



Research Article

A Study of Elements of Story in Fariba Kalhor's "The End of a Man", "The Beginning of a Woman" and "My Dear Husband"Masoumeh Jamalimehr¹, Mahbubeh Khorasani^{*2}*1.M.A.Student of Persian Language and Literature, Department, Najafabad Branch ,Islamic Azad University, Najafabad ,Iran.**2.Assistant Professor of Persian Language and Literature Department, Najafabad Branch ,Islamic Azad University, Najafabad ,Iran.***ARTICLE INFO***Article history:**Received 18December 2015**Received in revised 10 January2016**Accepted 20January 2016**Published 7 February2016***Keywords:**

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Fariba Kalhor is well-known author of Children's literature in the past forty years in Iran. She began her career in the field of fiction for adults with the publication of three novels- "The end of a Man", "The Beginning of a Woman" and "My dear Husband" that have been received well by novel fans. Analysis of story elements of these three novels highly helps in understanding the characteristics of the writing of this writer. Thus, the present paper explores the elements of story and the relationship among story elements in the aforementioned novels and tries to show the ability of Kalhor in the field of fiction for adults. Kalhor has a long history of writing for children and knows writing techniques. She has been able to present significant works in the field of fiction by selecting political-emotional subjects and an absorbing language and tone. The research method is descriptive- analytical. Data collection and classification is done based on note taking and source study using descriptive method. Then a general analysis has been done in the conclusion.

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Introduction

Fariba Kalhor was born in Kermanshah in 1961. She has been the editor-in-chief of the magazine Sorooshe Koodakan (Children's Angel) since the beginning of the activity of this magazine. She has begun her activity in the field of children's literature since 1980s. Her successes in this field include the selection of her book "King's Whistle" as the Book of the Year of the Islamic Republic of Iran in 1997, the selection of her "Mr. Watermelon" as the Book of the Year of the Magazine "Hi Children" in 1979 and selection of her "My God" as The Praised Book in 2010. She began her career in the field of fiction for adults in 2011 with the publication of three novels- "The end of a Man", "The Beginning of a Woman" and "My Dear Husband". In this study, with a general view of these three novels, the characteristics of this trilogy are explored and the extent to which the author has been influenced by her writings in the domain of children's literature is discussed.

Background and research method

Many books have been written on fiction in Iran. Reza Baraheni, by writing "Story Writing" was the first author to extensively explore this field. Ali Akbar Kasmai, by writing "Leading Writers", explored the first forerunners of fiction writers. Hasan Abedini comprehensively explored fiction since the beginning till the 2000s. The French scholar Christophe Balayé comprehensively analyzed the first Iranian fiction writers such as Dehkhoda and Jamalzadeh in his book entitled "The Origins of Persian Short Stories". A high number of monographs have been written on writers such as Ebrahim Golestan, Sadegh Hedayat, Simin Daneshvar, Bozorg Alavi, Jalal Al-e-Ahmad, Bahram Sadeqi, Zoya Pirzad and some other writers. Each of these works can be a light in the way of researchers but none of the aforementioned works have pointed out Fariba Kalhor as a writer. And the present researcher, by exploring academic and non-academic website, found out that no scholar has made an effort to introduce and analyze the works of Fariba Kalhor. Though Kalhor has consolidated her place as a writer of fiction, no independent and

academic study has been done on her fictions and the present paper aims to have a comprehensive look at her trilogy. This study is done based on descriptive-analytical method. Data collection and classification has been done using note taking, library information and databanks and the results are based on inductive conclusion.

Significance of the study

As Fariba Kalhor is a skilled author on whom no serious study has been done, introducing her works to the fans and supporters of literature is a necessity.

The synopsis of "The End of a Man"

The story begins with the introduction of Abdul Hossein Khan Farjam-the father of the main character of the story, Faranak. Abdul Hossein Khan is from a wealthy family whose men have a strange behavioral habit. They go away from others, become secluded, and leave their house and family, in an unspecified day, with a dog and go to some unknown place. In his 60s, Abdul Hossein Khan mostly reads historical books, especially contemporary history. And he is supporter of Hitler's views. He does not pay much attention to his wife, Farangis. Farangis is the daughter of Abulfazl Khan Farshchi. She is a traditional woman and is obedient to his husband. Faranak is thirty two years old, a graduate in philosophy, a writer and is a participant in the gatherings of the revolutionaries in the 1980s. Mohammad Hadi Pirooz who is editor of the publication in which Faranak's stories have been published introduces Faranak to Hamid Roshan who is the editor of the newspaper Oj to employ her. Faranak becomes a writer in the literature and art department of the newspaper. Jahangir, Bahar and Said Sarafrazian who is unfriendly with Faranak begin working under the management of Faranak. Faranak starts a secret affair with a married man named Mehran. Mehran is 45 years old and is an investor of scientific-industrial projects. He is perfidious, ostentatious and glib and has some information in different fields and uses this information in talking with Faranak. His father was a monarchist who goes to the United States after the Islamic revolution. Faranak is criticized repeatedly, by her friend Parvanhe, for having such an affair but the strong love that is formed in his heart and Mehran's glib language prevent her from ending the relationship. Meanwhile Behrooz is in love with Faranak and he finds out during his adolescence that he is not the real child of Farjam family and that Faranak is his stepsister. He does not tell anybody about this. However, later he falls in love with his stepsister. The lack of possibility for expressing this love makes him a quiet, lonely and sad boy.

Said Sarafrazian that has seen Faranak in Mehran's car in a night paves the way for the suspicions of Sadeq Khojaste who is a war veteran. This makes Sadeq Khojaste who is described as a fanatic, religious and supporter of Islamic and revolutionary principles behave badly towards Faranak and break his promise of letting Faranak write his biography. Finally, Ebrahim Khorram, a writer and a colleague of Faranak in party sessions, is accepted for writing it. Khojaste, in a meeting, has a long conversation with Khorram about those who pretend to be writer and committed to Islam and accuses Faranak to perversion. On the other hand, Behrooz who cannot tolerate the atmosphere at home travels to the village Majan near Birjand to find his family and gain information

about his birthplace. His car collides with a truck at a night and he dies. Behrooz's death is shocking for the Farjam family and Parvaneh who once loved him. This pain is more difficult for Farangis. However, Farank has tried to accept death as a good will like other things in life.

Hamid Roshan who recently writes strong political articles is under pressure by the government and he is arrested one day in front of the Mehran and Frank's secret apartment when he and Said Sarafrazian follow Faranak. One day Faranak accidentally finds her photo's in Behrooz's room and she sees that a heart has been drawn under the photos. She becomes curious as why she has been so important to Behrooz. She shows the pictures to her mother and her mother finds out that Behrooz knew about the fact that he was adopted by this family and he loved her stepsister. She asks Abdul Hossein Khan whether he knew Behrooz had found out his secret and he says that Behrooz knew about the secret since the day his real father had missed him and had come to their house. Farangis asks him why he did not tell her about this but her husband does not answer. Abdul Hossein Khan's behavior results in Farangis's reaction for the first time and she complains that he has never considered her, he has never treated her as a wife and reminds him that she objected the day Abdul Hossein Khan tried to take Behrooz out of her mother's arm but he did not listen to her and now the depression and Behrooz's love to her step-sister is the result of that action. Some changes occur in Farangis's behavior after that event. A disease-like concern that she had of her husband's leaving the house in the future is reduced and when her husband follows her family genes and leaves the house, she does not react, as if she has accepted this event and it is not important if he leaves the house.

Faranak's mind is occupied with Behrooz and his secret love and the phone rings at this time. With a threatening tone, a man says to her to go to the contemporary arts museum the following day at 9 a.m. She goes there and the man asks about the relationship of Faranak with Mehran Ashoori and Hamid Roshan and somehow accuses her of having an affair with Roshan. He takes Faranak to an unknown prison. In the prison, the same questions are asked and they release her when they find out that she has had an affair with Mehran and the affair is not related to her family and Hamid Roshan and his political activities. After being released from prison, Faranak, while thinking to Behrooz, decides to end her affair with Mehran and leaves him despite Mehran's objection and insistence. At the end of the story, Faranak, the day after she dreams of Behrooz saying "come on", tells Farangis to go with her to the birthplace of Behrooz to see his family. Farangis accepts and after that says: "now if you buy a dog you are a real Farjam", they go towards Behrooz's birthplace.

The synopsis of "The Beginning of a Woman"

Parvin Shayesteh, after two years of living alone and living by little income from writing articles for magazines, marries Bahman in 1999 at the age of thirty four. Bahman lives in Toronto, Canada and his job is selling Iranian handicrafts. They begin their life after marriage in Canada. Five years later Parvin comes to Iran with her daughter, Sarina, and she wants to meet an old friend named Bahram. Bahram was Parvin's classmate in the Faculty of Education. He is married with two daughters. He is witty and carefree. Talking with Bahram and reviewing past memories gives Parvin, who has

problems in her marriage, a new motivation and energy for life. Despite the fact that Bahman and Parvin like each other, they think about divorce due to their disagreements. Parvin meets her high school and university friends. Without entering into feminist activities of Parvin Oliai and her friends, Parvin Shaiesteh participates in their meetings as an observer. She even lets them use her house in Velenjak several times. Since her pregnancy, Parvin Shaiesteh is mentally preoccupied with Imam Zaman (PBUH). It first begins when she is sitting on a Bench in North York, Toronto. An unknown man guides her to spiritual sessions that are held for Imam Zaman and these beliefs are gradually formed in her. She names the bench "the Bench of Imam Zaman". Later, the internal spiritual belief of Parvin is increased when her daughter, Sarina, points to a similar bench near their home in Velenjak and calls it the bench of Imam Zaman without knowing about the bench in Canada that was named the same by Parvin. Parvin's staying in Iran and her relationship with the feminists coincides with the feminists' gathering in 7th of Tir Square in 2006. Police clashes with women in that square and some are arrested. Parvin who is worried about being accused of cooperation with her feminist friend and their group becomes distressed. The fear of being arrested and banned from travelling does not leave her and her daughter. She meets Bahram and tells her about her anxiety and distress and he calmly tell her that one is going to arrest her. They talk about Parvin Oliai and Bahram, who denies meeting her recently till that moment, makes her suspicious by saying that he knows well the way they can get out of the crisis and that they should not worry about her. She finds out that Bahram, who was her emotional support and the motivation for her to stay in Iran, has some secrets with her feminist friend. Parvin is scared of staying in her home or her sister's home due to fear of being arrested. Firooze, Mahnaz's friend from high school, is the only person who hides them. After a while, Parvin calls Bahman and tells him about the things that have happened. Bahman comforts her and comes to Iran to be with his wife and children. He spends two weeks with Parvin and his daughter. Parvin's anxiety is reduced. She wants to be free from the annoyance caused by the inappropriate secrecy of Bahram and Parvin Oliai. She does not tell Parvin Oliai that she knows about her relationship with Bahram. She even gives the key to her apartment to Parvin Oliai. She tries to reach peace of mind using the spiritual exercises she has learned, forgive her friends and get rid of the annoying issues. When Parvin leaves Iran together with Bahman and Sarina, she does not think to divorce anymore. She archives in her mind the memories of the time when she was single, her love in the university and her friends and goes back to Canada for a new beginning.

The synopsis of "My Dear Husband"

The novel "My Dear Husband" is the story of the life of a woman named Sima Entezari. The story begins with her mental distress regarding a dream she has had. She is a middle-aged woman. When her husband, Korosh Varasteh, is assassinated, she reviews her memories between the years 1971 and 2014. When she was 19, Sima worked in children's library. She was accompanied her revolutionary friends, Nasrin Majedi and Mahbobeh Elahi. This is due to curiosity and her participation in the party's meetings is not due to her internal beliefs. As she feels close to her friend Nasrin Majedi,

she tells her about purchasing an audio cassette of Víctor Jara. She is fired from the library due to this and she ends her relationship with Nasrin. One day the officers of Committee go to Sima's father house for arresting Sima's uncle who has some relations with the King's court. Her uncle runs away and there is no news of him anymore. Sima's father hates her brother-in-law and his monarchist attitude. The night when he is arrested Sima's mother reveals a secret. She says that he has brought up her children well by the money she was taking from her brother. Everybody is shocked and the relationship between Sima's father and mother changes after that. Sima thinks that the reason the shock is created after the revealing of the secret is his father's strange habit of collecting junks and keeping them in the basement or putting them in the pockets of people outside the house. She later finds out it was her fanatic friend, Nasrin, who contributed to the arrest of her uncle. Sima, after being forced to stay at home by Arjang who is her sister-in-law, is introduced to Feridoon Kazemi (Azar), a poet and the editor-in-chief of and a general magazine who is politically neutral. Sima becomes responsible for a specific page of the magazine.

Sima marries Korosh Varasteh, the head of party activists. She has loved Korosh for months and thinks that she becomes happy with this marriage. However, at the first night after marriage she finds out that her husband still loves Mahbobeh Elahi. He has asked for her hand several times and has been rejected. He has married Sima because his family recommended her. Korosh's long absence, because of being in war creates coldness in Sima and she holds a grudge against her husband. She spends most days at her father's home, instead of her own.

Fourteen days after the marriage of her daughter, Susan, with Sohrab, Sima's mother dies of a heart attack. Earlier that day, Sima's mother talked about the strange behavior of Sima's father and complains about Sima, her hijab, her selection of the man for marriage and her simple marriage ceremony. On the other hand, Sima's family friend, Parvaneh, who is an opportunist, starts an affair with Feridoon Azar. Mr. Azar becomes preoccupied with Parvaneh and thinks that Parvaneh loves him too. But Parvaneh, who has found out that Azar has an educated single nephew in Germany, threatens Azar of defamation and forces him to pave the way for her marriage with his nephew, Kamran. Sima's mediation is futile. In a conversation between two friends Parvaneh reveals Mr. Azar's secret. She says that Azar is the father Arjang, Sima's sister-in-law and reveals that Azar had an affair with Arjang's mother-Mrs. Atlas- a beautiful woman, when they were young and left her after a while.

Heartbroken and disappointed, Mr. Azar does what Parvaneh wants and sends her to Germany to marry Kamran. Sima tells Soheila and Arjang about Mr. Azar's issue. Mr. Azar marries Mrs. Atlas, Arjang's mother. After the problems caused by Parvaneh, Mr. Azar's strange habits become more severe and he thinks that the angel of inspiration and poetry flies around him and talks to him. He burns the wing of the angel of poetry with the fire of his cigarette.

Sima starts a special spiritual and emotional connection with mulberry tree in her father's house. She talks to it, listen to it and is energized by it. During the period in which Korosh is in the war and is in the last days of war Sima becomes attracted to Sohrab, her brother-in-law. She only tells this love to the mulberry tree. She becomes happy by dreaming and

seeing Sohrab. She feels connected and does not think about Korosh and his injury much. Sohrab too has an emotional connection with the mulberry tree and this makes the tree holier and lovelier for Sima. Sohrab, unlike his wife, Susan, is very interested in adopting an orphan. Despite the objection of Susan, Sohrab adopts a child named Arash but he dies suddenly due to a stroke before passing legal steps for adoption. Sima is devastated once again with the death of Sohrab and she spends the days in the room and only talks to the tree about Sohrab. She adopts Arash who reminds her of Sohrab. She later sends Arash to Canada to continue his education and whenever she thinks about him Sohrab is revived in her heart.

Sima's father and the family of his friend, Mr. Rastegar die in an air strike in Mr. Rastegar's house and Sima remains alone with mulberry tree in her father's house. After the war, Korosh comes back to Sima with love but she does not accept his love and has a cold behavior towards him due to all those cold behaviors and negligence by him. It takes a long time for Sima to have a litter better behavior towards Korosh and to give up thinking about divorce. However, she does not have the intense love for her husband anymore. After their relation is improved, Korosh suggests that they go to Canada. He says that he wants to continue his education in economy. They remain in Canada till Korosh is graduated. Their son, Shahin, is born there and then they come back to Iran. Korosh becomes a lecturer in a university. He has changed from being one-dimensional regarding politics and beliefs and some changes occur in him. He is not that religious fanatic anymore. He is critical of the country's affairs in his talking to students and he becomes a famous person in political affairs. Sima too changes and she has not much hijab, does not wear chador and listen to Latin American music more than ever.

One day when people gather in Palestine Square to protest the Gaza Strip attacks by Israel, Sima suddenly sees Nasrin Majedi. She follows her and introduces herself but Nasrin says that she does not know her. Sima does not give up and gives her address to Nasrin. Several days later, Nasrin goes to Sima's house. Sima shows her the wound and her twenty year pain and complains of the injustice and treachery. Nasrin says that she has become full of grudge and recommends her to forget the past. Nasrin talks about brother Varasteh (Korosh) and asks whether she knows that he has become a famous individual and significant changes have occurred in his talking and beliefs. She says that he is not that brother Varasteh she knew. The changes in Sima is also pointed out and she asks whether Nasrin is still that girl who worked in the library and held competition of the principle of beliefs for children.

After Korosh is fired from the university his interviews and talks become unbearable for a group and is finally assassinated by an unknown person. Sima becomes alone with his children, while still feeling Sohrab in her heart.

The elements of story

Knowing the elements of story and their characteristics is necessary for any writer and critic and appropriate use of them helps the author in creating a good work and helps the critic in better and more correct analysis of the story. The elements of story that have an important role in the analysis of a work include: subject, theme, point of view, setting, tone,

language, atmosphere, style, technique and character, which is the main element in a story.

Character

Character is the most important element of story and other elements revolve around this element. The author sees things from the view point of the character and feels through his/her feelings. "When the reader faces a story character he or she sees two individuals in him or her: the first one of a social character and the second one is the writer with all his or her understanding, feeling and perception. Thus, the simplest definition of the character would be as follows: character is a semi-person imitated from the society and the global perception of the author gives him or her individuality and personality"[1]. Character should be credible. "Characters in your stories are people; they are human beings. Of course we know that you create them. However, readers expect your characters to seem real like real individuals; complete and alive, credible and significant [2].

The characters should undergo change till the end of the story: "characterization is not completed by bringing the character and introducing him or her in the story; the writer should result in new knowledge and perception in the character from the beginning to the end of the story. The at the end of the story should be different from the character at the beginning of the story as he or she has undergone some experiences and must have gained a knowledge and perception by these experiences" [3]. Change and transformation in the character of a story is an important point that have been pointed out by most scholars: "if the internal identity of the characters is not changed, it is because either the character was not worth writing about or because the writer has not effectively used the events of the plot; therefore, the main character should change" [4].

There are different categories of characters. Characters can be flat or round or they can depict the characteristics of a group or a class of people which are called typical characters. Flat characters, in their clearest type, revolve around one thinking or quality. Flat characters of the story can be described in one sentence. One of the advantages of flat characters is that they are easily recognized when they appear. Another advantage is that the reader easily remembers them later. Round characters are opposite to the flat characters; this means that they cannot be described in one sentence and sometimes the protagonist does an unexpected new thing that surprises the reader. In addition to round characters, flat characters are also needed. One of the types of flat character is cliché character. This includes individuals like government officer with a calm and strange state and a smart detective with a strange behavior"[5].

Daghighian points out a significant issue regarding creation of typical characters and says: "sometimes I see that a writer enters a field in which he or she has a limited knowledge and creates cliché and unrealistic types. Most smart and knowledgeable writers do not enter such domains in the process of their mental creativity" [5].

One of the flat and simple characters in "The End of a Man" that has no complexity and remains in the mind of the reader because he or she has saw them in the society is "Behrooz". He is a simple boy and an employee of an engineering company. His unsuccessful love towards the main character of the story- Faranak- is explained in detail. His other character-

istics such as kindness and isolation have made him a character that gains the affection of the reader. Calling him "eunuch" by girls is a thing that is not forgotten:

"His female colleagues married one by one when they found out that waiting for lovely looks and words and wooing is useless. And they did not expect anything from him anymore and they even secretly laughed at him and said he is eunuch" [6].

"Pavaneh-Faranak's friend- is another flat character in this novel. She is a frank girl with bold behavior and has no special complexity. Though she has no impact in the story process, her actions and words are remembered by the reader: Paravneh was taking steps like models and she watched her front. Her left foot just in front of her right foot. Her right foot was just in front of her left foot.

In "The Beginning of a Woman", "Bahman-the narrator's husband- is a flat character. He is sales Iranian handicrafts in Toronto, Canada. He is a man that has one-sided requests from Parvin. The reader is familiar with such characters and Bahman's behavior and actions are in a way that remain in mind of the reader:

"Bahman said: "why do you make life difficult for me and for you? Just see what I expect from you and do that! Just that! I never knew whether his saying of his wants without any shame was because of his wisdom or his ignorance. He wanted me to be like him. He wanted to be my conscience and supervise my thoughts. He wanted to order, question and wanted me to always think that he is right" [7].

"My Dear Husband" has more flat characters than other two novels. The driver of the green van, Soheila and Arjang, the narrator's sister-in-law, Hamid Majedi-the brother of narrator's friend- and Arash and Shahin-the narrator's children- and Susan-the narrator's sister- and the narrator's mother and mother-in-law are among the flat characters in the novel. The narrator's mother in this story is different from Farangis-Faranak's mother- in "The End of a Man". She nags. She treats her daughters differently and reacts to her husband's strange acts:

"Mother said: "it is strange! they like you." I said: "mom why are you always disparaging me? What faults do I have?" she laughed and said: "what does the groom like in you?" one of the most things my mother hated was the hijab of me and Susan. Soheila was not like us. Therefore, she was my mother's favorite girl" [8].

Kalhor, in her trilogy, has chosen his secondary characters from character types in the Iranian society that are familiar to the readers,

In "The End of a Man", Abdul Hossein Khan Farjam- the protagonist's father- is a cliché character. He represents the well-off class. He is proud of her family heritage and his inherited habits. Patriarchal and misogynistic attitudes in him are apparent from the descriptions that are pointed out for this character:

"If that 59 year old woman who osteoporosis was standing up and sitting down till the midnight, Abdul Hossein Khan would consider it as natural. He looked at women like Hitler did and he would talk about Hitler at least once a week and would say "In Nazism woman is an animal that reproduces. Thus, when a woman did not have favorable racial characteristic she was castrated" [9].

"Abulfazl Khan Farshchi-Farangis's father- is a cliché character, like Abdul Hossein Khan. He is a wealthy businessman and just believes in his own inherited business.

"Gholam Ali Kamrani"- committed revolutionary writer- , Dariush Gheisaru- newspaper's political service editor- and Sadeq Khojaste who is an Iran-Iraq war veteran and an employee of Boniad Shahid are typical characters that each represents his job class with revolutionary and sometimes fanatic beliefs in the 1980s in Iran. Ebrahim Khorram and Jahangir Bahar are also significant cliché characters in this novel.

In "The Beginning of a Woman" Parisa, Leila and Ziba are cliché characters that represent social types that form a small group of Iranian feminists.

"Bahram"- the narrator's friend from the university- as a pleasure-seeking man, can be considered as a cliché character. He is a wealthy and educated man that, like many of the individuals in this social class, has characteristics such as pleasure-seeking and carefreeness.

The narrator describes him as follows:

"He was the most pleasure-seeking man I ever saw. If a cluster bomb was dropped, he would think of picking grapes. His name was Bahram but Parvin and I called him Oblomov we were alone. When he found out the name we chose for him he was very happy with the name. He was a man that had a good feeling towards himself, his wife, friends and even his car and phone. The factor contributing to his success was this constant positive feeling [6].

In "My Dear Husband", Feridoon Kazemi (Azar)- the poet and the owner of the magazine- is a cliché character that is introduced to the reader as a typical poet with the behavioral characteristics of a poet.

"The narrator's father" that repeatedly calls his wife stingy is a cliché character. He is introduced as having habits such as listening to Voice of America, even despite a lot of noises, and walking in the street for collecting garbage and keeping them in the basement or putting them in the pocket of people and being stingy:

"Mother was talking to the court uncle in the room of spirits. She was talking about father's sulkiness, bad behaviors and stinginess that were not bearable anymore. She said: even water is not dripping from his hands. He dies if he spends a dime dear brother" [8].

"Nasrin Majedi" as a fanatic revolutionary activist is another cliché characters in this novel. Her appearances, thoughts and impactful treachery in reporting her closest friend- Sima Entzari- has made her an important and special character that represents a type:

"When I sneezed I saw that Parvin was in front of me. Her nose was protruding from her chador. She was very different from the first time I saw her. At least chador was not grey anymore. Her party chador was different from her procession chador. Her only luxury in life was this".

"Parvaneh-the narrator's friend- as an opportunist character is considered a cliché character.

The three protagonists of Kalhor's stories are among the most significant round characters in her works. They are women who, in addition to expressing their individual wants and characteristics, express the characteristics of the external environment and whatever that are related to them and are connected with them.

"Faranak" in "The End of a Man" is girl who is involved in her personal issues and her affair with her lover-Mehran- on one hand, and is involved in social and political affairs in her workplace on the other hand. She is not a simple character. She enters different events from the beginning to the end of the story. By following the events related to this characters, we see that other individuals in the story with their personal and social characteristics enter the story.

"Parvin Shaiesteh" in "The Beginning of a Woman" unintentionally enters Iranian feminist events, in addition to being involved in her family issues and her disagreement with Bahman, her emotional relation with Bahram and her role as a mother. Other characters enter the story and story events are formed along with this significant character.

"Korosh Amani Varaste"- Sima Entezari's husband- is another complex and round characters in "My Dear Husband". From the beginning till the end of this novel the behaviors and acts of this character has a high impact on the decisions and mental state of the protagonist of the novel-Sima Entezari. He is a character that makes the reader follow him and his destiny.

Subject

Each story inevitably has a subject. "The subject of each story is a concept on which the story is written. This concept is often an answer to the question: "what is the story about? The subjects should have such a capacity that can form all the relations and events in the story around themselves. This subject can generally be poverty, war, love, death, loneliness, fear or any other human concept. Story subjects are sometimes categorized to social, political, moral, philosophical, fictional, love-related or other types of subject" [10]. A good novel "should have a very interesting subject; a subject that is not just interesting for a group of readers; a group such as critics, professors, educated, can drivers or dish washers. This means that the subject of the novel should be humanly so extensive that is interesting for all types of men and women [11].

The subjects of all three novels of Kalhor are love, cheating and sociopolitical issues in Iran in 1970s to 2010s. Kalhor's deep look into the society's important issues in this historical period and the impact of the exiting atmosphere on relations and personal, occupational and religious issues have highly helped her in processing the subjects of her novels. The commonness of subject in these three novels determines Kalhor's purposefulness in writing these works.

The subject of "The End of a Man" is the affair of "Faranak Farjam" with a married man named Mehran and cultural activities of Faranak as a writer and journalist in literary circles and literary criticism sessions in which the members are revolutionary and committed writers of 1980-1990. Along with dealing with Farank's private life, the political atmosphere governing the society, journalists and political and religious radicals and its impact on the characters of the story are shown to the reader.

The subject of "The Beginning of a Woman" is the concerns of a women named "Parvin Shaiesteh. While on the verge of separating from her husband, Parvin enters a relationship with a mane named Bahram who has been her friend from university. In 2006, Parvin who is in Canada unintentionally enters feminists' sessions in Iran, while traveling to Iran, through her friend-parvin Oliai. She goes to 7th of Tir square,

where feminists have gathered, in order to see the feminists and hear the things they say. The gathering results in violence and clash between police and the feminists. The fear and concerns of Parvin Shaiesteh from being dragged into the conflict, being accused, receiving travel ban, her mental concern about her decisions on marriage life, her involvement in an affair with Bahram and the discovery of secret issues regarding the relationship between Parvin Oliai and Bahram are the subjects that form the structure of the story. At the end, Parvin Shaiesteh decides to continue living with her husband and leaves Iran.

The subject of "My Dear Husband" is the effect of unsuccessful love and political events in 19780 to 1990 on the life and emotions of a woman named "Sima Entezari". Her marriage with a political man is concurrent with Iran-Iraq war. She is emotionally neglected by her husband during this time. She highly falls in love with Sohrab-the husband of her sister. The story reviews the memories and events in the past and present time from 1970 to 2013 in Sima's life. Sima's activity in her revolutionary group, the significant treachery by her friend on her personal life, political cleansing after the revolution, Sima's desperate love towards her husband, her unachievable and lasting love towards Soharb are among the main and important subjects in this story.

Theme

Theme is a message that is received from the story: "the theme of the story that is sometimes interpreted as the main thought or topic of the story is the writer's attitude towards the subject of the story. With the help of the theme, the writer asks the readers to look at the story's subject from his or her viewpoint. The writer may see the life as beautiful, ugly, horrible, disappointing, cohesive, disorganized, full of hope, meaningful, absurd, significant and etc[10]. In another definition of theme, it has been pointed out that: "this interpretive aspect of literary analysis is the most difficult aspect as in this effort, in addition to focusing on the work itself, we should take away eye from the work and look at the world of thoughts and experiences. The discovery of theme or the meanings of a work requires creating a connection between the work and the world outside it" [12]. Fire believes that "the strongest themes are eternal and lack social class and they are absolute and universal" [13].

There is a purpose beyond narrating an amusing story in Kalhor's novels. Dealing with subjects such as love, cheating and sociopolitical issues does not end in chanting slogans and superficiality. Overall, Kalhor's trilogy tells the message that live continues despite all bad events, cheatings and disappointments. Kalhor makes the reader familiar to the way to face inevitable events in the environment so that the reader finds out that there is a new beginning after any end.

The message that can be received from "The End of a Man" is that human destiny is unknown and undetermined. Some part of the destiny is inevitable and is not based on one's intention. However, humans can direct their lives and create their own life by will and making decisions. The inevitable destiny of the men in the story also indicates the meaning of the title. They are men that somehow reach end each. Some of these ends are due to the behavior of some of them and others are due to the intangible destiny. The destiny of "Abdul Hossein Khan" and other men in Farjam family- leaving their land and family- is unintentional and is hidden in their

genes. A man such as "Said Sarafrazian", due to his bad deeds and evil soul, is considered a man who has reached the end. Her evil soul that results in defamation for Faranak hurts himself finally and he loses his job and reputation. Another thing that is common in the themes of Kalhor's trilogy is the creation of motivation after any event. For example, Faranak changes and has a new beginning after ending her relationship with Mehran, quitting her job and going to the birthplace of her stepbrother for discovering new people and adding to her knowledge.

The theme of "The Beginning of a Woman" shows that most individuals that interact with each other are not what they are perceived to be. The theme of this story is going through life and its ups and downs, patience, forgiving treacheries and forgetting the pains for a new beginning in life. It is never too late.

"My Dear Husband" encourages the reader to change the thinking, break taboos and not to be one-dimensional in personal and political life. Another message that is obtained from this story is that "tangible changes", as Kalhor says, are necessary for each individual as they accompany hope and motivation for making efforts.

Point of view

Point of view is the method the writer chooses for expressing the narration of the story. In other words "it is the form of saying the story by the writer. Choosing the type of point of view impacts both the quality and the volume of the information presented to the reader and has a determining role in the level of intimacy, realism and believability and consequently the impact of the story" [10]. "Two ways are appropriate for narrating a story: third person narrator and first person narrator. In the second method the writer narrates the story through one of the characters, as if he or she has witnessed the events and has participated in them". However, Mastoor considers the first person point of view to be more believable for the reader than the third person point of view: "the first person point of view makes the reader immersed in the story easier. The reader feels that one of the story's characters narrates the story and talks to him or her. Thus, this point of view is also called internal point of view. Choosing this point of view increases the feeling of identification, intimacy and credibility. In contrast, by choosing the third person point of view reader's judgment is denied. The reader considers the narrator's attitudes as correct and gains a passive position [10]. After better methods were found the first person with some changes gained a lot of acceptability. The method that is called "mental I" or "mental first person" has expanded the fiction writing boundaries. In "mental I" method the narrator and the first person are the same and the events are reported from his or her perspective, without the writer commenting on whether the events are true or not" [14].

Point of view in "The beginning of a Woman" and "My Dear Husband" is first person. And the narrators of these two novels can be called inside-the-event first person as the narrator is the protagonist of the story and is involved in the progress of the story. She is not just an observer who shows the story, like a camera. Considering the transfer of the narration of the story by an "I" who is the protagonist, a deep connection is made between the narrator and the reader. The audiences of these novels repeatedly imagine themselves as the protagon-

ist; thus, the impact of the general atmosphere of the story in the audience is very high. "Parvin Shaiesteh" in "The Beginning of a Woman" and "Sima Entezari" in "My Dear Husband" are inside-the-event narrators and protagonists of the story. Due to the higher number of subjects and deeper political and emotional issues in "My Dear Husband" the mental involvement of the reader in this novel is more than that of "The Beginning of a Woman". Overall, Kalhor, by selecting first person narrator and strong characterization of the narrators of these novels, has been successful in creating a connection between the works and the readers.

A part of "The Beginning of a Woman" with narration by first person narrator:

"It became morning and I was still awake. It became morning and my restlessness was continuing. I imagined a woman who was dragged by the police and that blood as if it was replicating before my eyes. I became morning and I was still thinking to a middle-aged man that had a shameful proposal! It became morning and I was still awake" [6].

A part of "My Dear Husband" with narration by first person narrator:

"The night in which Cristiano Ronaldo was receiving best footballer of the year award in Zurich and it did not come to his mind a little to think about people in Gaza Strip, I ran away from home to create a tangible change in my life. It is correct to say I ran away but not from home, I ran from Korosh's car which was my favorite car and I was used to slamming its door whenever I wanted to being stubborn against myself" [8].

Omniscient point of view which is a branch of third person point of view is used in "The End of a Man". The narrator of the story narrates the events and the life of characters in report form. Due to her limitation, the narrator cannot deeply express the things that are in the minds of the characters. She, similar to a camera, only depicts their feelings, views, and general performance regarding their surrounding issues. The subject selected for this story which is a combination of political issues and emotional relations of the characters together with the cold nature of the third person narrator result in the reduction of the emotional weight and intimacy in this work. However, Kalhor has been able to keep her narrator away from taking sides against the performance of the characters and leave judgment for the reader. This is a success that she has achieved in her first work.

A part of "The End of a Man" with narration by omniscient narrator:

"Oj Newspaper has calm days. Roshan was sitting in her office, writing articles and interpreting justice. As if those sitting on the red chairs in the parliament and being joyful from their winning did not know what justice is, who just is and when just is implemented. The editorials did not create excitement anymore. Datush Gheisari, the editor of political section rubbed his hand on his hairless head and said to him: "it is not the time for these talks; we should wait until the next elections!" [7].

Setting and elements of setting

In the book "An introduction to Short Story" setting is defined as "setting is the place and time in which the story hap-

pens. Each story happens in someplace and in specific time. This time and place of the events in the story form the setting. In new stories, unlike the traditional stories that were established in 19th century, the settings of stories are not discussed in the beginning and isolated from other sections of the story; they are extended along with the progress and narration of the story [10].

In the book "Elements of Story", in addition to a definition of setting similar to that of "mastoor", three functions of setting have been pointed out:

"1. Providing a place for the life of characters and the events in the story;

2. Creating an atmosphere of the story, the state of happiness, sinisterness, horror or poetic that is felt by the reader after he or she enters the story's world;

3. Creating environments that at least impact, if not determine, the results of the behavior of characters and the occurrence of the events" [15].

Kalhor has expressed the time and place of the stories in her trilogy accurately. By entering into political subjects of a specific period in the Iranian history, she has understood well that she has to pay a close and special attention to this story element in order to make the events credible to the reader. She describes the events and the characters' lives in a simple way. By expressing some real events in Iranian history in different sections of the stories, Kalhor makes it possible for the reader to understand the time of the events by putting the elements of setting together. The writer has not ignored the factors such as occupation of characters, their habits and lifestyle and their general environment of the characters such as religious, social and emotional environments.

In "The end of a Man", considering pointing out the Iran and Iraq war (1980) and the ceasefire (1988), the time is between 1980 and 1990. The time when the protagonist-faranak- first meets Mehran, the beginning of Oj newspaper's work and Faranak's working in this newspaper in 1988 is specified as follows:

"When ceasefire was declared between Iran and Iran was the date Farank and Mehran specified the time of their date. On the same day, Hamid Roshan published issue No. 0 of his magazine. In one of these days, Frank sat on the bench face to face Mr. Roshan for the first time [7].

The area in which Faranak lives is specified as follows:

"Not reaching 20th street of Amirabad, a little after Alnabi mosque, Mehran stopped his car. But before getting out of the car, Farank stared at the outside of the car".

The events in "The Beginning of a Woman" happen in Toronto, Canada and Tehran, Iran. The description of where Parvin lives in Toronto is as follows:

"When I went to Toronto for the first time everything was ready; A 120-meter penthouse apartment in one tower made by Tridel; I could see Lake Ontario from one side of it and Young Street from the other side. It was one of those apartments that every kind of people strives to have. There was a big shop selling Iranian handicrafts in the Iranian plaza. Toyota Camery cars. Everything was ready" [6].

A lot of details have been paid attention to in description of "North York" in Toronto. This is a place in which the narrator spends most of her time. Her talks with Iranian and non-

Iranian individuals, the meeting with the unknown man and his recommendation for going to the sessions for Imam Zaman and the bench called the bench of Imam Zaman by the narrator are important subjects in the story that occur in this region and determine the importance of writer's attention to this place:

This region which is called North York is one of the five big regions of Toronto. This is favorite place of the Iranians and the Chinese. There are dozens of new and old towers in this region that are each thirty to fourth stories. Three of in these thirty-story towers are in Nortan Way street. Two of the three towers are attached to each other and are somehow sister and brother with the third tower which is a little further from the other two. Dominion store is behind these three towers and its commodities are more expensive. Going away from Dominion store is a small cemetery that has the smell of corpses in rainy days though the cemetery is old and abandoned. There is a small square in the middle of this tower that turns into a heap of flowers in June. When the flowers come up the small Nortan Way square becomes more like a square and if the three blue metal benches that are close to each other were not there, one would think that the small square is a stone hill with many flowers".

Gisha Street where the narrator lives and most of the events occur in this region in "My Dear Husband" is described as follows:

"Gisha; a street whose beginning is under a bridge and its end reaches the horn of grey monster. A street which compared with, Valiasr street, is tiny but it is something on its own. A street that Goftogo park is in its right side and there is a public cultural complex in its left side that has many schools, kindergartens and sports halls and somehow, it is the heart of district 2 of Tehran".

However, in describing "Tehran's Millad Tower", the writer has used children's words and language like words such as "the monster" and this has created a weakness in this part of the novel. Kalhor's history in the field of children's literature has damaged her texts that are written for adults:

"At the end of this street a monster has lied on its back and its horn has targeted the very end of Gisha. The monster is flamboyant and has many lights on its horn; lights that are green red and white. There is firework from this horn in important and national celebrations and it illuminates Gisha. The monster is very tasteful and has named its horn Millad Tower".

The scenes with conflicts in "The End of a Man" and "The Beginning of a woman" are not much strong and significant. "My Dear Husband" has been paid more attention in this regard.

In "The End of a Man" only scene in which Faranak is interrogated and the prison days are among a few scenes that arouse the reader's curiosity for knowing the outcome:

"The questioning had no ending. The man with clean sleeves wanted to know the things that had been talked about with Mehran in that year in which they had talked to Mehran. Also, he wanted to know where they meet; the things that had happened in Mehran's house after the so-called legal intimacy. He wanted to know the information Faranak has about Mehran's family; he wanted to know about the properties they had; the visits with the court; with Ovaisi and the names Faranak had never heard from Mehran. The man wanted to know whether her family new about her

relationship with Mehran. He wanted to know the way through which the newspaper writers had known about the affair. Why he had problem with Sarafrazian? Why the vertern Sadeq Khojaste did not cooperated with her?" [7].

In "The Beginning of a Woman" the scene of Parvin Shaiesteh's fear and running in the conflicts of 7th of Tir Square is described as follows:

"The look of the female police, especially her eyes, was at somewhere else. May be she looked at me standing there. If felt danger. I turned my look away and turned my back on her and then I walked away, first slowly and then faster. I ran. I hustled and ran. I heard a voice behind me that ordered stopping. The square was full of ordering to stop. I ran and I felt that a shoe as big as monster's shoes are following me" [6].

The scene in which the narrator's court uncle runs away and the police officers come to the narrator's house in "My Dear Husband" is described as follows:

"Mother told the individual that was behind the door: "we don't have such a person". Her words were not finished that I saw uncle that went to the kitchen, then backyard and went up the wall like Zoro and jumped to the other side of the wall that was Arjang's backyard. I did not saw him as the yard became full of officers that had boots that created big holes on snow and were searching the house in one moment. They were searching for the court uncle. The house was searched in a blink.

In "My Dear Husband" Kalhor has provided conflict and daunting scenes more than other two novels. by creating some puzzles regarding the characters' life events, Kalhor makes the reader curious to know the answer to the mysteries. In a dispersed way, she has created some puzzles regarding the characters' issues and has given the answer to the puzzles by depicting scenes with conflicts. This has made the story interesting and has resulted in the discovery of hidden layers of the characters.

Tone

The writer's tone in the story is revealed by the characters: "the tone is due to the writer's/speaker's considering of the subject. The writer often chooses her/his tone in consistent with the tone of the story's characters, theme and the atmosphere governing the work [10]. Another definition of tone is as follows: "tone is the writer's way of expression and can be in different forms; it can be laughing, sad, serious and comic or any other tone that the writer creates for writing the stories [15].

In the book "Character and Characterization in Contemporary Story", on the topic of conversation and its relationship with the characters' tone, Schopenhauer- the German philosopher- is quoted saying: "the speaking style is the thought's physiognomy and is even more accurate than human face for understanding character. If tone is a mental result of language that one person uses, it can be said that we find out people's situation and mentalities more through tone rather than, for example, objective description of their appearances. To some extent, tone is identification paper of personality [3]. For reader's more understanding of the characters' characteristics, Kalhor has paid attention to tone in their talking in her trilogy. She has created a balance between serious, emotional and comic tones of the characters by considering politics and love in her stories.

In "The End of a Man" Faranak is a simple girl and a philosophy graduate that is a little witty. She is a character who is more logical and cool and these characteristics are clear in her tone of speaking with others:

"Faranak was trying to consider any problem as the whole natural system. Years ago, she had learned her theories and now she had to show them in action as to what extent these theories can result in her peace of mind. She though: what should I do now? What does a wise man do in this situation?" [9].

The speaking tone of Parvaneh who does not care about using some words in her talking shows her a careless, clever, witty and happy character:

"Faranak said: I am her sister. I don't know what is going on in her mind." Parvaneh laughed mischievously. She put between her teeth the fake gold chain that was around her neck and said with the tip of her tongue: "he wants a wife. In what language should he speak to you moron Farjamz?" (Ibid: 31).

"Ebrahim Khorram's" tone and way of talking depicts him as nervous and protesting:

"Khorram was not letting it go and he wanted to tell to Franaak the words that were heavy on his heart. He said: "years have passed since the revolution. Stories are written a lot. But the things that are written are highly different from those who we wished would have been written. Don't you agree? Whose fault is it?" they came out of the door and Khorram lit another cigarette".

In "The Beginning of a Woman" the carelessness and improvisation of the narrator- Parvin Shaiesteh- together with her witty sentiment becomes revealed for the reader through her tone:

"Bahman asked: "why Chinese girls' hair is so soft?" I gargled water and spit it out and said: "are they like my dad? Well their race is that way" [6].

In "My Dear Husband" the personal characteristics of the narrator's mother who also nags is apparent from her tone of speaking with her daughters:

"My mother said: "I don't know since when collecting garbage has come to his mind. Why this disaster hit or house?" he groaned and insisted that it impacts the girls. Who would marry a girl whose father has this strange disease?! I said: "from fathers perspective they are not garbage. They are property. Mother leaned from the other room and said: "are they property? So take a handful of them and take it to the supermarket and exchange it for a cup of yoghurt. You were close to your father since your birth and as if you are not my daughter" [8].

Atmosphere

Creating and atmosphere in a story is an intuitive experience. In other words, "the mood (calm, sinister, heavy and ...) that is felt by the reader as soon as he/she enters the created world of the story is called atmosphere. It may be called mood but it must not be considered the same as tone" [15]. Johnny Penn- the American Writer- says: "atmosphere can be the physical place of occurrence whose change results in the expansion or constriction of the spirit" [16].

In reading a literary work, as soon as the story begins, the writer's way of describing and creating the scene makes the reader know about the cold and lifeless, sad, mysterious and anxious or the happy atmosphere of the story. The subject of

transference of story's atmosphere is a sense-related issue whose strong or weak effect on the reader depends on the writer's ability and experience. In her trilogy, Kalhor has been able to transfer her intended atmosphere to the reader. In "The End of a Man", one hand the domination of political issues on emotional and individual issues in characters is more and on the other hand the third person narrator depicts the story events like a camera. These factors have resulted in a general lifeless and sometimes sad atmosphere in the novel. The report-like narration of the narrator from the beginning of the story is very significant in transferring such an atmosphere to the reader. The story begins with the introduction of "Abdul Hossein Khan" as follows:

"Abdul Hossein Khan Farjam never had a proper job. He was not a man of work at all. Not that he did not want to work, no, he did not know what to do. Till his father was alive, the expenses of him and his family were paid by his father. When his father died, he had left his son land and he was spending a year happily by selling a plot of land [6].

In the first section of "The Beginning of a Woman" the writer has been able to transfer to the reader the sad and disappointing feeling of the narrator well. By creating an atmosphere of ambiguity for the resentment of the narrator from her lover, the writer creates the feeling of the curiosity for discovering the cause of the narrator's sad and turbulent feeling. Of course, choosing first person narrator has played an important role in the impactfulness of the story's atmosphere:

"Bahram was not calling nor did I answer his calling, emails and texts. I was mad at him. I was angry. I was broken. I was hopeless. I had tears in my eyes. I wanted to crush him with fist and I was able to forgive him at the same time. I tried not to think about him in this period and this was for my own punishment and at least, for not making me annoyed; it was not driving him crazy at all[6].

"My Dear Husband" begins with mentioning of the narrator's disturbing dream. By naming individuals that are either died or are fired and through her twenty-year old wound by which she remembers her pains, the narrator creates a stressful, mysterious and sad atmosphere for the reader. By reviewing the past memories and gradually giving information about individuals such as Mr. Azar, Parvanhe, engineer Sin, Nasrin Majedi and Korosh, her husband- the narrator transfers a feeling of curiosity and apprehension well. The part in which the narrator's husband is assassinated in the first chapter shows the sad and painful atmosphere of the story more:

"The sunlight has become so thin. Everything and everywhere and everyone are clearer than ever behind it. Even...even...even that black man who has a ridiculous smile on his face and has abandoned her green van on the other side of the street and is getting close to Korosh. It is very clear; His hands, when are taking something called gun from his dusty jacket and fire the man who is my dear husband. The sound of Shahin's scream and crying is very clear. The revolving of that section of paradise around my head is very clear" [8].

In "My Dear Husband", due to the existence of different subjects with more emotional weight, the atmosphere dominating the whole story is more tangible and impactful, for the reader, than Kalhor's two other novels.

Language

Language in story means "the way writer speaks in the story. The elements that give identity to language form a wide range. Grammar rules are on one side of this range. The figures of speech such as metaphor, simile, allegory, symbol, mythology, irony, analogy, redundancy and brevity are in the middle of this range and other functions such as humor, description and conversation are on the other end of this range" [17].

Irony and idiomatic expressions

In "A Dictionary of Literary Terms" Irony has been defined as "lexically, irony means speaking in a hidden way and abandoning clarity. In literature, it means using a term and meaning something other than the literary meaning of the term" [18]. "Shamisa" points out "new ironies" and suggests that "one should not assume that writers and poets always get irony from people's words, great poems and writers are innovate in the domain of irony like other domains" [19].

The most significant use of irony is seen in "My Dear Husband". Kalhor has considered an irony in selecting the name of her third novel. The innovation used makes the reader surprised. It is an irony that the narrator uses about her husband. The husband is not dear at all and the narrator is deeply hurt by him. By depicting the cold and irritating behavior of Korosh- the narrator's husband- and by repeating the ironic term "my dear husband", the writer makes the devastating effects of Korosh's behavior on Sima more significant and more lasting in the mind of the reader.

This ironic expression has been mentioned 23 times in the story:

"My dear husband looked at me as if I was idiot and I looked at him in a way to remember Mahboobeh. He looked at me as if saying our relationship is reaching dead end. I looked at him in a way to make him understand that I know for whom he has wasted four to five years of our life together. He became calm with this look. I want to say that he understood the meaning of my look" [8].

"Paying through the nose" and "was not driving him crazy" are examples of idiomatic expressions used in "The End of a Man" and "Beginning of a Woman":

"Who could not admire Parvaneh as she was meeting the ends meet in a poor family with the income of shaving. We were paying through the nose whenever we saw Parvaneh" [6].

I tried not to think about him in this period and this was for my own punishment and at least, for not making me annoyed; it was not driving him crazy at all[6].

Overall it can be said that irony has been used most in "My Dear Husband" and it has been used least in "The Beginning of a Woman". In "The End of a Man" irony has been used in a medium amount.

Humor

The person word for humor is "Tanz" which has an Arabic root and means "ridiculing and laughing and in literature, it is used for referring those works that, by using humor, show the faults, ugliness and corruption in individuals and society" [18].

The use of humor is seen in Kalhor's three novels in a dispersed way. The narrators of her three novels have some

humor and wittiness in their words. Of course, this characteristic is weak in the words of Faranak- the narrator of "The End of a Man" and is strong and clear in the words and the language of "Parvin Shaiesteh" and "Sima Entezari". Humor sometimes is seen in the secondary characters of these novels in a dispersed form.

An example of use of humor in "The End of a Man" is as follows:

"Khorram said: "I am not finished yet! This chest is catching fire!" Faranak said: "I am seeing its smokes!" and both laughed silently for a while" [7].

He humor and wittiness of the narrator in "The Beginning of a Woman" is apparent from his words. Parvin Shaiesteh's humorous talk that often accompanies irony has impacted the general tone and atmosphere of the novel:

"That day Leslie Park was conquered by Iranians. Lettuce, sekanjabin and wheatgrasses that were thrown into the shallow river in the park indicated the attack of the displaced Aryans. The kids were playing in that cold weather and called their fathers daddy!" [6].

In "My Dear Husband" the use of humor is low. The sad and depressed mood of the narrator as made the dominating tone ironic. However, some humors expressions with a hidden irony are seen in a few cases:

"Arjang had drunk tea from crystal glass cup and had put up Soheila's measuring look who was measuring the length between his neck and navel to weave a neckerchief for him!" [8].

Symbolism

Some writers and artists may prefer implicit way of expression over direct and explicit expression. One of these implicit ways is use of symbols: "like other artistic concepts, symbol does not have a comprehensive definition. However, symbol is defined as something that represents something else. In other words, it is something that means itself and still replace or imply something else" [15].

In "The End of a Man" and "My Dear Husband" Kalthor has used two common symbols-"dog" and "mulberry tree". Regarding these two symbols, different books have pointed out that: "dog is the symbol of loyalty and in this sense, dog has been often carved on tombs in front of women in middle ages; similar to lion which is related to the male sex and is the symbol of value. In Christian symbolism the meaning of dog originates from the sheepdog which means guarding and guiding the herd of cattle and it is sometimes a metaphor for priests. In a deeper sense, dog, like vulture, is seen with the dead "in the crossing the sea at night" which becomes related to symbolism of mother and resurrection" [20].

According to the "Dictionary of Mythologies and Tales": "dog is an animal that has been introduced as a filthy and hated animal in most ancient cultures such as Judaism and Islam. In ancient Iran dog, as a devoted and loyal animal that contributes to people's comfort, had a special respect and sometimes even holiness. Hurting and killing dog in Iran was a big sin and was subject to an appropriate punishment" [21]. Regarding use of tree as a symbol, Cirlot says: "in the most general sense the use of tree as a symbol indicates life, continuation, growth, reproduction and production and reproduction stages. Tree with the meaning of endless life is equal to immortality. According to Mircea Eliade- the Romanian historian of religion and mythologist- the concept of immor-

ality, in ontological sense, is the concept of absolute truth and consequently tree is the symbol of absolute truth, i.e. the center of universe".

By using two common symbols-god and mulberry tree in her two works, Kalthor shows that she is interested in symbolism in her stories.

In "The End of a Man" the men in Farjam family, in a strange habit, in their last days of life, leave the city and their family and go to an unknown place with a dog. No reason has been mentioned in the story for the selection of this animal. Therefore, the first and the first and the only concept that comes to the mind of the reader for the reason of emphasis on this animal-which is the symbol of loyalty in ancient Persia- is the loyalty of dog and that the animal does not leave his owner in any condition:

"Dog was the companion of the days in which Farjams were isolated. A mysterious force made Farjams want a dog from the childhood. However, no member of Farjam family kept dogs before the isolation period" [6].

At the end of the story when Faranak Farjam leaves the house for going towards Behrooz's birthplace, her mother says:

"When Farangis turns the key in the lock three times she looks at Faranak who is standing with the suitcases in her hands and her face is glowing from a strange light. Farangis says: "now if you buy a dog you are a real Farjam".

In "My Dear Husband" the use of symbols is more purposeful and impactful than in "The End of a Man". The writer has used tree, which generally is the symbol of immortality, absolute truth and the center of the center of universe, as a symbol to show that Sima's love to Sohrab-the husband of her sister- is eternal. Sima who after tolerating pains, cheatings and emotional failures, especially regarding her husband-Korosh- has become disappointed and internally hapless resorts to the mulberry tree in her father's house. She talks with it; asks its opinion regarding her problems. Sohrab too creates a strong emotional connection with this tree. Sohrab's interest in the tree makes Sima more dependent on the tree in a way that she thinks of it as the body of her beloved, after his death. She takes energy from it to continue her life with her husband and children hopefully. The scenes in which the connection of Sima with the tree (Sohrab) results in her refreshment and hope towards life is described as follows:

"I rolled among the tree leaves. The tree's big hands were combing my hair. The tree's eyes-whose color don't know-stared at my eyes and the tree's lips were caressing my skin and were saying: "it is the greatest I swear." I merged with the tree's syrup. I breathed with its breaths. I adored its power and I was another Sima when I came out. A Sima with a melody that was flying from her lips" [8].

Style

Style is a method the writer chooses for expressing the subject of the work. In fiction style is the writer's signature. Mastoor believes that: "style is the writer's way of using language for transference of thought in the story. The style of each writer is similar to his/her signature and is basically unique. However, every writer does not necessarily have a style" [10]. Fotoohi believes that: "in linguists' definition style is the language is used in a specific context, by a specific person and for a specific purpose" [22].

The general subjects of Kalhor's trilogy are political and historical issues in contemporary Iranian history between 1970-2014. These subjects are merged with social and emotional events in the life of the protagonists who are all female. The time and place of the main scenes in the story are compatible with the name and date outside the story.

Considering Kalhor's use of figures of speech such as simile, irony, humor, Persian idioms, colloquial language and the like in describing the characters' actions and in accurate description of time and place of the real political and social events in contemporary Iranian history, her works are realist novels and their style is realist style.

Trilogy

In exploring for finding written sources on trilogy, the researcher found out that no independent work or paper exists that gives a comprehensive definition of trilogy. Therefore, the information on Wikipedia website and dictionary of literary terms were used. "A trilogy is a set of three works of art that are connected, and that can be seen either as a single work or as three individual works. They are commonly found in literature, film, or video games. Three-part works that are considered components of a larger work also exist, such as the triptych or the three-movement sonata, but they are not commonly referred to with the term "trilogy" (Wikipedia, under the term trilogy). According to Daad: "three works that form a connected story are called a trilogy; like the three parts of Henry VI by Shakespeare [18].

Considering the definitions related to trilogy, Kalhor's three works, due to having common subjects, similar protagonists in terms of occupational, family and mental status and due to common points in secondary characters in terms of personality characteristics, common points on occurrence of events, common points in style and techniques used and other characteristics, can be considered a trilogy.

Conclusion

Many relations and common points were found in Kalhor's trilogy through analysis of the elements of story. The general subjects of all three novels are love, cheating and sociopolitical issues in Iran in 1970s to 2010s. The common theme of these three novels is creating change, hope and effort for continuing life. The writer has paid attention to many details in showing the setting of the three works. The places in which events occur are described accurately with mentioning name. The time of historical events and the general time of the narration of stories has been specified by accurately referring to Iran-Iraq war and the ceasefire between them, Islamic Republic revolution in Iran and cultural revolution in universities, Israel's attacks on Gaza Strip and political gatherings and clashes in Tehran in 2006. The general atmosphere dominating the three works is sad. The tones of the main and secondary characters in the study are consistent with their personalities and social positions. The tone and language used by the narrators in these three works have irony and humor. This tone is weaker in the narrator of "The End of a Man" than in those of "The Beginning of a Woman" and "My Dear Husband". The writer has used colloquial language and Persian idioms extensively in the three novels. The application of irony, humor, symbol, colloquial language and Persian idioms in the language used by the characters of the three novels can be considered a characteristic of Kalhor's fiction. The style of

the three novels is realist style. These works are common in the use of flashbacks and beginning again with the introduction of new characters. The protagonists of the three novels are all women. The women are journalist, writer or article writer. They are either political activists or somehow become involved in the political issues of their time. All of these women become involved in unconventional loves with married men. All three of them become afflicted with mental and social damage resulted from cheating and secrecy of their colleagues or close friends. Ultimately, these women do not reach their love in their affairs and emotional issues and they go back to living with their husbands and continue life with the experiences they have gained. The main men in Kalhor's stories are social intellectuals or political activists. The men with social occupational types have secondary roles. In the three novels the names of the protagonists and the secondary characters are Iranian names. Kalhor has specified the behavioral characteristics of her characters by giving nicknames. This characteristic is weak in "The End of a Man", medium in "The Beginning of a Woman" and strong in "My Dear Husband". Characterization through deeds, behaviors and mental characteristics is the most frequently used way for characterization in the three works. Kalhor, using an ironic tone and a bitter humor, depicts the feedbacks of radical political and religious attitudes in personal lives of humans in the society and depicts the position of women in the traditional Iranian society without bias and judgment.

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