

## An analysis of humor discourse in “spring in the Ashes” by Zakaria Tamer

Seyyed Esmaeil Hosseini Ajdad Niaki \*, Seyyed eh Akram Rakhshandehnia

*Assistant professor, Department of Arabic Literature and Language, University of Guilan*

**Abstract:** Zakaria Tamer is contemporary Syrian literary writer, who has contributed to fight against political repression and social awakening by writing "humor short stories". Despite he uses real words, and explores depth of the real world, the world he depicts in his story is nothing like the real world. Adopting a humor approach, Tamer has succeeded to establish a relationship between tragedy and myth in one single time and event, thus, conveying his humanitarian message to the reader. Thus he chose the format of short story to achieve this sacred objective. Adopting a sublime view, Tamer set short story free from nationalistic features and pure fictitious thought to explore Arab people in general, and Syrian people in particular. This paper aimed to elucidate the humor story "Spring in the Ashes", and its historical motif and the main objective of the author, which is ongoing fight against corrupted system. In this story, Zakaria Tamer pictures improper and hard life condition of people at that point of time through using pictures of proper and ideal living conditions, thus providing a political and social criticism of Syria. Among the prominent examples of humor in "Spring in the Ashes", which increases the effect of its humor, is description of various situations arising in the life of people living under Syrian system, use of exaggeration in describing ideal and proper life, and frequently alluding to distancing of Syrian people from humane-Islamic life, in form of verbal, situation, and character humor. This paper aimed to study the above said features of Tamer's stories.

**Key words:** *Zakaria Tamer; Spring in the Ashes; Critical discourse; Humor*

### 1. Introduction

Discourse analysis is an interdisciplinary field of study, which emerged from the mid-1960s through the mid-1970s following widespread scientific-epistemological changes in such fields as humanities, ethnography, micro-sociology, cognitive and social psychology, poetry, rhetoric, linguistics, semiotics and other fields of humanities and social sciences. Due to its interdisciplinary nature, this field of study soon became popular as one of qualitative research methods in the field of political science, social sciences, communication and critical linguistics.

Generally, there are three general theories about discourse: Macro theories, which considered discourse as the constructor of the social world; micro theory that considers discourse as a social constitution; and, critical discourse analysis theory, according to which is both constructive and constituted, and there is somehow a dialectical relationship between discourse and social action establishes (Soltani, 2005).

Discourse "represents the explanation of language beyond sentence, words and phrases" and can be sought in non-verbal signs, actions, and all communications between people. (Salimi, 2004)

Norman Fairclough, as a prominent figure in discourse analysis, believes that discourse discusses the social conditions under influence of which a text is created, as well interpreting the social context of a

text. Thus, discourse is linguistic study of social system on the one hand, and sociological study of language, with a dialectical relationship existing between microstructures of discourse (linguistic features) and macrostructures of society (ideology and social structures) (Fairclough, 2000).

Discourse is basically viewed as the means by which ideologies are convincingly introduced into the society, thus reproducing power and dominance of certain groups or classes. However, this has been considered as a one-sided and superficial view, as it is also important to see how such process works (Van Dijk, 2003).

From the very outset, discourse analysis aimed to reveal the relationship between the text and ideology, to show that no text, speech or writing is impartial, but is dependent on a certain position that can be unconsciousness. Discourse analysis aims to provide a new technique to study texts, media, cultures, sciences, politics, society, *etc.* The intellectual origins of this method are the very postmodern presumptions (Bahrapur, 1999).

Discourse analysis, unlike in traditional linguistic analysis, does not merely deal with the syntactic and lexical constituents of sentence, i.e., context, as the main bases on which to derive the meaning, but considers to factors beyond the text, i.e., context of situation, cultural, social, political, communication context, *etc.* Thus, discourse analysis studies "how meaning and message are formed through study of textual factors, lingual units, respective immediate environment, and the system of language at large,

\* Corresponding Au thor.

and meta textual factors include social, cultural, political contexts, and contexts of situation and communication.

Today, concept of discourse has become one of key concepts widely accepted philosophical, social, political, and communications studies. This concept is currently associated with such concepts as dominance, power, immigration, racism, sexism, ethnic inequality, *etc.* For this reason, the meaning of discourse has changed, compared with the meaning assigned to it in linguistics, although this is not a substantial change.

The most important objectives of discourse analysis include showing the relationship between author, text, and reader, and revealing the deep and complex structure of production of text, i.e., "discourse production process", as well as showing the effect of context (lingual units, respective immediate environment, and the system of language at large), and context of situation (social, cultural, political, historical and cognitive factors) on discourse.

The main goal of discourse analysis is to provide a new technique for the study of texts, media, cultures, sciences, politics, society, etc. The intellectual origins of this method are the very postmodern presumptions (Bahrampur, 1999).

Text or speech is viewed differently by different humans. That is, different persons do not the same perception of a single text. A different signifier can be used to refer to apparently identical signifiers.

Every text is connected to a source of power or authority (not necessarily political); discourse has numerous and different levels, i.e., there is always more than one discourse level, more than one type of discourse" (Bahrampur, 1999).

Discourse gives meaning to the social world. Laclau and Mouffe believed that all phenomena, actions and social processes are in the nature of discourse, i.e., it is discourses that enable they world to be meaningful. However, in addition to discourses, there is an external world beyond discourse, which is what enables discourses to create meaning.

These rules, or in discourse theory terminology, signifiers, are products of actions that not only adjust and define them, but also, create a special "set" and construct of signifiers. This was called as "articulation" by Laclau and Mouffe. Influenced by articulation, signifiers enter the set of relationships of other signifiers, thus becoming moments of that discourse. It is the difference of the place of such signifiers that gives them meaning. Laclau and Mouffe abandoned the conventional conceptions of discourse (such as writing, lecture, text, etc.), and considered these conceptions to be also "the internal elements of the discourse as whole" (Laclau and Mouffe, 1987).

Such discourse approach took form of critical linguistics. In critical linguistics, discourse has a constitutive nature. Discourse is defined as a macro concept that shapes the social processes; therefore, it has a fundamental role in the constitution of social identities and beliefs. Discourse is an autonomous

entity which is not derived solely from social power, but is itself a manifestation of social power. So, we can agree with David Marsh and Gerry Stoker, who believe that discourse is beyond traditional ideology, so that it includes different types of social and political actions, institutions and organizations (Marsh, 2011: 195).

Discourse analysis is a method that was developed in the context of postmodern ideas. There are different approaches to this method such as structuralism, functionalist, epistemological, critical discourse analysis, and post-structuralism (archeology and genealogy) approaches, and Laclau's and Mouffe's discourse analysis (Haqiqat, 2008: 479).

## 2. Function of humor

Humor is an Arabic term, which literally means ridicule, taunt, and twit. In terms of literary genre, it is closer to satire, as it consists of criticism of defects and faults; however, in terms of language, it is not as frank and bold as satire as it uses a finer and more subtle language (Sadr, 2002: 6).

Broadly, the most important factors involved in literary humor or satire are divided into four psychological, social, political and cultural groups; psychological factors include subjective factors like greed, pride, envy, and deprivation, which direct the artist to use humor. Social factors include a set of external factors directing the artist to use satire. Lack of power to fight oppressors, meanness or hesitation of people eulogized by the writer in gifting the artist, failure of the public to appreciate the efforts of the artist, moral corruption and problems in the society are among social factors. Political factors such as tyranny, political repression and lack of freedom of expression, as well as artistic inspiration such as idealism are involved in emergence of humor, especially satire (Nikubakht, 2001).

Focusing on the human subjects rather directs the humor towards social problems, as Freud also considered humor as "a consequence of civilization" (Aryanpur, 1978). The humorist focuses on subjective human view of subjects rather than the objective nature of the subjects. When human view of a subject is incorrect, humorist sets out to correct and change such view. Thus, social humor is so important that some consider the term "humor" to exclusively refer to this type of humor.

The difference between humor and satire lies in the fact that humor is not as bold and frank as satire. However, the humor usually has reformist and social intentions. Humor rather intends to humiliate the subject, downplay the rank and quality of the subject, by making fun of the subject (Shamisa, 1991).

Thus, writing humor is the highest level of literary criticism. Humorist's attacking of ugliness and evil can be successful only when the humorist has a beautiful mind. Humor can only reach its goal

when it comes from a sublimated and pure mind (Aryanpur, 1993)

Satire has been one of six main subjects of Arabic poetry according to such scholars as Ibn Jaafar Qudama. Dr. Shawqi Zayf stressed the function of satire by shifting the focus from these six subjects to opposition between eulogy and satire (Zayf, 1960).

However, satire has become more applied and impressive today, and therefore, to define it; one should see it in the context of social system, and socio-political concerns and problems. According to Jean Paul Sartre, social satire reflects the deepest human, social, and political aspirations of a nation, and unveils the difficulties faced by conscious people using an aggressive and bitter language (Sartre, n.d).

### 3. Literature

"Analysis of some of stories of "Damascus Fire" by Zakaria Tamer from the perspective of magical realism" by Salimi et al. (Salimi et al., Journal of Criticism of Contemporary Arab Literature, third year, 2009), and "Use of the heritage is in Zakaria Tamer's Fiction" Salahuddin Abdi (Salahuddin Abdi, Iranian Association Journal) discussed stories of Zakaria Tamer, but no work had been performed about analysis of critical humor discourse in "Spring in the Ashes" by Zakaria Tamer.

#### 3.1. Biography of Zakaria Tamer

Tamer is a Syrian journalist and humorist, who is among the most important short story writers in Arab world. Most of his stories have a surreal atmosphere, which is sometimes mixed with folklore. Humor is frequently used in Tamer's stories. Combining critical humor discourse, surreal atmosphere, and folklore, he created a unique style, to criticize the inappropriate condition of his society (Hamud, 2000).

Inappropriate economic condition and injustice in his society caused him to incline towards leftist communist party, where had the chance to be acquainted with intellectuals and literary writers, who were directed to this party by the nationalism and movement against injustice (ibid).

Although Tamer discontinued with his studies due to poor economic conditions, he did not stop study. He studied Arabic literary heritage, as well as outstanding works of world literature, including works by Kafka and Camus, Sartre and other writers who were influential in the development of world literature. His literary studies remarkably improved his writing style and quality of his works, compared to those of other writers (Osman Al-samadi, 1955).

Zakaria Tamer was assigned to editor in chief of many Syrian magazines including "Al-Ma'rifah", and then after he published a number of popular books of Abd ul-Rahman Kavakibi titled "Tabayi' al-Istibdad", he was dismissed (Eid, 1989). He was then assigned to the editor in chief of Journal of Arab Writers Union "Al-Mawqaf al-Adabi", and later became vice president of the Arab Writers Union.

The editorial board and editor of the journal Child "Osama", it took a while (Hamud, 2000). He broke the rules of traditional fiction, and turned to experimentalism. Therefore, he was inter alia criticized by Nazuk al-Mala'ika, Samir Farid, Sidqi Isma'il, and Fazil al-Saba'i (ibid).

#### 3.2. Theme and main characters of "Spring in the Ashes"

This story is about ideal life conditions of a small city in the past. In this city, all wealthy and poor people live together in peace, respect the dead, participate in funeral, young people avoid moral corruption, elites definitively and harshly fight corruption, workers work 8 hours a day, practitioners advise people to chew food before swallowing it, to go to sleep in early hours of night, and to avoid alcohol and smoking, people respect their parents and there is close relationship between friends (Tamer, 1994).

In such city lives a huge man who likes to always be active; he lives in a lonely and sad place. He suddenly decides to buy a maiden to end his hard lonely times (Tamer, 1994).

The story reaches its climax when the man finds out that the name of the maiden is Shahrzad. For this reason, he changes his name to Shahriar, introducing himself as a man who is still alive and fighting to live. Having met Shahriar, Shahzad informs him of the problems such as non-development, hunger, dominance of sad, lonely and horrible atmosphere that have risen in her homeland in absence of Shahriar, also informing him that such condition have caused her to become a homeless maiden and be sold, all of which describe the harsh political and social conditions of Syria using humor discourse.

Shortly after Shahrzad described his memories, the sound of the drum of war is heard from outside Shahriar's place. Therefore, Shahriar leaves his wife, and goes to war, beheading of enemies, until he finds out that no one, neither friend nor enemy, is alive, with dead bodies of men piled up on the pavement, and the city burning, so he is forced to escape the city. As soon as he reaches the hills, he finds out that the city has completely turned into ashes (Tamer, 1994).

Watching this scene, Shahriar cries and falls asleep while crying, until he is woken up by the sound of a little girl crying. He looks for the crying girl, and having found her, feeds her with the apple he picks from a tree nearby, thus rescuing her life. The little girl kindly receives him, and they start a new life together, while Shahriar thinks to himself at the gate of the city if the name of this little girl may also be Shahrzad (Tamer, 1994).

#### 3.3. Story of Shahriar in history of literature

Story teller Shahrzad, or Chehrazad, is the name of the main character in One Thousand and One Nights. Shahrzad narrates stories for Shahriar, Iranian King. Story starts when vizier finds out that

King's wife is cheating on him, and for this reason, the King's wife is killed over the crime of adultery. Shahriar decides to take revenge. Thus, he marries a virgin girl every night and kills the girl in the morning for 3 years. Finally, vizier who is in charge of finding girls to marry the king finds no girl but his daughter to marry the king. Vizier's daughter named Shahrzad decides to marry the king. She tells one story for the king every night, with the story remaining open to be continued on the next night. She does this for three years, giving birth to three sons of the king. It should be noted that this book was originally in Indian, and was translated into ancient Persian by Iranians (Satari, 1989).

The most important characteristic of the modern fiction is narrative pretext, i.e., telling story is a pretext to survive, survival of Shahrzad. Donyazad, Shahrzad's sister, asks Shahrzad to tell the king a story to put him to sleep before the king sleeps with Shahrzad. Shahrzad tells the king the best story she knows, and so, the king falls in love with Shahrzad's stories. On the other hand, the story within a story technique used in *One Thousand and One Night* is also very unique. This technique combines simple stories in a mosaic structure, thus each story has the potential to give birth to another story (Abdullah, 1955: 97). Finally, the reader finds out that Shahrzad is trying to resolve the traumatic desire for revenge in the king, so that she could both treat the king, and save her life.

#### **3.4. Analysis of humor discourse in text of "Spring in the Ashes"**

In this short story, Zakaria Tamer used the opposite of historical characters, thus creating a beautiful and fine humor. Shahriar and Shahrzad in "Spring in the Ashes" are quite the opposite of well-known historical Shahrzad and Shahriar.

Shahrzad of Tamer's story is not a wealthy girl who tells sweet stories, but a poor maiden who is looking for her Shahriar, and who willingly sacrifice her life for him, while he has bought her at the slave market (Tamer, 1994). These descriptions explicitly show the inappropriate economic, social and political conditions of Syrian people in particular, and Arab people in general.

The story starts with a brief description of a very deal city from Islamic perspective, which details customs and practices, and even punishments by judicial system, and advices provided by practitioners. In this city, a young man lives who is very lonely, and finally decides to buy a maiden with big eyes to end his lonely days. The young man buys the maiden, and on way home, they have a conversation (Tamer, 1994), and the man finds out that the maiden is named Shahrzad, and for this reason, introduce himself as Shahriar.

Tamer continues subversion of the traditional image of these two characters by separating them shortly after their union. Shahriar goes to war to defend the city, and after the war ends, Shahriar his finds city to have turned Ashes of his city, and

Shahrzad to have died. In this part of story, the writer uses bitter irony, as Shahrzad is symbol of reproduction and pretext of survival in historical texts.

This story, which is one of best writings of Tamer, depicts the bitter realities and repressive pressures of his period. Taking a brief look at this story, one finds out that Tamer frequently used past tense verbs, which indicates the old good days and the past appropriate society has disappeared due to political and social repression.

In this story, Tamer used ironic characters. He mixed well-known characters of Shahriar and Shahrzad with conditions of contemporary Syria, depicting them as the opposite of their well-known image in line with objectives of literary sociology. By depicting these characters in this way, he intended to make people aware of the bitter political and social realities of their era; because he is the kind of writer that can not keep silent in the face of such problems and oppressions, and can provide a picture of such problems in the wittiest way.

In this story, Shahriar then finds a girl after the war has ended and the city has turned into ashes, and wishes the girl to be Shahrzad. He goes to the city with the girl, where finds no body to be alive. The girls cries out of hunger, and Shahriar gives her an apple (a symbol of creation of Adam and Eve) to restart the life, and thus the story ends (Tamer, 1994).

Mixing realities of contemporary era and historical and mythical stories, he depicts the characters of his story as the opposite of the historical characters, and also ends the story opposite the way it ends in the well-known story of Shahrzad and Shahriar. And such contrast between the past and the present create a subtle and deep humor.

One of remarkable features of "Spring in the Ashes" that deepens the effect of its humor is author's use of "hyperbole". Despite hyperbole as a figure of language is used in most arts, it is in the humor that hyperbole has a very effective role. Hyperbole is a tool in the hands of humorist for social or individual criticism. This tool also causes surprise and sometimes laughter in the reader, directing the reader to pay attention to the reality the exaggerated version of which is presented in the story. Although hyperbole sometimes appears as simile, metaphor and irony, it can also occur naturally and spontaneously. (Fesharaki, 1995). Hyperbole is not acceptable in serious discussions, but the reader accepts it in humor because the reader knows that hyperbole used is meant to direct the reader towards a serious reality. Zakaria Tamer used this technique to the present realities of the Syrian society in beautiful and effective exaggerated images.

Use of hyperbole in describing the appropriate conditions of the past society, including respect for the dead, strong fight against corruption and beheading of corrupted people, sincere advices by practitioners regardless of the fees, respect for

parents, and pile up of the dead body of fighters on the pavement are among the outstanding points of this humor story, which have been used in line with symbolic use the opposite of historical characters of Shahriar and Shahrzad.

In addition to the use of verbal humor, Tamer tried to use situation humor to diversify means of humor. Proper and successful use of situation humor in this story indicates that the writer was fully familiar with of the realities he described, and had lived experience of them; "lack of such familiarity causes the subjects pictured by the writer to be the creature of his mind, rather than being a true picture of the real world" (Rajaei, 1999).

Situation humor is based on textual concepts rather than words (Hesampur et al., 2011). In most of his humor stories, especially in this story, Zakaria Tamer creates humor by depicting the opposite of the reality, and juxtaposing impossible situations, thus disturbing normal speech and giving an allegorical form to the events and time (Tamir, 1994). Tamer stressed that under the current political turmoil prevailing the government, people wish they escape from the problems affected their society; for example, they wish they were a bird or a cloud, travelling in their dreams away from the problems (Tamer, 1994).

The type of humor most frequently used in "Spring in the Ashes" is character humor. Tamer created atmosphere using two keywords of "Shahriar" and "Shahrzad", as two persons who are living in a repressed society. "The protagonists of Tamer's stories have no choice but to accept their social conditions, and their destiny is determined by these very social conditions" (al-Abbas, 1967).

It should be noted that Tamer most often uses historical characters in reverse manner to reflect the distresses of his society in his stories. "Bitterness, friendship, grief, joy and hate are replaced with their opposite in Tamer's short stories, including the one discussed in this paper. Zakaria Tamer is one of those writers who followed anecdotal style, adapted from Islamic-Arabic and human-mythical heritage to unmask lies, and hypocrisy. (Al-Ma'rifah al-Thaqafah wa al-Thaqaf Journal, 2001).

"Writers preceding Zakaria Tamer, including Abd al-Salam al-Ajili, and Sa'id Huraniah, focused on event in the structure of their stories, while Zakaria Tamer focused on characters rather than events, to provide conditions in which he could mix the outside and inside and imagination and reality, although the event is not always depicted as it has happened in the reality" (Al-Atrash, 1982).

#### **4. Conclusion**

This paper discussed critical humor discourse in "Spring in the Ashes", and stressed that discourse is basically is means by which ideologies are convincingly introduced in society, and contribute to reproduction of power and dominance of certain groups or classes. From the very outset, discourse analysis aimed to reveal the relationship between

the text and ideology, to show that no text, speech or writing is impartial, but is dependent on a certain position that can be unconsciousness. Discourse analysis goes beyond the text, to deal with circumstantial, cultural, social, political, communicative contexts, *etc.* The authors believe that the following conclusions can be drawn based on the results of this research:

Among the most important objectives of critical discourse analysis are to show the relationship between author, text and reader, and to clarify complex and deep structure of production of text, that is, "the process of production of discourse"; something that is embodied by "Spring in the Ashes".

The most important origins of humor are divided into four psychological, social, political and cultural groups, which are found in "Spring in the Ashes"; however, this story is focus on the human nature of the subject "Spring in the Ashes" rather directed Tamer towards the social aspect, because this story is one of most unique writings of Tamer, which reflects the bitter social realities.

Another motivation behind this story has a social nature. By contemplating the depth of characters, it is possible to identify the social motivations of the author as well.

Reversing historical figures, Tamer has provided a subtle humor. In fact, he has used the character or situation humor. Shahriar and Shahrzad in "Spring in the Ash" are the opposite of the historical and famous characters of Shahriar and Shahrzad, who no longer symbolize resistance and reproduction as they did before.

Among the remarkable features of this story, which gives depths to its humor, is author's use of exaggeration, and contrast between characters. Zakaria Tamer thus created effective pictures in the presentation of the facts of his society. Tamer intends to reveal the hidden meanings through contrast between characters and concepts, to take distance from conventional techniques. Thus, he reflected anxiety and distress of his society in his stories.

In "Spring in the Ashes", Tamer did not use humor for gaining fame or for purely artistic purposes (art for art's sake), but he, as a committed literary writer, simultaneously used a diversity of means provided by humor to correct problematic social structure.

#### **References**

- Aryanpur, A.H. (1978) "Freudianism with references to literature and mysticism"; Tehran, 2<sup>nd</sup> ed.
- Al-Atrash, M.I. (1982) "Movements of story in Syria after the World War II", Damascus, Dar-al-su'al.
- Bahrapur, Sh. (1999) "An introduction to discourse analysis: collected papers on discourse and discourse analysis"; edd. Tajik, M.R.; Tehran: Farhang Gofte-man Press.

- Tamer, Z. (1999) "Spring in the Ashes"; Riad al-Rayyis lil-Kutub wa-al-Nashr, 2<sup>nd</sup> ed.
- Hsampur et al. (2011) "A study on techniques of irony and humor in the works of Houshang Moradi Kermani"; *Journal of Children's Literature Studies*; Shiraz University, Vol. 2, No. 1.
- Haqiqat, S.S. (2008) "Methodology of political science"; Qom: Mufid University Press.
- Hamud, M. (2000) "Muqaribat fi al-adab al-muqarin"; Damascus: Ittihad al-Kitab al-Arab Press, 1<sup>st</sup> ed.
- Rajaei, N. (2009) "An introduction to Modern Arabic Criticism"; Ferdowsi University of Mashhad, Chap va Entesharat Press.
- Sartre, J.P. (n.d.) "What is literature"; translation into Persian by Najafi, A.; Rahimi, M.; n.d.: Ketab Zaman Press.
- Sattari, J. (1989) "One Thousand and One Nights and Shahrzad legend", Tehran: Bamdad Press, 1<sup>st</sup> ed.
- Sultani, S.A.A. (2005) "Power, discourse, and language: mechanisms of power in the Islamic Republic of Iran", Tehran: Nei Press.
- Salimi, A. (2004) "Discourse according to Foucault"; *Keyhan Fahangi Magazine*, No. 219; Tehran: Keyhan Press.
- Shamisa, S. (1991) "Literary genres"; Bagh Ayineh Press, 1<sup>st</sup> e.
- Sadr, R. (2002) "Humor, a twenty-year study"; Tehran: Hermes Press.
- Al-samadi, I.U. (1995) "Zakaria Tamer and short story"; Oman: Al-Muassisah al-Arabiyah lil Dirasah, 1<sup>st</sup> ed.
- Zaif, Sh. (1960) "The ignorance period"; Cairo: Dar al-Ma'arif Press.
- Al-Abbas, Kh. (1967) "The reality in literature"; Baghdad, Dar al-Jumhuriyah.
- Abdullah I. (1992) "Arabic narrative"; Beirut: Arab Cultural Center Press, 1<sup>st</sup> ed.
- Eid, A. (1989) "The world of fiction Zakaria Tamer"; Beirut, Dar al-Farabi, 1<sup>st</sup> ed.
- Fairclough, N. (2000) "Critical discourse analysis"; translated into Persian by Piran et al., Tehran: Center for Media Studies.
- Fesharaki, M. (1995); "Embellishment"; Tehran: Nil Press.
- Marsh, D.; Stoker, G. (2011) "Method and theory in political discourse"; translated by Haji Yusefi, A.M.; 6<sup>th</sup> ed.
- Al-Ma'rifah al-Thaqafah wa al-Thaqaf Journal (2001); Syria: Ministry of Culture, Nos. 448.
- Nikoubakht, N. (2001); Satire in Persian poetry (review of Persian satiric poetry from the beginning to Ubayd's period); Tehran: The University of Tehran Press.
- Van Dijk, T.A. (2003); *Studies on discourse analysis: from text grammar to critical discourse analysis*; team of translators; Tehran: Center for Media Studies.
- Laclau, E. & Mouffe, C. (1987) "Post-Marxism without Apologies", *New Left Review*, No.166: 79-106.