

Containment Vs Dissident Reading: Female Resistance to Patriarchal Hegemony in the Folklore Kuridsh Tale of "Khaj and Siamand"

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abstract

Traditional societies had a patriarchal structure at the beginning of the modern era. The extent of patriarchal norms and the domination of what Michel Foucault called the "regime of truth" in the traditional epoch tried to consider women as an object and in this way to keep women under men's control. Women's resistance to patriarchal hegemony and the fate of women's resistance to the domination of this ideology in literary works has become a point of confrontation between the New Historicist Stephen Greenblatt, and Cultural Materialist Alan Sinfield. The former believes that women's opposition to the dominant discourse and patriarchal ideology is ultimately digested by the dominant ideology. On the other hand, Sinfield and other cultural materialists are optimistic about the outcome of this confrontation. According to them, women's resistance to patriarchal ideology demonstrate dissidence being incorporated, necessarily, with reference to dominant structures and it can ultimately lead to the discontinuity of patriarchal hegemony. This study aims to explore the consequence of women's resistance in the folklore tale of "Khaj and Siamand" based on the New historicism and Cultural Materlism readings. The former considers that women's resistance is suppressed by the ruling hegemony while the cultural materialists assert that challenging the patriarchal hegemony yields questioning the patriarchy. Thus, woman is no longer a passive object in the hands of male-dominated ideology, but she becomes an active subject. Women can make their own identity and rule their own destiny.

Keywords: Neo-historicism and cultural materialism, Ideology, Dissident reading, Faultlines, Regime of truth, Hegemony, Khaj and Siaman.

Some rhetorical delicacies in Nizami poems with a formalist approach

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Abstract

The Nizami language in its poems is its prominent and unique language. Nizami has always tried to create new words with great care and avoid imitation of other poets. He is aware of the importance of poetic form and language, so he innovates and deconstructs his vocabulary, literary arrays, and grammar, which is why his poetry linguistic prominence. The field of grammar and syntax is one of the areas of Nizami interest. In this descriptive-analytical method, this paper deals with the ways in which the Nizami has mastered grammar and has long been the flagship of linguistic creativity in Persian poetry. The results showed that some of the Nizami techniques for building syntactic capacities of the language and its visualization are: generating multiple meanings in the word with multiple readings, using hidden vocabulary delicacies, using the word syntax to create visual aesthetics and induction. The concept is to create verbal harmony and enhance the music of the poem, to disrupt the components of the sentence and to move the words and pronouns to emphasize and to harmonize, to displace the negative word, and to create impetus. For these purposes, he benefit from how words are aligned horizontally. It uses multipurpose words, and with the secondary meanings of the words, it creates your nuanced meanings. All of this has created her own rhetorical delicacies.

Keywords: Nezami ganjavi, Syntactic normality, companion axis and succession, displacement.

Aesthetics of Iranian cinema based on the theme of stranger consciousness of Sohrevardi, cases of Study Siyavash in Takhtjamshid and Green fire.

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Abstract

The aesthetics of Iranian cinema based on illuminated stranger consciousness under the title of exemplary cinema is the subject of this article. How the concept of stranger consciousness which means reminding human of his homelessness is created. Escape to the world above in traditional art is the beginning of our reflection on the connection between illuminated aesthetics and cinema. With Sohrevardi's objective aesthetic approach and with exploring beauty from premiere hypostase de la lumiere des lumieres to the world and confinement of human in exile under the management of the lord of all kinds, one can analyze exemplary films in the Iranian cinema. In this article the theme of homelessness in the Iranian cinema with reference to sheikh Ishraq 's allegorical treatises and with the help of Henry corbin's interpretation and phenomenology has been examined. On the basis of descent and enlightenment, in the narratology of films with the theme of stranger consciousness it has been revealed that in the three – dimensional unity of the story (narrator, narration, and the subject of narration), the narrator is the subject, object and the theme of the epics.

Keywords: aesthetics, Iranian cinema, stranger consciousness, Sohrevardi, imaginal world, typology

Content analysis of Khajeh Abdollah Ansari , s Munajat Nameh With emphasis on cultural and moral messages

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Abstract

Khajeh Abdollah Ansari is one of the Sufi scholars and mystics, and the geniuses of Iranian literature. His unique work has transformed this person into an important cultural personality. In spite of being personal, this work is under epistemological books and has social, cultural and moral roots. In this paper, using the method of content analysis, after the full text was read, the interpretation and analysis of the content of the Munajat Nameh of Khajeh Abdollah Ansari was discussed; Then, in a systematic process, the main categories and themes were extracted from the text of the Munajat Nameh. The content of the Monajat Nameh was analyzed in two sections of moral and cultural messages. The analysis revealed that Khajeh Abdollah Ansari presented cultural messages in the form of six main themes: sympathetic and peaceful attitude with the other, emphasis on intelligence and wisdom, denial of materialism, life expectancy and attachment of God, emphasis on tolerance and resilience, anonymous emphasis and escape of power. Ethical messages were also presented in the form of six themes: the emphasis on morality and theology, the belief in God, the emphasis on God's repentance, thought in the center of God, the denial of duplicity and hypocrisy, blaming followers of the passion

Krywords: Monajat Nameh, message, cultural message, moral message, practical way of life

Introduction linear prescription Letters of the Amir Nezam Grosso

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Abstract

Introduction and publication of prominent Persian literature, It enriches the scientific, literary and historical background of the country. many copies remain in libraries inside and outside the country Which need to be corrected, introduced and evaluated to identify. From Hassan Ali Khan Amir-Nezam Grossi, there are two literary works in written form, titled "Yahviyah" Which has not yet been introduced and analyzed. Grosso Letters is a work of Persian writing and correspondence Which in the thirteenth century has been written as a simple and middle-class poet in the style of Qa'im Magame Farahani. and it is important in terms of reflecting the historical, cultural, political, economic, social, and civil matters. therefore, the review, introduction and identification of this work can be effective in recreating the cultural past of Iran. In this article, while introducing the emperor of Grossi's system and his role in the promotion and reform of society, and the emphasis on literary and literary sciences, he has also introduced the essential and auxiliary versions of his writing, and outlines the most important features of this work.

Keywords: Letters, Amir Nezam, introduction of the linear version, the most important features of style, literary characteristics.

Reformation of the female character and properties from the perspective of Rumi

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Abstract

The literature of any ethnic group reflects the culture of that ethnic group and expresses their attitude towards existence, and in fact, the identity of any society is manifested in its literature. In the literature of different nations and ethnicities, there are different views on the personality of women. By reflecting on the type of attitude of the creator of Masnavi, it is possible to understand the type of fusion of cultures and their influence from each other. The study of the role of women in most of the famous mystical stories and their role-playing and reflection of their different faces during the anecdotes is one of the debates that has always been disputed by scholars and researchers. The results show that Rumi's view of women is a relative It is two-sided. Sometimes woman in her works is a bridge from virtual love to real love and shows the manifestation of the beauty and glory of the Almighty, which truly and correctly expresses her purpose in creating woman. Examining the traits and roles of women in Masnavi stories makes them better known, and their actions and reactions during the stories are correctly identified. Therefore, the author of this dissertation, through descriptive-analytical method and gathering information in a library style, has tried to highlight the prominent aspects of women's personality and traits in Masnavi, such as: soul, love, beauty, marriage, chastity and zeal, motherhood, Fear, superficiality and cunning, which is based on analysis.

Keywords: woman, character ,properties mathnavi, mowlavi.

The effect of light on the stories of Rumi's stories Sanai

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Abstract

Studying the influence of poets from each other, one of the issues that can further the understanding of literary works and helps researchers. In this article we try with descriptive analytical method and with the poetic evidence, examine the effect of light on Rumi narrativization Sanai. The result proves that Rumi with all greatness is deeply influenced by the ideas and work of the poet Ghazni and Consciously or unconsciously focuses his mind on Sanai's works. Maulana effectiveness Sanai, in the field of mind, language, images and stories is very clear and undeniable. However sanai as a guide for Rumi that learns to him the Direction, because sanai's thoughts, stories and comments in Rumi's works are lofty and deeper. Poetic images, spiritual thoughts, Fostering stories and the word of the poetry of Rumi much higher than the Sanai's lyrics. In the other words, In the creation of Works and mystical poetry, Sanai was leader and Rumi influenced by him and mystical poetry brings to a climax.

Keywords: Sanai, Rumi, Stylistics, Story.

Investigating the binary oppositions in the Works of Houshang Moradi Kermani and Hans Christian Andersen

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Abstract

Recognition of the child and the world of childhood depends on the recognition of the social, economic, and moral factors of society and, given the different infrastructure in each society, the definition of childhood will also be different. The child's literature, in particular the story, with its particular style and method of teaching, guides its audience towards knowledge, insight, method and direction, shapes the world and finds its personality and individuality. Plays a major role. For the progress of narration and story, personality must come from action to another. It is only through the confrontation that the narrative is created, and therefore the characters and their actions must be examined in double contrasts. Conceptual structures here and in this study are dual structures and opposites that are the opposites of good and evil, bad and good, etc., which is observed throughout the Persian discourse. The structuralist study of the writings of the two writers suggests that the poor are struggling to escape from the conditions, but eventually his situation does not change much. The bondage and slavery of the poor class are also common features of these works. The use of force, violence and the offensive tone of the wealthy class are among the common features of the writings of these two writers. The research is progressing to the conceptual structures of dual contrasts in three works by Houshang Moradi Kermani and three works by Hans Christian Andersen. The author of this study uses descriptive-analytical method and library-documentary resources.

Keywords: Hans Christian Andersen, Houshang Moradi Kermani, Double Conflict, Structuralism.

Investigation of engineering form of linguistic and literary structure of repetition in Kalim Kashani's lyric poems

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Abstract

Repetition is way to create and increase the amount of music and increase the norm in words and is important in music and rhetoric. In this literary research, this linguistic and literary art has been studied in the lyric poems of Kalim Kashani, the famous poet of the 11th century. The use of repetition has filled this poet with inner music, and this structure serves to convey meaning and feeling to the audience. Repetition is one of the factors in creating music. signs of this linguistic phenomenon can be seen in nature, such as day and night, spring and summer, and ... Repetition is the important features of the poet's words in the axis of accompaniment, or the longitudinal extension of his poems. This article examines its form. This feature creates visual and auditory, order, communication, and convinces the audience's mind and takes them to literary pleasure. This research has been done with the aim of examining the application of the tools for creating the music of speech, namely repetition and also localization of formalist critique, in the lyric poems of Kalim Kashani. The research method in this article is based on the study, analysis and objective description of the research findings, taking into account the principles of formalist critique. By this research, it was found that Kalim used the literary ornament of proportion, the melody of letters and other linguistic and literary works of art by using repetition to explore the mind of the audience and induce the content.

Keywords: Kalim, Kashani, lyric poems, Repetition, Music, Critique of formalism.