

IN THE NAME OF GOD

A Night Trip to

Iranian Hearts

The anthology of novel
and short stories

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Preface

When it comes to talking about modern Persian prose, mainly two eminent figures stand out: M. A. Jamalzadeh and Sadeq Hedayat; two authors who gave Persian literature a new trend. Despite its late emergence compared to Western, Persian prose has not only enjoyed fame within the borders of the country, but has also been considerably cherished overseas through translation, remarkably growing during recent decades.

In this regard, I would like to acknowledge the publication of *Stories from Iran: an Anthology of Persian Short Fiction From 1921-1991*, a vigorous anthology edited by Dr. Heshmat Moayyad. The book was a very successful illustration of Persian short story encompassing eminent authors in the period in question during which the basis of Persian short story was founded. The anthology reached a third edition and had been copyrighted five times by 2002, which indicates the popularity and significance of Persian short story. The receptiveness of the work confirms the very fact that this newborn genre in Persian literature demands more attention and consideration.

In his preface to the Chicago Anthology, Dr. Moayyad notes that Persian prose and Persian women have both experienced a bitter domination in the Persian history with the former being oppressed by poetry, and the latter by men. The present anthology is a partial fulfillment of the aforementioned gap in a two-fold fashion. First, it is mainly authored by female writers; and second, it depicts a new wave of Iranian short story writing in the 21st century. It convincingly enjoys the freshness of subject since all of the stories were authored in 2013, illuminating in which ways things are going on in Iranian society today.

Since the project was launched as a short story course at the English Department of Azarbaijan Shahid Madani University, the accomplishment was completed by novice young writers who had recently engaged in literary composition. They do not share the sophistication of pen and style the short story giants have proved, and aesthetically speaking, there is a long way ahead to take to reach relative perfection. Moreover, the native language still has its influence upon all the works, and I have finally consented simply to deal with those linguistic revisions, narratological considerations, and cultural modifications, which could facilitate the give-and-take process of reading. However, they enjoy the freshness of both context and culture

those giants may not possess in the present world. The stories work as a trustworthy mirror to reflect the most sincere personal, domestic, and social concerns of the young generation in our country.

Therefore, what makes each story of this collection a masterpiece of its own is not the eloquent narration, nor the sophisticated English, the fact that each of these young novice creators has picked a pen to speak to represent a nation. The collection designates the sensitivity and responsibility the new generation both enjoys and suffers from. I should admit that from them I learnt more than I could teach them.

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