism in works of Khosravi, respectively, is as follows:

Havieyeh: 19, 27, 29, 30, 53, 75, 87, 96, 107, 122 (Khosravi, 2015)

Divane Somenat: 18, 19, 43, 49, 50, 64, 82, 98, 115 (Khosravi, 2013)

Asfar-e Kateban: 19, 20, 65, 40, 188 (Khosravi, 2015)

Malakan-e Azab: 11, 12, 153, 183, 338 (Khosravi, 2015)

Ketab-e Viran: 67, 68 (Khosravi, 2011)

Avaze pare Jebreal: 86, 87 (Khosravi, 2013)

2. Highlighting deabsolutism and imbalances

The truth, in modern literature is a multilateral, deep and diverse concept. In fact, creatures, at any time and capacity are carrying some aspects of the truth that is unique to their conditions

of existence and is not subject to spiritual evolution, level of knowledge, social status, age and even humans, animal, and or plant being. All components bring the message of truth to validate the time being, a discrete and multi-faced truth without the desire to unite a plurality. From this perspective, the modern writer pays less attention to the judgment of characters and events and giving an independent identity to each entrusts into each the opportunity to express themselves and interpret the surrounding events. Accordingly, the intellectual basis for the hero and heroine-oriented element loses its position in modern literature. Cyrus Shamisa, in relation to the modernist elements, writes: "In the twentieth century, including the developed issues was generalized relativism and absolutism negation that was the biggest blow to the traditional naive ideas about truth; no one could claim that the truth is what he says or knows" (Shamisa, 2011: 202). He also writes about contrasting views of traditional scholars and modern artists: "Traditional scholars showed scattered parts of truth as to be concordant facts, but the modern artist does not believe in the details of nature coordination but also wants to show the reality that in his view is the fragmentation and imbalance. Therefore, the Modernists do not believe in absolute and integrated truth and say every mind sees and reports world subjectively" (Ibid: 201 -202). Abu Turab Khosravi in his short stories through its own content and in three novels, namely *Asfar-e Kateban*, *RodeRavi* and *Malakan-e Azab*: in detail, uses this modernist element in the narrative structure. For example, in the short story "Datha va dahanha", from the collection *Havieyeh*, each of the guys have a different interpretation of the food and father reaction when faced with the food. Moreover, the father himself analyzes the kids' reaction in the face of donated food and in the end accuses them of lawlessness. "Nader said: I ate from all food, there must be something I still did not discover, Mr. Mokala said: you have violated the meal rule, Parviz seized plate in his hands and went to the back room of home" (Khosravi, 2015: 62).

In the story *Malakan-e Azab* all story narratives contained in the language of Zechariah, Khaleh Khatun, Ashraf Takesh and Sheikh Ahmed Sofla and sometimes a single narrative frequently narrated by two or three people with a history of their own mental states and confirms that each of the narrators, having benefited from the truth, have been involved in the development of the story. Also in the story of "miniatures" of the *Divane Somenat*, the author believes the truth is separate and fragmented, some of it is to the West and some of it is to the East (Khosravi, 2013: 1-15).

In the novel *Malakan-e Azab*, Zechariah believes that human is half godly and half devil. This duality and imbalance in human nature causes secrets are revealed to him (Khosravi, 2015: 155).

The frequent use of this element of modernism in works of Khosravi, respectively, is as follows:

Divane Somenat: 1- 15, 3-44, 66, 101(Khosravi, 2013)

RodeRavi: 107, 108(Khosravi, 2013)

Havieyeh: 62, 63 (Khosravi, 2015)

Asfar-e Kateban: 14 (Khosravi, 2015)

Malakan-e Azab: 155 (Khosravi, 2015)

3. The inherent time

The audience is faced with two types of time in the modernist narratives: 1) the linear and calendar time that is the same official time defined by the nations and is based on the date, day and time of the day; and 2) the subjective time that is defined based on mind wandering, imagination and thoughts of different authors on the passage of time free from the constraints of the calendar, in diverse areas such as the time and date with no specific discipline and fitness. Sometimes, when recalling memories travels to the past and sometimes travels to the future in narrating aspirations and makes its audience move among present, past and future. Fathallah Biniyaz in his book entitles “Introduction to science fiction and narrative”, believes that there is an inextricably link between calendar time (chronologic) and location. He knows three tools as intermediates between outer and inner times: 1) calendar tools; 2) generations continuity; and 3) Footprint (2008: 193-194). Also, Reza Seyyed Hosseini associated with an inner timing quests from Michel Raymond: “it is the diary as well as the imagination and perceptions that are time states in its pure mode; continued transition time, the same way that words, images, sentence move” (2006: 1069). According to surveys conducted in the works of Abu Turab Khosravi, in addition to the two aforementioned times, there is another time evident in the modernist narratives which can be referred to as inherent time.

In both chronological and calendar times, the time is limited to the physics of the material world, whether it is internal or calendar. However, inherent time, given its metaphysical effect of the structure, is neither limited to the outer evident world nor in the world of labyrinthine mind (with the memoirs of the deterministic and material universe). It is unique time constituting eternity, portrayed without beginning or end of a narrative. Often, the narrator, and sometimes the characters of this kind of time, is abstract concepts that cannot be defined in physical form and corporeality; concepts that are beyond the material world and offer their analysis of what they perceive. Abu Turab Khosravi benefits from such an inherent time in his creations; his word approaches the pinnacle of beauty and art and thus applies more modernist techniques. In the short story, “Tafriqe khak” in the collection of stories “Ketab-e Viran”, he narrates a man shadow that never would be born, but wanders in the mundane world. The

future tense use of the verbs in the first lines of the story raises the reader doubts until he discovers in the course of the story, the main character is not yet born and travels in the possibility world. Therefore, the narrative brings possibilities of his future in the form of future tense verbs: “the teacher will inform us of lack of something every day... I will ... look at sunset. One time in the dark room will be on duty” (Khosravi, 2011: 7-8). In the story “Picnic” of the same collection of short stories, time is enclosed following the central people and time location. Time is enclosed in a circle center and events are repeated without any time movement. The characters are abstract icons. So time is neither deemed to be linear nor objective; but it is inherent. In a more complete sense to say: Time is defined in defining icons. When a character is physical and objective and constantly wandering among past, present and future, the time is non-chronological, but when the character itself is an abstract concept, the time is also considered to be inherent and is not included in non-calendar or calendar domain.

The frequent use of this element of modernism in works of Khosravi, respectively, is as follows:

Divane Somenat: 17-22, 23-31, 33-44 (Khosravi, 2013)

Ketab-e Viran: 7-20, 21-57 (Khosravi, 2011)

4. Abstraction

In some modern stories, the narrator or the characters sometimes become both conceptual and immaterial. Abstraction from the doctrines of congruence with the substantiality of the material world is a turning point in modern literature and enables the reader approaching to writer's thought.

Along with abstract thought, as a result, narrator viewing point is abstract and often time is inherent. Abstract character not defined according to the material world, when talking, all thought out of its mind will be abstract. In fact, sometime narrator and characters are objective existences, but their thought is entirely metaphysical and abstract. In fact, “on the one hand the author provides static images of the surrounding world by eccentric and abstract representation of reality; and on the other hand shows fragmentation and the continuing human experience of the world” (Biniyaz, 2008: 188). However, abstraction and its elements are the modern literature characteristic, as far as, Reza Seyyed Hosseini raises abstraction as independent novel theory (2006: 1102-1103). Abu Turab Khosravi fully benefits from this concept in his “Vitran” collection. The ruling idea of “Picnic”, narrated one-day excursion properties is the icons and images of ethical and grandchildren of Mirza Khan descendant on

their inherited garden, which is totally abstract idea (Khosravi, 2011: 28).

Also in the short story “Haqiqat e Eshq” from Avaze pare Jebreal collection, the answers that female beautician gives when out of the castle to the Tuesday market in response to Mr. Dalman, however is abstract. “Where we want to go! Each of these doors goes some where, the destinations each have a direction, somewhere behind the real world, one goes too the east, the other to the west, one hell the other paradise, one afterword, one in the world” (Khosravi, 2013 b: 67). In the story “Pelekan” of the Divane Somenat, Mr. Dahl is unborn child of Mr. and Mrs. Minaee,

It is a pure abstraction that deals with mental Mr. Minaee. Mr. Dal’s repeats loss in the story, his dead birth and Mrs. Minaee wearing white shoes in the end of the story are all evidence that verify abstract and metaphysical themes of the story. In fact, Mr. Dahl is completely abstract, and its word and its root are all abstract, repeated loss and visibility of Mr. Alef is an evidence of his mental existence that at a lower level of abstraction placed on Mr. Dahl. The Nature of Mrs. Minaee, who is pregnant at the end of the story, is purely physical and objective (Khosravi, 2013 A: 43-44).

The frequent use of this element of modernism in works of Khosravi, respectively, is as follows:

Ketab-e Viran: 7-20, 22, 24, 26, 28, 41, 45 (Khosravi, 2011)

Divane Somenat: 19-22, 33-44 (Khosravi, 2013)

Havieyeh: 121, 122 (Khosravi, 2015)

Avaze pare Jebreal: 67 (Khosravi, 2013)

5. Grotesque

Modernist writers expressed anxiety of being in the universe through highlighted grotesque of modernist literature. Enclosed in the universe and to abide by the time inertia follow the suffocating panic in terms of their mental conditions. Thus, grotesque emerges in the course of the story, in the form of protest and criticism of the universe. The writer by creating strange images and odd shapes away from the habits of mind distracts the audience from the narrative, and causes the formation of a kind of shock, stress, panic, anxiety and excitement and ultimately reflects on reader their mindset. In fact, a grotesque is a disgusting image, “In literature, grotesque is a kind of structured and purposeful deviation and distortion.

Kaiser believes that grotesque main feature is the unconventional, frightening, while according to Mikhail Bakhtin the dominant aspect of grotesque is the abnormal laughter. Both

admit that the grotesque character regards all distorted, strange and ugly and usual narrative of context (Biniyaz, 2011: 57). Abu Turab Khosravi used modernist elements in all his short stories and three novels; the sound of exotic animals and birds singing and the howling and goose sound mix, also the emergence of a boy coming out naked, with black eyes and the green lashes, with a fish in hand and green moss grown on his shaved hair (Khosravi, 2011: 149, 152-153). Among the signs of the use of these element is in the modernist story “Moalem” of Ketab-e Viran, and the story of “Berehnegi va Bad” of Havieyeh in description of a corpse coming out of an ambulance, he writes: “At first glance, he didn’t notice the naked male body on all those things sitting on a chair naked and smoking. There was a cut under his belly on right stitched with the black thread. Apparently, his torn alert was relieved by swallowing smoke” (Khosravi, A. 2015: 21). In the novel, RodeRavi, with under the command of Meftah, the ritual is conducted on the shoulders of Kia, with each lashes, Gaytry memories comes to his mind so that Gaytry appears in wood and Kia blends with him and she becomes pregnant and Kia child shapes in a womb of wood (Khosravi, 2013 C: 58).

The frequent use of this element of modernism in works of Khosravi, respectively, is as follows:

Asfar-e Kateban: 89, 109, 149 (Khosravi, 2015)

Ketab-e Viran: 149, 152, 153 (Khosravi, 2011)

RodeRavi: 58, 108, 110 (Khosravi, 2013)

Avaze pare Jebreal: 86, 87 (Khosravi, 2013)

Malakan-e Azab: 167 (Khosravi, 2015)

Havieyeh: 19, 27, 29, 30, 53, 75, 87, 96, 107, 122 (Khosravi, 2015)

Divane Somenat: 21 (Khosravi, 2013)

6. Fragmented and irregular information

One of the art techniques in modern fiction is giving scattered and fragmented information to the audience. The writer does not provide the reader with organized and ready information in one place, but by fragmented information makes them so thirsty to hold up to the end of the story still arouse his curiosity and in this way, managed to make artistic suspension and ambiguity. The writer is stingy in providing information to capture their mind wholly by the story. In fact, “the writer is informed more than other individual and characters with a deeper more information, but in terms of shaping events of the story each time only a part of this information is provided. Sometimes he prefers to hide the bulk of their knowledge and gradually or in the form of so-called dropper include them in the text” (Biniyaz, 2008: 78-79).

In the story of “miniatures” of Divane Somenat, identity of Madame Marguerite Schneider is revealed uncoordinated and "grid-like" for the reader. After going through seven pages of the story including the important events of her life, her post as a member of the German Embassy's military office reveals (Khosravi, 2013 A: 7). Having realized this, the reader data gains a new thing taking different judgment. Also in the novel “Malakan-e Azab”, up to about one thirds of the story, information is offered by the classic story methods with obvious causal relationships among them. But, the story goes further, information chain is disrupted and the reader is wandering. A secret known by Ashraf Takesh and Mohammad Majd gradually revealed during the narrative and finally, at the end of the story is revealed (Khosravi, 2015b: 315). The reader to clarify the relationship between Zakaria and Sheikh Ahmed Sofla, Shams relationship with Zakaria, Sheikh Ahmad Sofla relationship with Khatoon, and Hurieh Majd relationship with Ashraf Takesh, and Zakaria was a member of Tajandiye Monastery, all of which the main elements shaping the story. The reader should developed many mental presence to perceive subtle delicacy of the writer art to be remembered in time.

The frequent use of this element of modernism in works of Khosravi, respectively, is as follows:

Malakan-e Azab: 155, 163, 258, 322, 328 (Khosravi, 2015)

Ketab-e Viran: 7-20, 103-109 (Khosravi, 2011)

Havieyeh: 3-5, 104 (Khosravi, 2015)

Divane Somenat: 7, 63-74 (Khosravi, 2013)

Conclusion

Abu Turab Khosravi is a technique oriented writer with his work having the competence of the most outstanding modern elements. In addition, innovative features such as the inherent time and abstract thoughts are evident in his work. Moreover, the highlighted concept of dying, deabsoulism and imbalance are two components of modernist ideas considered in this study. The books Divane Somenat, Havieyeh, and Ketab-e Viran are showing the highest frequency of modern fiction characteristic. Among the ten components mentioned, highlighted the concepts of dying and modernist descriptions are most widely used. In ninety five percent of the stories set Havieyeh clearly, the concept of dying is highlighted. Half of Ketab-e Viran, is based on the concept of abstraction. Technique variation in Divane Somenat is more compared to other works of Khosravi. The foundation of two novels Malakan-e Azab and Asfar-e Kateban is stream of consciousness. Ontological and epistemological concerns in the collection of short stories of Avaze pare Jebreal and novel RodeRavi, is abundantly evident, while the frequency of techniques is the average.

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