

— ISSUE 7 —

LITPAPER

A LITERARY MAGAZINE



LITPAPER REVIEW

 @english_lit_qom

MANAGING EDITOR

Ali Sadeghian

EDITOR-IN-CHIEF

Alireza Mohseni

CONTRIBUTOR

English Literature
Scientific Association of
the University of Qom

COVER AND DESIGN

Ali Mirzaie Vash

CONTRIBUTING MEMBERS/WRITERS

Ali Sadeghian
Alireza Mohseni
Atefeh Aslani
Erfan Eshghi
Forough Hemmati
Mahsa Farahaninejad
Mohammad Hosein Mohammadian
Mohammad Niazi
Naghme Khouei
Pooriya Haghani
Tahmineh Valipour
Yasaman Shojaee
Zahra Nejabat



Table of Contents

4

INTRODUCTION

- An Introduction to Realism, Surrealism and Magical Realism

7

LITERARY CRITICISM

- An Accurate Representation

10

LITERARY ANALYSIS

- Nordic Realism on Stage
- The Miraculous Mundane in a Very Old Man with Enormous Wings
- Surrealist Elements in Sadegh Hedayat’s Three Drops of Blood: A Journey into the Subconscious
- The Study of Magic Realism in Selected Works of Saedi and Marquez’s One Hundred Years of Solitude

13

CREATIVE WRITINGS

- Love's Enduring Pain
- I Want to Be a Poet
- Doll Class
- One But Two
- Clarissa
- Come, My Beloved
- A Silver Lantern in the Sky
- Death Calls My Name

An Introduction to Realism, Surrealism and Magical Realism

By Pooriya Haghani
B.A. Student of English Literature
at the University of Qom

If we formulate realism as “the effort, the willed tendency of art to approximate reality” (Harry Levin) then three major questions arise: What is reality? What techniques and methods are engaged in the literature’s move towards it? And what historical climate resulted in this movement?

1

Providing knowledge of reality was once thought of as philosophy’s first function. But today, philosophy focuses its energy on investigating the possibility of knowledge. The question of the truth is replaced with the question of consciousness. Therefore, “writers today are unable to write now as Tolstoy did because there is no common sense of reality. They are saddled with all kinds of relativistic structures of consciousness. They do not believe in there being one reality ‘out there’ as undoubtedly Tolstoy did” (Bernard Bergonzi). In the 19th and early 20th centuries, there was a clear definition of what was considered real, at least when it came down to literature: It was more objective than subjective; it speculated on the external world rather than the internal world; it dealt with ordinary events and characters rather than extraordinary and special ones. By these criteria, we can determine that *The Sign of Four* is more realistic than *Molloy*, *On the Road* is more realistic than *The Sign of Four* and *Clay* (short story by James Joyce) is more realistic than the latter, mainly because instead of Kerouac’s band of weirdos, it follows a day in the life of the most common of the people.

But today we can no longer presume a fundamental and essential relation between the work of art and an actually existing reality, distinguishing ‘false’ and ‘true’ novels based on it. Pure realism, as the faithful reproduction of an absolute objective reality, does not exist. On the other hand, perhaps there is no kind of

narrative fiction that is completely unrealistic, completely unattached and independent from intersubjective reality.

From a different perspective, realism is the climax of narrative fiction, which is recognized by its desire to represent reality (in however stylized a manner), to tell stories, to engage the readers’ emotions and sympathy. On that basis “the opposite of a ‘Realist’ novel is not a novel that is psychologically implausible but a novel that keeps reminding us that it is a novel – which undermines, that is, our illusion of reality and hence allows us a more distanced and critical view of the characters, the narrative and the moral values or ideological assumptions the narrative carries” (Robin Wood). This statement implies that ‘realistic’ qualities of a literary work entail those related to the readers’ emotional involvement and their interest in the characters. Therefore, the opposite front of realist art would be abstract art; works of Brecht, Beckett, Godard.

2

In response to the accusation that he was a socialist painter, Gustave Courbet declared himself “not only socialist, but even more democrat and republican, in a word supporter of the whole revolution, and above all realist, that is to say sincere friend of the real truth.” Early realists (and naturalists) writers in France, including Champfleury, Duranty and Zola brutally attacked the romantics: One of Duranty’s articles was named “Victor Hugo’s Contemplations, or the great abyss of romantic melancholy”; Champfleury described the realists as “tired of versified lies, of the persistence of the tail-end romantics” and ridiculed the romantic novelist who “ignores his own time in order to dig up corpses from the past and dress them up in historical frippery.”



Artist creates realistic effects through usage of conventional devices. Time changes the equations between the involved factors. So many different styles have been historically justified to their readers as 'realistic'. Everyday and common language of one age, would be the uncommon, stylized language of another. No set of traits can define realism for all times. If realism is a formal effect of the work, then what we perceive as realistic should change over time as norms and viewing skills change. Realism, as a set of formal cues, changes over time, as does any style. It has the ability to be radical and defamiliarizing if the main artistic styles of the time are highly abstract and have become automatized. Realisms come and go in the same sort of cycles that characterize the history of other styles. After a period of defamiliarization, the traits originally perceived as realistic will become automatized by reception, and other, less realistic traits will take their place. Eventually, other devices will be justified in quite a different way as relating to reality and a new sort of realism will appear with its own defamiliarizing abilities. "Thus 'eccentric' art can be realistic art" (Victor Shklovsky). Magic realism emerged when conventional traits and techniques of rendering subjects in realism were obtained to report events that were, in themselves, fantastic, absurd, or flatly impossible. The transformation of Gregor Samsa into a cockroach in *Metamorphosis* contrasts with the tone and mode of the story, which is written as it is a reflection of everyday reality.

Dreams and the unconscious mind were not matters of importance for early realists. Zola wrote: "Only children and women dwell on dreams; men should busy themselves with realities." No wonder that when a counter-movement appeared in the forms of Dadaism and Surrealism in the early 20th century, it focused on the potentials of unconscious mind. Andre Breton, Tristan Tzara, Marcel Duchamp, Luis Bunuel and Salvador Dali wanted to shock and bewilder the audience and aimed to destroy the false values of modern bourgeois society, including its rationality and the kind of art and literature that rationality had fostered. Breton wrote: "The simplest surrealist act consists of dashing down the streets, pistol in hand, and firing blindly, as fast as you can pull the trigger, into the crowd. Anyone who, at least once in his life, has not dreamed of thus putting an end to the petty system of debasement and cretinization in effect has a well-defined place in that crowd with his belly at barrel-level." Surrealists believed that dreams contain a higher and more transcendental reality which is more truthful than the rational view of reality.

French realists were under the influence of socialism (valuing society over the individual), positivism (Flaubert wrote: "The novel should adopt the method of the sciences."), and Darwinism (naturalists believed human being exists entirely in the order of nature and does not have a soul). Failed revolutions of 1848 and the disappointment and the skepticism that came along also had a huge impact on their movement. In the age of industrialization, a new man, a new society, and a new literature came to being. Everything was changing so fast that writers were convinced that recording and describing current situation could be considered as a valuable goal.

Zola in France, Dickens in England, William Dean Howells in America, among many others, captured the misfortunes and disasters of the life of working class. In Russia, a precapitalist country, Tolstoy's realism reported the status of the peasants and aristocrats. Note that Realism, as a literary movement in the 19th century, had different characteristics and specifications in different countries. Stylistic and thematic differences aside, audiences' response to realist works also differ. For instance, while Theodore Roosevelt, the president of the United States, addressed realist writers such as Theodore Dreiser and Jack London as "muckrakers", in the Soviet Union Socialist Realism became official cultural doctrine. Socialist Realism was a coarse and ideological version of realism, combined with Marxist-Leninist iconography, consecrating proletariat and the communist party. Maxim Gorky was an eminent figure of Socialist Realism. Soviet government repressed Formalism and even spontaneous leftist movements such as Futurism, accusing them of being bourgeois and anti-revolutionary. Many years in the future, late Mark Fisher named his controversial book on late capitalism and neoliberalism *Capitalist Realism*, mockingly mentioning two different standpoints being similar in their ideological and cultural dead ends and limited horizons.

An Accurate Representation

A Brief Introduction to Literary Realism

By Mohammad Hosein Mohammadian
B.A. Student of English Literature
at the University of Qom



The word realism in its broader sense is the effort on the writer's part to make his work life like, resembling everyday experiences and giving it verisimilitude which literally means similarity to truth. The idea originates from the Greek concept of "mimesis"—the idea that literature is an imitation of nature. It is the opposite of an idealized fantastic and mythological work of fiction. A contrasting genre would be Romance, where, for example, a virtuous, strong and witty knight in shining armor saves an equally virtuous princess from a monster's captivity or an epic where a hero single handedly defeats an entire army of enemies. In short, the idealized fiction is what we may want to be, while realism, at least in theory, tries to represent what we are.

How and to what extent this realism or similarity to real life can be achieved is under dispute by different schools who take different positions on it. For example some are only interested in how real a fictional work feels for the audience rather than how much the work resembles real life. For them a work that does not use very realistic elements but for one reason or another feels real is a perfectly acceptable realist work. There are others who take a more relativistic approach and do not differentiate between realistic and fantastic fiction and consider both equally unreal. Some also go so far as denying any truth to language itself. Structuralists and Russian formalists, on the other hand, see realistic qualities as conventional codes accepted by the audience at a given time.

But in another sense Realism is an artistic and literary movement from the nineteenth century mainly in the form of a novel, beginning from France and later spreading to countries like England, America and Russia. Balzac and Maupassant from France, Charles Dickens and Jane Austen from England, Leo Tolstoy and Fyodor Dostoevsky from Russia are some of representative authors of the Realist movement.

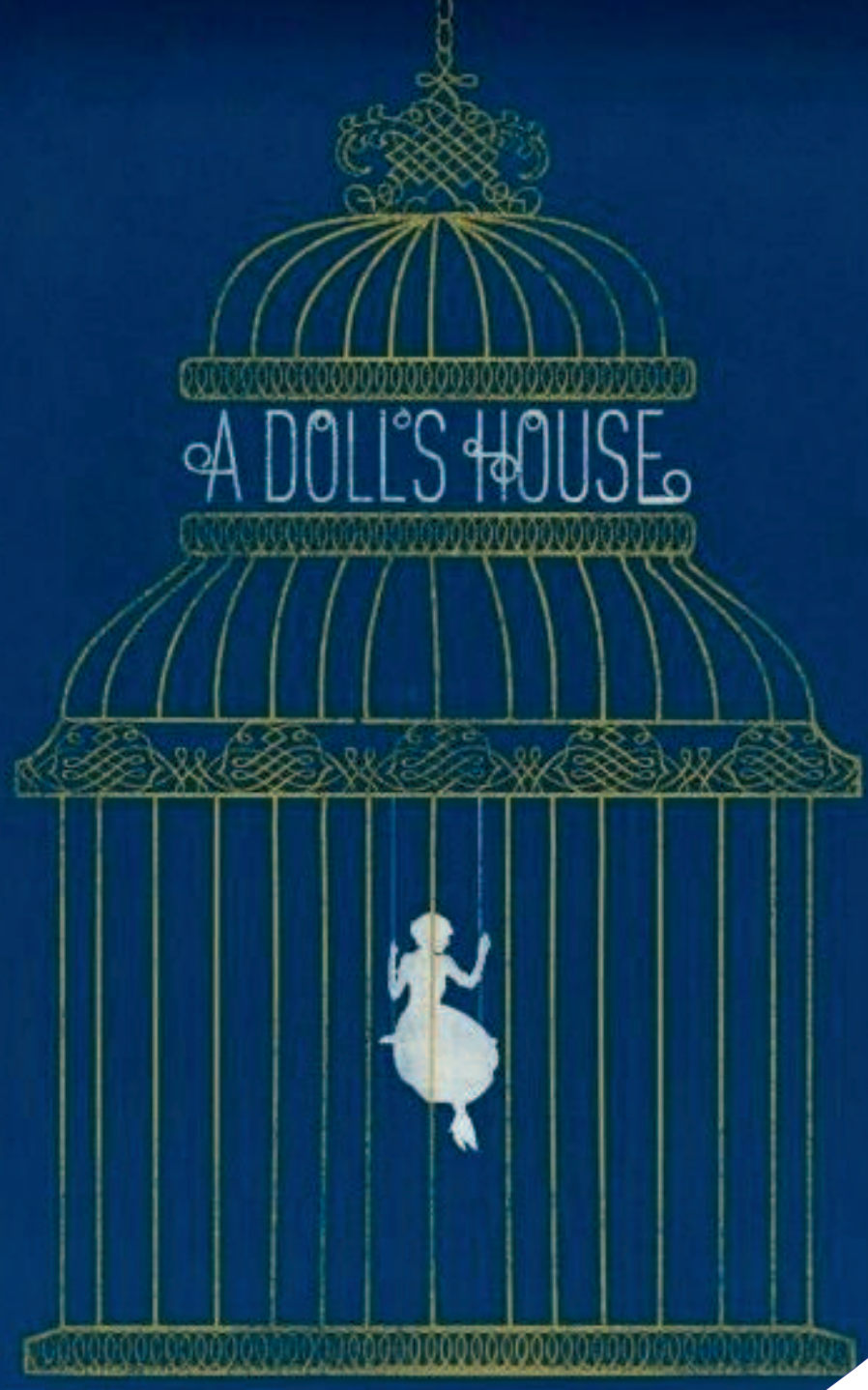
There are other modes of fiction as well that sprang out of the broader realist movement. Naturalism, a derivative movement influenced by Darwinism, in addition to the basic tenets of realism, coming from a deterministic worldview sees instinctive desires the main force that determines the behavior of the characters. Naturalist fiction usually ends tragically in characters being succumbed and destroyed by their animalistic drives. Regionalism is the portrayal of characters in a story who belong to a locality which determines the way they think, act, speak and feel. Mark Twain and Thomas Hardy included regional elements in their stories. Socialist realism, is another submovement which, in compliance with the Marxist ideology, employed realist techniques to show the conflict between the economic classes and was endorsed by the Soviet government.

The juxtaposition between the realistic and fantastic elements in fiction are also an interesting case. In Magical realism for example, the story is realistic in narrative and at the same time incorporates "magical" elements. Or in the example of Robinson Crusoe, the very improbable story of a stranded survivor of a shipwreck, is presented in such a realistic manner that makes the story feel real. The realisticness of stories can also be viewed in a continuum where some works are more or less realistic than others.

In closing, if utilized correctly both realistic and fantastic elements in different combinations and degrees can contribute to the creation of great and enjoyable fiction which becomes a profound reading experience for the audience.

Nordic Realism on Stage

By Mohammad Niazi
B.A. Student of English Literature
at the University of Qom



"What keeps a literature alive in our time is that it submits problems to debate."¹

A Doll House by Henrik Ibsen stands as one of the most prominent and influential works of Realist drama (and modern drama as a whole). Ibsen's three-act play explores sexism, marriage, self-discovery and identity through a realistic portrayal of a 19th-century middle-class family in Norway. Realism in theater focuses on the authentic depiction of the everyday experiences of ordinary people through realistic plots, simple dialogue, relatable characters and authentic sets. This movement marked a significant departure from the theatrical conventions of Romanticism and melodrama, rejecting their heightened emotions, larger-than-life characters, and idealization. Influenced by the aftermath of the Industrial Revolution and the French Revolution, realistic drama sought to address many social issues of the 19th century.

The play centers on a middle-class family consisting of Nora, her husband Torvald Helmer (a newly promoted bank manager) and their three children. In the early moments of the first act, Nora is presented as a childlike and submissive wife to her controlling husband, embodying the ideal 19th-century nuclear family. It is later revealed that Nora once secretly borrowed a large sum of money for a trip she and Torvald took so that he could recuperate from a serious illness. At that time, women required their husbands' consent for certain actions such as taking out loans; since Torvald would find it "embarrassing and humiliating" to owe his wife anything, Nora told him she had borrowed the money from her father. And without her husband's knowledge, she has been secretly paying it back in small installments by saving from her household allowance, revealing that despite her naive demeanor, she deeply cares for her husband's well-being. When Torvald is appointed

bank director; his first act is to fire a man who was once disgraced for having forged his signature on a document. This man, Nils Krogstad, is also the person from whom Nora has borrowed money; it is then revealed that she forged her father's signature to obtain those funds. Krogstad threatens to reveal Nora's forgery and thus disgrace both her and her husband unless she can convince Torvald not to fire him. Nora tries to persuade her husband; however, he views her as a simple child unable to understand the value of money or business. He claims he is particularly outraged by Krogstad's immoral behavior as a father: "For years this Krogstad has been poisoning his own children in an atmosphere of lies and deceit. That's why I call him a lost soul morally."

Ironically, this description applies equally to his own household but he remains unaware of it. When Torvald eventually discovers that Nora has forged her father's name, he becomes furious with her and unleashes a harsh diatribe against her. Despite Nora's explanation that she acted out of love for him and their family, Torvald states that from now on their marriage will be merely about appearances and that she will not participate in their children's upbringing whatsoever. Later on, when everything seems resolved, Nora comes to a profound realization: her marriage has been utterly hollow; she has not been an individual in her own right but rather her husband's "doll," heavily defined and restricted by his standards. This realization leads to her decision to leave both her husband and children to embark on a journey of self-discovery. She claims that she, too, has made dolls out of her children; therefore, in her current state, she is no good to them. And finally, the play concludes with the iconic sound of a heavy door slamming shut.

A Doll House, to this day, stands as a significant and influential example of Realist drama. Its focus on everyday middle-class life, its meticulous exploration of social issues, its psychologically complex characters, its naturalistic dialogue and setting and its groundbreaking unconventional ending (which even caused Ibsen to write an alternative ending), all embody the key characteristics of the Realist movement.

1. From a 1871 lecture by the Danish critic and scholar Georg Morris Cohen Brandes (1842-1927) who had a great influence on Scandinavian and European literature.

The Miraculous Mundane in a Very Old Man with Enormous Wings

By Ali Sadeghian
B.A. Student of English Literature
at the University of Qom



A Very Old Man with Enormous Wings, subtitled "A Tale for Children", is a short story written in Spanish by Gabriel García Márquez, one of the most popular and important literary figures of the 20th century. The story, blending magical elements with a starkly realistic world, falls within the genre of magical realism to challenge our perspective on life's paradoxically complex yet simple nature, the collective perception of the divine, religious bureaucracy, and much more, all within a short narrative.

The story begins when Pelayo encounters a very old man, "impeded" by enormous wings and "dressed like a rag picker." After observing with a "mute stupor", Pelayo runs to Elisenda, having been "frightened by the nightmare." It seems that seeking an answer is the first thing he does, running to his wife to find it, followed by both of them seeking their neighbor's advice rather than thinking about the matter. As the story unravels, the wings of this supposed "angel" ironically turn him into a "fugitive." They disregard simplistic beauty, viewing him as a "circus animal", as a means for mere entertainment. One character even suggests utilizing the angel as a source of political arsenal.

Márquez's critique of societal indifference extends beyond the villagers' attitudes. He masterfully portrays the mixture of feelings and meanings through his concrete, visceral style. At times, this miracle (the old man) is alienated by being referred to in different ways. He is the "senile vulture" with "feathers of a scarecrow", a "huge decrepit hen among the fascinated chickens", who was even infected with chicken pox. There is also a "stench" felt throughout the story, an olfactory image in this predominantly poetic style (even translated) that anchors the supernatural in the mundane. The concrete style is not the only realistic aspect of the text.

Márquez tells his tale through people's actions, concrete descriptions of settings and relevant objects, appearances, and his control over the plot, with a tone

that matches the atmosphere. It seems as if he is conducting an experience over the people who live in his story. These are the attributes that make this narrative fairly realistic (sometimes even to the point of grotesque). This, along with a spark of the not-so-fantastic magical elements, embodies an authentic example of Aristotle's concept of probable impossibility.

In this respect, Márquez conveys plenty of messages with a realistic degree of truth. People tend to ignore the miracles and beauties prevalent in life; the divine angel is "much too human" as if it is a bad or empty thing. The characters exercise agency, yet with a collective spirit of apathy, reflecting on human beings' lack of appreciation and understanding of life, this miraculous mundane.

Furthermore, these characters do not, engage in thought because of the complex nature of the happenstances in question; that is why, with the arrival of the spider-woman who "recounted the details of her misfortune" with "sincere affliction", the center of attention shifts towards her. Not only does she have answers, but the admission to talk to her is also cheaper. As Bertrand Russell once said, "Most people would sooner die than think; in fact, they do so." Or, in Gustave Le Bon's words, "the masses have never thirsted after truth. They turn aside from evidence that is not to their taste."

Preference for simple and ready answers is not the only thing Márquez has to say on the subject of complexity. The religious bureaucracy and the overcomplication of religion are also highlighted through Father Gonzaga's letter and all that it has to go through.

In the modern world, the simple are overcomplicated, while complex matters are oversimplified. As realistic as the old angel's story is regarding this theme, it is also magical; and not precisely the old man or the spider-woman, but the fabric of reality itself.

"The world is full of magic things, patiently waiting for our senses to grow sharper." - W. B. Yeats

Surrealist Elements in Sadegh Hedayat's Three Drops of Blood: A Journey into the Subconscious

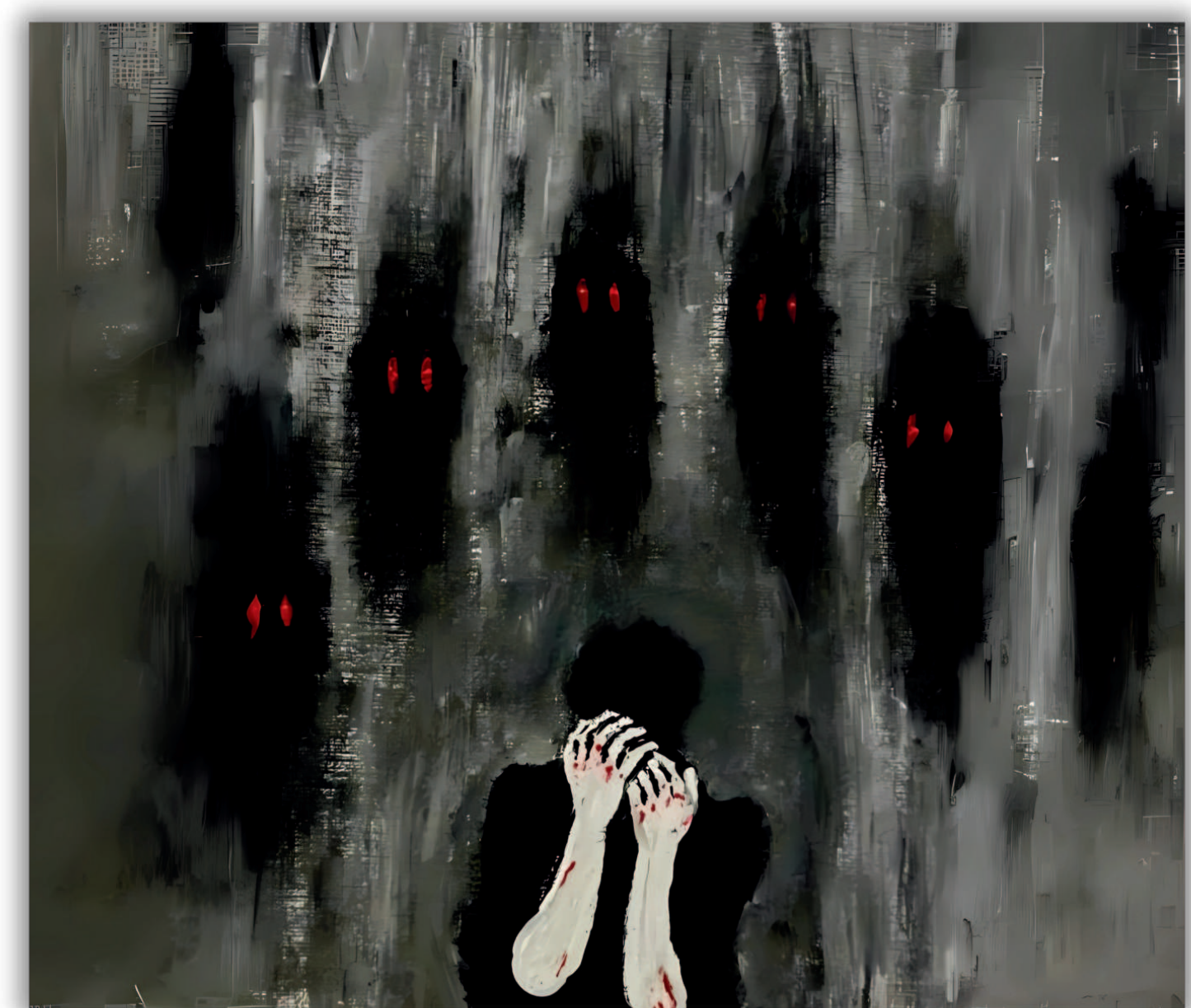
By Alireza Mohseni
B.A. Student of English Literature
at the University of Qom

Being affected by the aftermath of World War I, many authors began to go beyond realism deep into the inner world of the unconscious mind to illustrate that the true nature of reality of one's mental condition lies within the subconscious. They named this newly appeared movement surrealism. One prominent figure, which later on, was influenced by this movement is Sadegh Hedayat. His writings betoken the elements of surrealism as well as modernism, using psychological depth and dreamlike imagery to question the nature of reality. This essay aims to shed light on how his masterpiece, *Three Drops of Blood*, is considered a surrealist work. The story masterfully blurs the boundaries between reality and illusion; a key characteristic of surrealist literature. By evaluating its dreamlike atmosphere, distorted reality and psychological depth, this essay will demonstrate how Hedayat's narrative aligns with the principles of surrealism.

The hallucinatory atmosphere of the story emphasizes the eerie and dreamlike mental state of the protagonist, making his perception of reality unstable and unreliable; much like the surrealist technique of automatic writing, where logic and coherence is sacrificed for subconscious expressions. The asylum setting adds further uncertainty, making it difficult for the reader to distinguish between the character's delusions and reality. Hedayat presents his protagonist as a man trapped in a world in which he constantly shifts between reality and illusion. The character's surroundings, including the asylum and the behaviors of other patients, contribute to the nightmarish experience which exacerbate his inability to trust his own perceptions. The oppressive atmosphere and the horrible events reflect the unsettling and dreamlike perspectives often found in surrealist literature.

Surrealist literature, particularly in the works of remarkable authors, often indicates the chaotic nature of thought; representing the distorted reality in the story and the distressed mind of the characters. Hedayat takes advantage of this technique through fragmented narrative and abrupt shifts in time to demonstrate his protagonist's bewilderment. By narrating the protagonist's experiences through fragmented

perspectives, he creates a sense of unpredictability. The protagonist moves between past memories and present horrors without clear transitions, which is an important element of surrealism. This lack of continuity prevents the reader from establishing a firm grasp on the story's timeline, demonstrating the protagonist's unstable perception of time. Moreover, the story contains illogical elements. For instance, the protagonist is both an observer and a participant in events, such as witnessing his own suffering from an external perspective. This paradoxical point of view breaks down the rational order of storytelling, intensifying the surrealist aspects of the narrative.



Hedayat's use of symbolism in *Three Drops of Blood* adds more depth to the psychological exploration of the subconscious. The title itself is enigmatic, while blood usually signifies violence and sacrifice, yet in this context, it presumably reflects the protagonist's fractured psyche and his inevitable downfall and gradual descent into madness. Throughout the story, trivial details and ordinary objects embody exaggerated significance and contain deeper meanings; an element in surrealist literature where objects are to reveal hidden truths. Hedayat meticulously explores psyche's darkest corners by placing the protagonist in a situation where the fragility of human perception would be exposed. Additionally, Hedayat critiques the absurdity of existence by employing a character whom he is both dealing with fragmented identity and is confronting with irrationality which ultimately lead the reader to the subject of existential crisis.

The Study of Magic Realism in Selected Works of Saedi and Marquez's One Hundred Years of Solitude

By Naghmeh Khouei
M.A. Graduate of English Literature

Magic Realism, first coined by Alejo Carpentier (1949), is a modern literary style that blends extraordinary and fantastical elements with realistic narratives. It merges scientific reality with psychological human reality, incorporating thoughts, emotions, dreams, and imagination. This style portrays extraordinary events or objects as natural parts of everyday life. Initially prominent in Latin American literature, Magic Realism has since influenced literary criticism and art across India, Africa, Canada, Europe, and beyond.

Swanson believes that "magic represents the freedom of imagination, and imagination represents revolution." The magic realist writers show the real world according to their own imagination and employ various techniques including hyperbole, the use of mythological or religious elements, ghosts, and living people. Magic Realism blurs the distinction between fantasy and reality by incorporating magical elements into a realistic tale in a matter-of-fact manner. The magical elements are received "in a plain, pragmatic manner by the characters in the tales and not as something special or a power, as would be found in fantasy novels. It is simply part of their version of what otherwise would be recognizably our reality."

Gabriel Garcia Marquez is considered one of the pioneers of Magical Realism. His novel *One Hundred Years of Solitude* (1967) serves as a foundational work in this genre, combining historical and political themes (real events of Colombian history) with the fantastical. Through this, Marquez addresses war, suffering, poverty and death with a unique narrative approach. The supernatural is presented as mundane, and the mundane as supernatural or extraordinary.

When Garcia Marquez insists that everything in his novel is "based on reality," he seems to imply two things. First, that even the most fantastic events have, at some point, been believed or asserted by real

people—often in Latin America. As Wood states:

"This doesn't mean these things are true, but it may make them real."

For example, when Jose Arcadio Buendía dies, a rain of tiny yellow flowers falls upon Macondo—a "silent storm" that blankets rooftops, carpets the streets, and suffocates the animals. Marquez describes this event as:

"The bits and pieces of legend for the end of a legendary character."

This phenomenon, even within the magical setting of Macondo, is extraordinary. However, it serves as a fitting and poetic image—an example of how imagination rises to meet grand occasions, as we feel nature ought to but often does not. This illustrates how real-life experiences shape Marquez's narrative style of magical realism.

Furthermore, Garcia Marquez borrows details from his own life, as well as phrases and characters from other writers. While history and fiction are not identical, the boundary between them is blurred, allowing fiction and reality to coexist. What Garcia Marquez ultimately does is recreate reality.

Gholam Hossein Saedi, one of the most innovative storytellers in Iran, was born in 1936 in Tabriz. He wrote numerous short stories, poems, and novels, including *Morgh-e Anjir*, *Pygmalion*, *Kānahā-ye Šahr-e Ray*, and *Šabnešini-e Bāšokuh*. His first play, *Lylaj* (written under the pseudonym Gohar Morad), further established his literary reputation. Saedi became deeply involved in political issues, and much of his work reflects liberal political thought. He was closely associated with the modernist movement in Iranian literary history, which emerged in the early years after World War II. This period in Iranian cultural life was, to varying degrees, marked by opposition to what was perceived as the oppressive nature of the Pahlavi

regime. The intellectual climate in which Saedi lived and worked was characterized by distrust of Western influence—both cultural and political—while simultaneously fostering a desire to understand the West and engage with its intellectual traditions, all the while resisting its political and cultural domination (Yarshater, 1988).

His *Azadaran Bayal* is recognized as a significant example of Magic Realism. A psychiatrist and writer, Saedi integrates supernatural elements, including mythical creatures and character transformations, into his works. Some critics compare him to Marquez due to his use of surreal and hybrid elements, such as half-human, half-animal figures. Saedi highlights the intricate relationship between humans and nature. Through surreal imagery, he enhances allegory and symbolism, creating a layered narrative. He also incorporates religious allegories, notably the story of Imam Hossein, to reflect societal beliefs.

Saedi can be considered a political author who critically examined various political and social issues of his time. His works depict the absurd and bleak realities of society through symbolic language, magical realism, and literary expression. Many elements of magical realism are present in *Azadaran-e Bayal*, based on Faris' theory. The stories portray themes of poverty, ignorance, superstition, famine, and disease. The first signs of the interplay between fantasy and reality appear at the very beginning of the story. Saedi initially provides a description of reality—something ordinary and believable. What the author does is paint a realistic picture of a village where nothing seems unusual. However, in the next passage, the narrative slightly shifts away from reality:

"As they reached the other side of the pond, the light of the lantern was reflected on the water. The fish came to the side of the pond and looked at me. Papakh bent over to see the fish but suddenly got frightened when he saw the moon and ran to catch up with the men."

The dynamic between realism and fantasy is further evident in Saedi's collection:

"Naneh Fatemeh said aloud: 'Do you see the white things?'



Both authors use allegory to intertwine history and fiction. Their narratives challenge conventional storytelling by manipulating time and space—Marquez immerses readers in multiple temporal layers, while Saedi shifts between locations and fluid timeframes, disrupting linear chronology.

Exaggeration and superstition are prominent in both works. Marquez portrays characters attempting to turn stones into gold, whereas Saedi depicts villagers who amplify and distort stories of the dead. Despite their cultural differences, both authors construct worlds where reality and fantasy coexist, with death as a central theme. While death remains an undeniable reality, it assumes mystical dimensions in their narratives—such as Amaranta's ability to foresee her own demise.

Ultimately, Magical Realism continues to be a defining literary mode in both Latin American and Iranian literature. Future research could explore this technique in the works of Hedayat and Borges or analyze Saedi's and Marquez's narratives through Jung's theory of archetypes.

Creative Writings



Love's Enduring Pain

He has lost the light of his life,
His only true love in this world of strife.
Her laughter, her warmth, her radiant glow,
Now rests beneath the earth below.

With her, he buried his heart's soft rhyme,
His life has been stopped, frozen in time,
A hollow man who has lost his mind.
His hair has turned gray in the blink of an eye.

No joy will sparkle in his eyes,
No grief remains, just endless cries.
With no tears left to shed, he sighs.
A bitter silence in his voiceless cries.

He wanders through darkness, empty and bare,
Her memory is a weight he will always bear
Her voice still lingers, soft and clear,
A fleeting whisper only he can hear.

In the echoes of her voice, he remains,
Bound by love's unbreakable chains.
Yet in her absence, he knows this truth:
Love defies death, eternal in youth.

By Atefeh Aslani
B.A. Student of English Literature
at the University of Qom

I Want to Be a Poet

I want to live in ancient times,
When poets were a thing,
When all the metres and the rhymes,
Were somewhat interesting.

I want to be the bard of beauty;
The witty wishful man,
Who'd capture in a glance of his,
The beauties of the land.

I want to craft a lullaby;
And lull the petals' dreams,
Of waking up and blooming bright,
In tune with nature's scenes.

I want to die and burn to ash;
So I can birth a tree;
And be a silent paper, hushed,
In Nature's poetry.

By Ali Sadeghian
B.A. Student of English Literature
at the University of Qom



Doll Class

Come Sleep! O Sleep, the bringer of joy,
My head cannot take another word in.
My ears are weeping;
My eyes are begging you to come;
This agony can end only,
By thine gracious hands.
Come Sleep! O Sleep, the savior of us
Students chained to wooden chairs,
Sitting like dolls that have ears,
Yet no mouth to scream!
Come, O sleep! I will pay thee tributes
Worthy of thy travel and time,
Though I have neither rosy garlands
Nor chambers blind to light.
I offer thee our professor instead,
Who in the future might
Come in handy.
Should any impertinent coffee drinker
Ever dare to insult,
You can punish them
With the torture of listening to him talk;
But, please, be merciful, O sleep
And pardon us this fright!

By Zahra Nejabat
B.A. Student of English Literature
at the University of Qom

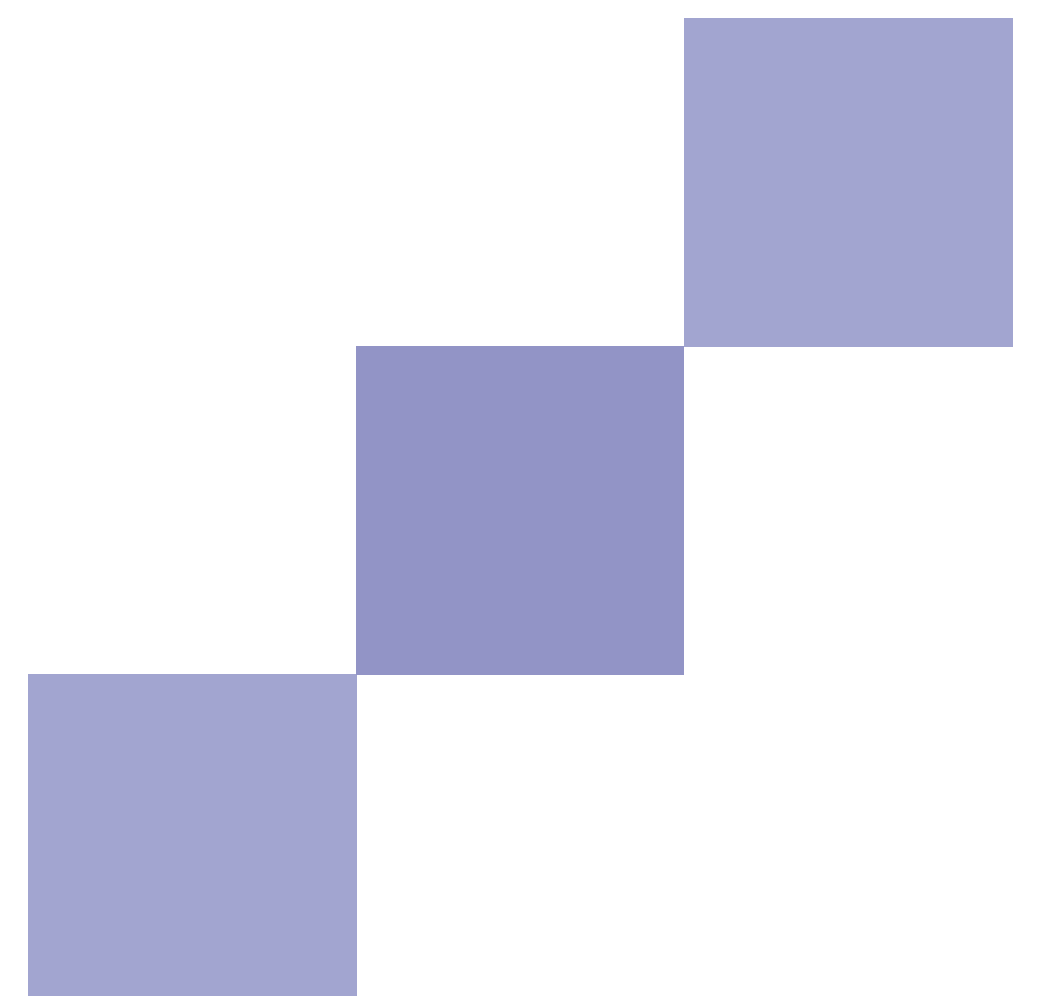


Art by Forough Hemmati
B.A. Student of English Literature
at the Payame Noor University of Bandar Abbas

One But Two

Nothing is but real now
Nothing is but true
When you and I
And me and you
Are one but within two

Yasaman Shojaee
B.A. Student of Biology
at the University of Qom



Clarissa

By Erfan Eshghi
B.A. Student of English Literature
at the the University of Qom

It was June 1923 in London. I was going to Regent's Park to see my friend Theodore at noon. Because of my habit of arriving early, I was heading there about half an hour sooner. Regent's Park was as beautiful as a diamond in a ring—the ring being the city of London. In these years after the war, I have seen many depressed people, but now, people are beginning to have hope again. This beautiful day feels like the beginning of something new, and I don't believe another major war will happen anytime soon.

Then I heard a crashing sound. It looked as though the Queen, or maybe the Prince, was there because everyone was looking at the scene with a kind of mystical awe that I didn't quite understand.

Oh, what a day! I saw Clarissa Dalloway there in the park. She was talking to Hugh, an old friend. I considered joining their conversation, but I didn't really want to talk to them. Clarissa saw me. They approached, and we exchanged the greetings of old friends. Clarissa invited me to her party that evening, and I thanked her warmly—parties are places where people come together and regain hope.

I remembered the days when Peter Walsh was in love with her. I always understood his character, though I couldn't quite sympathize with him.

Oh, look at that man with his foreign wife. He looks shocked, and she appears embarrassed. I think I might go and talk to them. Her name is Lucrezia, and she's from Italy. Her husband's name is Septimus. He was a courageous soldier during the war and came back alive, though many of his friends died. He seems shell-shocked—perhaps triggered by the crash. While talking to him, I felt as though I were speaking to myself at times. Still, he agreed to go home with his wife and try to relax. I told them they didn't need a doctor—what they needed was each other. I suggested they consider moving to the countryside, where it would be quieter, and the noise and chaos of the city wouldn't haunt them. I hope they find happiness. War has many bad effects, but losing in war has even worse ones. England must take better care of her soldiers.

At last, I saw my friend Theodore. He's a genius—a lover of literature, philosophy, and chess. I greeted him and told him we had been invited to Clarissa's party, and that Virginia would also be there. We talked about the philosophy of life, class consciousness, and the soldier I had seen with his wife. He disagreed with my advice to them, but I believed I had done the right thing.

After our discussions, we went to buy a book. The bookseller was a kind woman who seemed to know everything about literature. We bought the books, said goodbye, and went to get ready for the party.

Clarissa welcomed me warmly. Their house was beautiful and aristocratic. I saw her daughter, Elizabeth—gorgeous, like Clarissa herself. Theodore arrived fifteen minutes later. And then I saw something I couldn't believe—Peter Walsh was there with Sally. We approached and spoke to them. Peter, as usual, was in love, this time with a married woman. I lost my temper and said, "Why are you doing this to your life?" But he calmly replied that he loved her, and she loved him, too. Sally had grown more mature. She had a good family.

Finally, Virginia arrived. She had her usual melancholic mood, but I tried to cheer her up. She began to talk about suicide, and Clarissa grew upset—such talk didn't belong at a party. I told Virginia she shouldn't be so pessimistic about life. Theodore, however, appreciated her words and her melancholy—he always had a melancholic streak himself. Theodore loved her sadness. He always did. He, who found depth in despair, who could sit with pain and call it art.

Clarissa disappeared for a while and went to her room. Meanwhile, I looked into Peter's eyes. They were the eyes of a lover. I had thought he no longer had feelings for Clarissa, but I was wrong. No one ever truly forgets the feeling of love.

When the party ended, I walked home.



A Silver Lantern in the Sky

The moon plays hide-and-seek with the clouds,
At first covered in shadowed, misty shrouds.
Then peeks through curtains tinged with gray,
A lantern glows bright to light the way.
Emerging from the darkness, free and wild,
She blooms into her full, the heavens' child.
A jewel within the garden of the night,
She spills her silver glow, a luminous light.
Her light falls on restless waves that seek her face,
As whales leap high, yearning to chase her grace.
Still, she remains untouchable, apart,
A lonely queen who rules the human heart.
Yet even she, who rules the starry sky
Desires the sun's embrace, the heavens' eye
Though night must fade before the dawn's first gleam
She holds a golden hope within her silver dream.

By Atefeh Aslani
B.A. Student of English Literature
at the University of Qom

Come, My Beloved

My beloved slips from my grasp,
Woe is me, still mad and in a drunken clasp.
My beloved seeks a new desire's trace,
While I, in her pursuit, have shattered freedom's base.
Where is the sign of her moonlit face?
Where is her gaze, her voice, her graceful pace?
Where is my heart's serene delight?
Tell her to come, and end this endless night.
Tell her Majnun's patience has reached its peak,
Come,
Calm the tempest of my heart so meek.
Come,
Fill my eyes with your gaze's wine,
Come,
Oh, come, and make me thine.

Tahmineh Valipour
B.A. Student of English Translation
at the Islamic Azad University, Roudehen Branch

Death Calls My Name

Death calls my name
You came as soothing as a gentle breeze,
I long for your cold yet comforting embrace,
The time has come, I am to be released,
No more tears, no more pain,
Ah, sweet death, I should fear you!
But all I feel is a sense of relief.
How pointless human suffering is!
All the scars on our tormented souls,
All the battles fought against our pitiless fates,
They all mean nothing when the time comes.

Mahsa Farhaninejad
B.A. Student of English Translation
at the Payam Noor University



Bibliography

- **Zamora, Lois Parkinson, and Wendy B. Faris, eds.** *Magical Realism: Theory, History, Community*. Durham, NC: Duke University Press, 1995.
- **García Márquez, Gabriel.** *Leaf Storm and Other Stories*. New York: Harper Perennial, 1972.
- **Bell-Villada, Gene H.** *García Márquez: The Man and His Work*. Chapel Hill: University of North Carolina Press, 1990.
- **Johnson, Greg, and Thomas R. Arp.** *Perrine's Literature: Structure, Sound, and Sense*. 13th ed. Boston: Cengage Learning, 2017.
- **Sprinchorn, Evert.** *Ibsen's Kingdom: The Man and His Works*. New Haven: Yale University Press, 2021.
- **Erfani Fard, A., and K. Dezfoulan.** "Aesthetics of Surrealist Elements in 'Nadia' by Andre Burton and 'Three Drops of Blood' by Sadegh Hedayat." *Literary Text Research* 28, no. 101 (2024): 35-61.
- **Cuddon, J. A., and M. A. R. Habib.** *Dictionary of Literary Terms and Literary Theory*. 5th ed. London: Penguin Books, 2015.
- **Baldick, Chris.** *Oxford Concise Dictionary of Literary Terms*. 4th ed. Oxford: Oxford University Press, 2015.
- **Abrams, M. H., and Geoffrey Galt Harpham.** *A Glossary of Literary Terms*. 11th ed. Boston: Cengage Learning, 2015.
- **Leitch, Vincent B., William E. Cain, Laurie A. Finke, Barbara E. Johnson, John McGowan, and Jeffrey J. Williams, eds.** *Norton Anthology of Theory and Criticism*. 2nd ed. New York: W. W. Norton & Company, 2010.
- **Grant, Damian.** *Realism*. London: Methuen & Co Ltd, 1978.
- **Wood, Robin.** "Levin and the Jam: Realism and Ideology." In *Personal Views: Explorations in Film*, rev. ed. Detroit: Wayne State University Press, 2006.
- **Thompson, Kristin.** "Realism in the Cinema: Bicycle Thieves." In *Breaking the Glass Armor: Neoformalist Film Analysis*. Princeton: Princeton University Press, 1988.



THANK YOU!

If you are interested in joining our journal,
please send an email to:
Asnodariche@gmail.com