

**Investigating the roots of Persian short stories****<sup>1</sup>Karam-ali Qadamyari, <sup>2</sup>Ali Gholinami**<sup>1</sup>*Assistant Professor of Farsi Literature, Department of Farsi Literature, Faculty of Humanities, Urmia University, Urmia, Iran*<sup>2</sup>*M. S. Student of literature in Uremia University, Uremia, Iran*

Karam-ali Qadamyari and Ali Gholinami: Investigating the roots of Persian short stories

**ABSTRACT**

Researchers, short stories, agree that Jamalzadeh is Iran's first short story writer. That Christophe Balay by examining the structure of nine papers Charand and Parand from Dehkhoda realized to form their story. This article taken another step forward and with short stories of Yusuf Shah or Akhundzadeh star cheated, of ancient this literary genre it has gone to back more than half a century. The story of Yousef Shah with satirical tone with a main event is Yousef Shah and will decline celestial event and five minor incidents related to the main event, to create space and develop appropriate to descriptions and characterization and most important of all deals to storytelling. Numbers of events are in extending the conventional a short story.

**Keywords:** Short stories, events, framework, plot, image processing, prose, Satirical Tone**Introduction**

Of Charand and Parand often is mentioned as a major event in Persian Literature but few people yet attention has been to its narrative structure. For example Khanlari remembers it as proceedings. Hassan Kamshad knows it the only link between classical prose and persian folk. Iraj Afshar does not any mention to aspects of its validity and Mohammad Ali Spanlo knows them lack of story elements to contemporary meaning. However Mir-Abedini "short story Ghandarun", knows his nearest written the short story, finally he says: "Dehkhoda was not novelist" [1]. And finally Mir Sadeghi knows them the articles satire. Baraheni and Arian Poor more or less were busy to story elements at Dehkhoda writings. But the only person, who certainly attempted to review narrative structure of these writings, was Christophe Balay [2]. Before that, Ali Ghanbarzadeh knows them a Story, but East stories and denies Western features this is their story [3]. In this review, are emphasized two person and their work will not be drawn to the challenge Jamal Zadeh but will be considered as a pioneer in short story writing in Iran; One of them is Dehkhoda and another is Akhond Zadeh. Before them Beroin and Simin Behbahani during articles that have written for Iranian this emphasizes the point that in examining the roots of Persian short stories, should considered dignity for Dehkhoda and even Akhundzadeh [4]. Despite this Mirsadeghi in the same Iranica has an article that according to a theory accepted by

everyone does not know beginning of the short story except Jamalzadeh and almost does not give value to the two. But almost simultaneous with it, Christophe Balay- as came -in the work done at community Iran logy French was obsessed with to review proceedings of Charand and Parand and was a commendable attempt in identifying narrative structure of the articles. He called it the papers the short story thus this kind of literary history in Iran, to take back fifteen years. The query also, highlights a humorous take on the story and from the A section book Alam Araye Abbasi; Joseph King the short story or deceived stars Of the Akhund Zadeh that can returns to back Dearing the literary genre in total, more than sixty-five years.

Mr. Baraheni to Charand and Parand the bridge Knows toward literature that is still in its search that later achieved first with Jamalzadeh and then with Hedayat to its full development. The word this means that what suggests Dehkhoda story, is not a short story, complete with all the features of its narrative, but their separate ways of style Saadi fixed apologue processing. Among 9 Article reviewed above the origins short stories in Persian, second means the urban written has complexity of a short story adequately. Although there are various forms in this Papers that itself is indicate search in the consolidated .Figure 5 that of course as noted above, at Hedayat achieves to itself final form. Besides the objective to build a high content of Dehkhoda and they introduced the fictional context and expression of leading elements in this collection it seems, most

**Corresponding Author**

Karam-ali Qadamyari, Assistant Professor of Farsi Literature, Department of Farsi Literature, Faculty of Humanities, Urmia University, Urmia, Iran

moderate and the same time the most correct theory is the Baraheni. Though collection "یکی بود یکی نبود" Jamalzadeh, extent that be close to standards Western short stories, equally far be it benefit of fiction east so in the paper never will not do to a starting point at the start of Iranian short stories. According to the author, we actually are faced with a process approximately one hundred years of Akhundzadeh to Hedayat that at the end of this phase our writing fiction enters with the end of a search phase, another phase of the exploration construction range and fiction themes. This is the same formative period that unfortunately Mirsadeghi ignore it. Within this developmental period, cannot be ignored; the short story "house father" (1295) of Saeed Nafisi; the story only was published in 1317 and in collection Black Stars. So to navigate through this text we have to Jamalzadeh turn back and beginning analyze Dehkhoda - short story "The written urban" and then the Akhundzadeh because Christophe Balay has been review the Dehkhoda, with little critical on his work in the main part of article we will review to analysis of short stories star cheated 6 and is the same story that will focus our main effort toward him: The written urban Number of 6 newspaper Suresrafil is as following:

«ای مردمکان! برای خاطر خدا به فریاد من برسید. ای روزنومه چی! برای آفتاب قیمومت پُرسه من بچه کرد را بنویس.»

Then story in seven parts, continues by making independently of one another and in the end of each section are linked together the seven parts as following:

- (1) «پیش یک آخوند خانه شاگرد شدم... از آخوند پرسیدم: دین چه چیز است؟»
- (2) گدایی می کردم... می گفتند: دین رفت. معطل شدم که چطور دین رفت؟»
- (3) در بازار شنیدم می گویند: دین از دست رفت... عظم به جایی نرسید.
- (4) در شایبلعظیم بودم... می گفتند: دین رفت... خیال کردم دین احمد قهوه چی است.
- (5) ...پیش یک سمسار نوکر شدم... سمسار می گفت: دین رفت. نفهمیدم دین کدام یکی بود.
- (6) این روزها که تیول برگشته... می گویند: دین رفت
- (7) روضه بودم... یک نفر... می گفت: ... دین رفت... من نفهمیدم.»

Finally, story is ended by reply "روزومه چی" to "کره آزاد خان". This story has more complex tissue in terms of making unexpected and for our method. Actually original story is located within a framework. This framework is "کره". So besides role of relationship repetitive questions, this is collections seven sections within the framework that connects them together and provides as a short story. Technique connect a story with bring up such questions and creation of suspension for preparation

continue the story and links to events, is kind of payment Picarask. Because shows clearly domination of materialism and egoistic motives and every part despite the structural independence, there are about a person that tries spend their own affairs to any way possible. This story the simple narrative has simply a dramatic and dramatic a complex story that combines both style fight (rogue) and western short story in its full meaning. This story after a very negligible description directly enters to original story. Namely almost no description starting, immediately is involved in the story. Indeed we find description the story throughout scattered story. In other words, starts story the situation in the Middle and height; the peak gradually, becomes sharper at the end of each section and with little incident will in the same condition and never would not the complete landing and unraveling and the mind reader remains suspended along with the narrator. Balay [3] says: "The concept of inquiry, like sprung presses on each of the part of this story gradually and finally is released at the end of the story, or according to Gel, opens nodes and the story goes to "Landing" [3].

This was while, when nodes story was opened that or the narrator came to a clear answer or the reader to the concept of response implies that on the series of signs. But we not only in general the framework, but the inside story also we put in full suspension and the response perhaps takes a long time, while we still remain in suspension. When not reached narrator to answer questions or story characters, we are facing with an Unfolding Story and end that is property story middle entirely. This is same features that, its Balay [3] reminds in review Ghandarun" The story begins based on the story pattern new West, and using familiar techniques "in the middle of Events» (in medias res) [3]. Reply that "ازادخان" gives to "روزومه چی", is not a answer, but is remove narrator of route pursuit of answers and ridiculed the personality that is possible not anybody except me and you and this is the same node remains not opened. For continue discussion about it should be looked at to book sources Persian short stories By Michael Coe Press and Christophe Balay [3]. Based on author's work, is on the story of Yusuf Shah that has been noticeable for much less.

## Results and Discussion

### *Perspective of realism in literature:*

Realism in 1856 and then founded a magazine called realism to edit Deuranty, specifically was converted to a literary term and the same time generally used to the semantic in contrast to idealism. Realism had begun of Philosophy use was to describe view that believed, are general or abstract that are the true facts [5]. But of the 17th century AD and appearance Decart and explain the origin of individual and human consciousness, age of

Modernity was started in philosophy [6] and followed by this literature and what is about us means the story was the host of new attitudes to life and human and was in fact to the all the world that showed its in novels Richardson and Fyldyng beginning in the 18th century. The word that fact is one matter quite individual became to root of story and could easily be to mean that picture in realistic fiction, is Image that is the result of narrator functions or character of the external world. So it is clear that tale story is not followed by recounting dreams narrator's attitude toward certain about around the world. Actually at this point that Realism be close to Naturalism but in any case, especially with property inheritance (heredity) that There is in naturalism, protected remains distance between them or to express more technical it must be said: "Exaggeration of realism leads to naturalism. »(Naturalistic exaggerated realism) namely story is motion of history pure to Realism (realism), Romance and pure fantasy. But should be noted that there is no any Realistic story of inflection and always a good story in the realm of romance is much wider to the realm of realism. Romance also in the Middle pure fantasy that completely the distances between us of subject discussed and is located at Realism that always is closer to the history up to to dream; The point is delicate with a mix of good and moderate of the history and imagination as their commitment we remind to a right to criticize that a Botighaee critical attitude a text accepts as their understanding of subject and goes followed by the ideal an interpretation.

Todoruf [7] says: "Ideal of interpretation, is text persuade to speak" [7] means loyalty to the topic. In the Realistic short story:

1. Time has objective function and outstanding
2. Location is as time believable and understandable
3. Character is tangible and believable
4. Viewing Angle is not knower of all, because basically this story is as a picture that his task is represent image and reality in the text and does not to interpret
5. Prose also no functional except clarity, transparency and like the modern short story is not followed by expression of rhetorical
6. Finally, most importantly the plan or plot does follow of feature triple that modern fiction puts aside it:

*"یوسف شاه یا ستارگان فریب خورده"* story:

Akhundzadeh first was known as a playwright. He six-piece Theater and a story during the years 1229 to 1234 in Tbilisi wrote to Azeri Turkish language that in the year 1232 was published to Title allegories to Russian language. Then in the year 1238

published the main language between 1255 and 1250 to Solar was published Persian language. He writes himself about the purpose of this work:

« . . . لهذا من نیز محض استظهار ملت اسلام ازین امر غریب [تیاتر]، برسبیل امتحان شش تمثیل و- یک حکایت در زبان ترکی تصنیف نمودم، . . . متمنی هستم که به این علم جدید مخبر شده، بقدر قوه خیال خود به تصنیف کردن امثال آن اقدام نمایند. . . » (آخوندزاده، 2537: 29)

His innovation was demonstrated the everyday reality that with vigilance has seen them and hasty plans is adjusted in the form of stories and plays. About motion and course mind and his thought at theme issue, mentioned one case would be useful and interesting. Akhundzadeh in a letter dated 29 March 1871 namely the same year that Mohammad Jafar Qrajh daghy this series was published to Persian, wrote him as following:

« . . . جناب روح القدس در جایی می نویسد: دولت انگلیس می خواهد که سیستان را جزو افغانستان بکند. وزرای ایران در مجلس مشورت می گویند که چاره این کار منحصر است بر اینکه با میرزا آقای خوبی مترجم سفارت انگلیس گرم باید ساخت. به سلیقه شما این مطلب را چطور ادا باید کرد . . . » ( آخوندزاده، همان: 12)

As noted above, this mind move in becoming a reality (pure history) to story or any type of other literary it is not possible except through entering the field of romance and if be apart from this, does not difference with a historical rewrite. The story of Yusuf Shah a satirical impressions, is the event that occurred in the seventh year of King Abbas Safavi in Qazvin, Capital the early years in this dynasty. Secretary Exander bik in the year 1025 AH as Alam Araye Abbasi, wrote to prose secretary in writing. Title other Cheated stars, is a metaphor and funds of its humor, is sweet and hearty and in processing a breach covered, it is bitterly ironic government orders on the astronomical on human life and its typical culture Iranian-stricken star. This story with abandon 527 words unnecessary has 8856 words. Of course is not obligation to do so and without trimming it. The explanation that basically do not have place in the story, the primary cause is not little change. The primary is concerned the definition of short story that does not allow, a short story of the measure quantitative criteria. Because was not serious it means the quantity, will not enter into talk about it and the reader can with careful follow-up article, sees things that will deserve a short story. This is a story that at first shows us itself features as following:

«در اول فصل بهار سه روز از عید نوروز گذشته، سه ساعت بعد از ظهر، شاه عباس اول با محبوبه ی خود سلمی خاتون در قصر نشسته، مشغول صحبت است. آقا مبارک خواجه باشی پرده را بلند کرده، تعظیم عمل آورده عرض می کند: - میرزا صدرالدین منسجم باشی می خواهد به زیارت قبله ی عالم مشرف شود برای امر

واجبی.» این مانند همه داستان های خوب است. نایت درباره شروع یک داستان می گوید: «و این یک داستان است: آخرین مرد روی زمین تنها در اتافی نشسته است که ضربه ای به در می خورد. . .» (نایت، 1386: 70)

With this sample simply, it separates of anecdote and incident. Has started a field is that castle and a condition: Days with a very comforting feeling; Nice and quiet afternoon. Then immediately be struck node the story:

«منجم باشی: - قیله ی عالم سلامت باشد، این اوقات از سیر کواکب همچو معلوم می شود که پانزده روز از عید نوروز گذشته مریخ با عقرب مقارنه دارد. و تأثیر این قران نحسین این است که در مشرق زمین، بالتزجیح در ملک ایران به وجود صاحب سلطنتی صدمه ی عظیمی خواهد رسید، . . .» گره در بخش شرح داستان است. شرح داستان بدین ترتیب است: «قران نحسین بود.»

Expansion section is so that "یوسف باید شاه می شد" and finally, display section is "او شاه شد و حادثه نزول کرد". The logical order of events and type of action that is the outer all is of the outstanding features a realistic story. Later and in the decades 70 and then we'll see in the narrative turns towards modernity, fade these features. For example, short story open your fasting with a cherry Khiavi Hafez, no objectively action and no nodal and no disorder there are times In the longitudinal and the whole story is a description of and a simple slice of everyday life. As written so we will continue step by step with a method and criticism workshop. It is true that with a default have been achieved 19 scientific research work it is therefore proposed, have been achieved after a detailed review of accessories. After node is opened, should using such techniques, delayed opening of this node. This work is as to convey the story. Here are techniques than are ready an available to the narrator, are creative and innovative. We cannot use barriers disclosed gone, try in disorder in the fast moving story toward unraveling. What in this story helps the suspension (suspense) and to convey the story, in addition to the suspension of the four cases are:

الف) پدر سوخته مرا از آفت کواکب می ترسانی، علاجش را پنهان می کنی؟ جلاد! که بخیر می گذرد. ب) اگر از شما هر کدام به فقر و قناعت راضی شده، مرا که عباس پسر محمدم، به شوهری قبول کند از نو به این عبارت برای او صیغه نکاح را جاری خواهم کرد. و تقریباً همه می پذیرند در حالی که روند قصه حاکی از چیز دیگری بود. ج) همچو فرض می نمودند که او گریخته است و می خواستند که بازگردانندش. ولی بدون اینکه ما دلیلش را بدانیم، فراموش می کنند و انجام نمی شود. د) مفتتین هجوم آورده در سرای شاهی را شکستند، داخل شده، یوسف شاه را . . .

Again the influx does not end success and kill the king, gentle humor and hidden work is Akhundzadeh. Akhundzadeh business Index is notice to the technique and through it's connected to the bitter reality. When moves the main character, the motion may be external or internal in different cases as lamp is that with its light, does light angles to its

surroundings and what we saw do not shows to us. Scholes exactly is at the same meaning that says: "Literature puts us assume magnificent of life, but in addition us in return that is not escape from it equipped to new equipment" [8]. Please note to following:

الف) سردار زمان خان، اگر چه اهل شمشیر بوده است، اما بسیار آدم رفیق القلب می بوده است.  
ب) برای آن که مبادا منجمین جوان از کیفیت مطلع، و به این صرافت نبوده باشند،  
ج) می گویی که از بابت من اندیشه نداشته باشند. فردا پسرهای مرا به حضور من روانه کند.  
د) ولی از بعد آقا مبارک برگشته رسانیدن اشیاء را عرض نمود، گفت: زن و دخترهای شاه از تحف مرسوله نهایت وجد کردند، از بابت شما اندیشه نداشتند،  
ه) شاه از طرف زن و فرزند خاطر جمع شد.

This way that history of Iranian literature, with different rates of severity and moderation is used in critique of his society examples like Ebn Yamin; Sanayee, Obaid, Hafez, Dehkhoda, Iraj, Jamalzadeh and others. In case (h) king without any objection and expression of arrogance, rational is aware to their sacrifice. What the irony to notable and the coherence (coherence) in the story, is being it covered. In other words reader accurate with this issue discovery, First sees its own share the story of the formation process and Second the discovery enjoy the is the most important features of a literary work, offers to him. Reader following story wants reaches to more cases of this discovery. Yousef Shah has a responsibility as Siavash. Despite his own will benefit to all, Shah Abbas, to his family and friends. Despite he is donation life although be temporary about family and his friends. This discussion can be continued, but then we are certainly got out of path itself. The main character is Yousef but we still have not a good image of him. This characterization is also true about other people. Narrator is knower whole third person (third-person objective) story no of describing and not of behavior. And rely on word neither of nor of the situation, none of does not use for their introduction. Indeed space and individuals are placed in dust and fog. The persons do not any within a rich to story and although the narrator tries with the expression almost clumsily and aberrant ministers of King we will introduce them, still cannot offers the role colorful and clear them. This is exactly in direction against orientation real stories.

As description and diagram space and people is a prominent element in this style. It we lead to anything significant and it is very high importance plot for the narrator. This plan or plot we will discuss in the end when all elements within were analyzed. With a doctrine that have of school of realism what in the painting and what the short story character also like other components should be like the truth. Conversations also, so should be. Namely dialogue

or speech each of the parties is an integral component and undeniable their processing. As many of the authors owner style with brevity of a sentence sustention seek for to depict main characters or complementary and even subsidiary. Apart from the prose and writing practices among the draws feet of brevity, now our focus is on the illustration of character. The illustration that be focused in modern fiction on brevity and dialogue, in real Story reaches to description of complete and further uses of repetition. But it should not be ignored that tone in Real Story is more intimate and colloquial. The tone and language is very strong tendency to abbreviation and the terms of also speech language is always more progressive of written language the innovations and update language. One of the signs of believable characters this is that narrator accepts own him. In this accept own narrator, should we find how application of repeat when the narrator of Joseph King is in storytelling, in application this feature has procedural unbalanced; we consider these examples:

1) فراش روانه کن میرزا محسن وزیر، زمان خان سردار، میرزا یحیی مستوفی، و آخوند صمد ملا باشی را به حضور من بیاورد. 2) بعد از آن زمان خان سردار نطق می کند: 3) سردار زمان خان، اگر چه اهل شمشیر بوده است، اما بسیار آدم رقیق القلب می بوده است. 4) همان شخص را زمان خان سردار، وزیر مستوفی، مولانا جمال الدین و منجم باشی به شما نشان خواهند داد. 5) بعد از این ها ملا باشی، زمان خان سردار، وزیر مستوفی، مولانا جمال الدین و منجم باشی، 6) بعد زمان خان سردار جواب می دهد: \* ملا باشی و سردار پیش آمده به یوسف سراج تعظیم کردند.

Totally, name commander Khan's Zaman so is repeated 11 times. First time the commander Zaman - Khan. Only in latter case is the narrator in one place be intimate with Own personalities and the does believe him. Also in normal mode, we at addressing the people, if the have a friendly acquaintance with him, to strengthen this feeling him we addressed various forms. Indeed what says Christoph Balay about plot summary Akhundzadeh works is close to truth. We see over everywhere the hastily in story plot. In illustration of Yusef Seraj, that is one of the first-person stories, once Jamal al-Din Molana astronomer, enough speaks about Yusef mood. This is related to first one quarter story, at half story, when people court go to bring Yusef, narrator into the field, narrator to entering the field, new thinks that for describe half of Yusef and of course has forgotten that Molana has done this work exactly. Perhaps someone gives comment that Molana said is different the narrator describes the direct and describe the narrator closer reality according to an enemy. But it should be noted in this tone humor throughout the story that struck tents, we can best describe it, especially in this case, hear of his enemy and while that these two descriptions are not even complement; note to these two descriptions:

*Molana says:*

«... این اوقات در شهر قزوین ساکن شده، از اجامر و اوباش مرید جمع آورده، همیشه به ضرب و ذمّ علمای کرام و خدام شریعت، زبان گشوده است. این ملعون همیشه مریدان خود را صراحه ذکر می کند که گویا علمای کرام به مردمان عوام، فریب می دهند. مثلاً به عقیده ی او گویا اجتهاد لازم نیست، و خمس و مال امام دان خلاف است، و گویا علما از آن جهت برای عوام در رأی مجتهد متوفا مانند را جایز نمی بینند که بازار خودشان رواج بگیرد، و علاوه بر این به دولت علیّه نیز بحث ها وارد می کنند که از کدخدا گرفته تا پادشاه همه ارباب مناصب، اهل ظلمه و قطاع الطریق است. هرگز از این ها برای ملک و ملت منفعتی عاید نیست؛ همیشه به هوای نفس، خلق بیچاره را جریمه و مواخذة و معاقبه می نمایند. در رفتار و کردار خودشان هرگز به قانون و قاعده ای متمسک نیستند. این قسم رفتار عمل اهل ظلمه و قطاع الطریق بوده که منحصر به این اشخاص شده است...»

*Narrator says:*

«از گرانی شهر شکایت می کرد می گفت که مردمان بیچاره ی فقیر، امسال همگی از دست رفته، مضطرب و پریشان شده اند. و در آن سال که از خشک سالی به اکثر محصولات اطراف قزوین آب نرسیده، سوخته، عمل نکرده، و همین کیفیت باعث گرانی شده بود. یوسف سراج می گفت تعجب دارم، از این دولت که برای آب آوردن به قزوین هزار قسم استطاعت و قدرت دارد، اما چنان در غفلت غنوده است که اصلاً به این امر ملتفت نشده، به حال رعیت و رونق پایتخت خود توجه نمی کند.»

So we can put these two words interchangeably to that have said completely different individuals. As no nothing will happen. What we said so far should be clear that the narrator is a plot and following the principles of realism and as him has said, this work him is finding conquest and suggestions for others continue working. According to same principle also, individuals have no identity and of course this is partly caused by the weak story. The individuals have done their work in the plot, then such as a theater actor are outside of the story. This no problem itself but is true Yusef's family and wife of King so that had the presence of neutral only in the field of story also, friends assigned to work Yusef Shah that had to be the role more bold. Other characters are stars. Likely this sentence will be surprised you but comment its author best of all Described and throughout the whole story has penetrated in it spirit and has created all the events. At least it, this is that we have not seen any of the characters but always have affection with person star and also sometimes incorporate and when in unraveling the story we knew his defeat, we are sad and actually this is the only place the story that raises our feeling of compassion. It is important can character the reader is accompanied with itself. Indeed this amount of also is concerned to our outer experience namely scientific that we go with our own to within the story. This is like saying Scholes that life knows helpful that helps us at understand the story. Unconscious use of "مسجع" prose, pun and derivation as regards tendency of prose writing

toward simple writing was still in the beginning is negligible as following:

- خبر منجم باشي ناشي - الحمد لله خزانه ي عامره از نقود و افره مملو است - اما در مخالفت كواكب عقل كاسر از تدبير علاج قاصر است. - نيت حسنه و قواعد محسنه - داعي دوام دولت قاهره - اکنون از كرم خدا و كرامت من - مگر اين اوقات در شهر قزوین ساکن شده - رخت در بر، كلاه چهار گوشه در سر - با علمای كرام و سادات عظام- درب دربار.

As we bring quote of the Damon and we were aware to story of Yusuf Shah, followed by to pay events both that number and their role in the framework of the story emphasis will to short or its absence. Discussion is on the number of incident or event. There is in tale of an event and in other words image is not a further stage but short story is series of events so that the story, develop the necessary be for payment themes and introduction to Personality and total the storytelling. In terms of these events to what extent are associated with main Event taking place, the difference between long story and even novel occurs with short stories. And this key is open node boundaries these four types of literature. The story has a frame (frame) and story within it are planning or building plot: "Descent is celestial event that should is located in certain date". Main event "Yousef should be king comes down incident over him." with minor events, as some of or the role of sub is thus:

1. conflict king with astronomer
2. Entry unexpected Jamal al-Din Molana
3. Yousef's family reaction to his news
4. Entry Ambassador Gharland country
5. Discussion equerry former with treasurer deposed in the alley

All these events are in direct contact the main event and are task to extend to short stories. This form of fiction is very familiar form. Although has been modern but is rooted at verbal storytelling and we have no intent enter to it discusses the significant range. Sreed Molaqrbnaly Jamalzadeh and urban written Dehkhoda is examples of this narrative technique. The narrative style then is to the story begins at middle events and is at a point very close to climax of the story.

#### Conclusion:

Certainly and consistent with what came at text discussion, short stories of Yusuf Shah or Deceived stars Akhundzadeh is a story and it both of type its short. So based on criteria of short story, the starting point this story motion is that over a period of time. Eighty - ninety years, became to the form full namely until emerge Sadeq Hedayat. The beginning as Akhundzadeh explains in different cases should be continued for reaching to result. He called this short

story The Anecdote. Also Jamalzadeh called his short stories Anecdote and his comments expressed about Sadeq Hedayat stories. Persian short stories of the same the beginning showed process clearly toward evolution. This summary from a historical book, more links keeps between the history pure and the story, while this relationship and links should be trend toward romance that the fantasy element does enter in story more and this exactly is the same thing that needs a good story. But however, Jamalzadeh' works, and in Saeed Nafisi with father's home and finally in Hedayat' works reaches to a minimum gradually. Author's opinion, Akhundzadeh was no way except benefiting from a matter historical and apart from that ability to create stories is impossible for him. Indeed work that has done he, a reprocessing is of an event and no creation to concept it's pure. No problems not enter on Akhundzadeh, as he explainsn their Manifesto in other words, that we brought in text, with all humility, although the almost in terms of a realistic short stories, in all its elements has lacks but is a short story.

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