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## Repetition; the Stylistic Feature of Fakhr al-Dīn Ibrāhīm ‘Irāqī’s Lyrics

Tahereh Mirshahi. PH.D.  
Ali Sabaghi. PH.D.

### Abstract

This study scrutinizes different types of repetition in Fakhr al-Dīn Ibrāhīm ‘Irāqī’s Lyrics

. The hypothesis of this paper is that the repetition is one of the stylistic features of the poet. By adopting the inductive approach, the authors of the present research have extracted, discussed and categorized diverse repetition in ‘Irāqī’s Lyrics. The results showed that repetition in ‘Irāqī’s Lyrics include: assonance (phoneme and syllable repetition) being the most common phonetic phenomenon and the other part which is crystalized in prosodic meter. Lexical repetition, to say the repletion of morpheme, prefix, phrase, and sentence reinforce external music (Radif and rhyme) and internal music (different types of Badi’). Syntactic repetition (repetition of grammatical structures) being accompanied by parallelism and leonine verse makes salient the internal music of poem and each grammatical symmetry renders its theme or imagery more prominent. By Semantic repetition we mean repetition of interchangeable words in paradigmatic axis. ‘Irāqī takes the advantage of this trick in order to highlight his core image and manipulative load of some words in his poems.

**Key words:** *Stylistics, Repetition, Fakhr al-Dīn Ibrāhīm ‘Irāqī’, Lyrics.*

## Recognition of Persian Paintings' Theoretical Principles in "Blind Owl" by Sadegh Hedayat

Hessam Keshavarz. PH.D  
Ali Asghar Fahimi Far. PH.D

### Abstract

This study aims at investigating theoretical principles of Persian paintings' in "Blind Owl" in order to highlight the function of this element besides other internal and external origins as the main sources of inspiration of this novel. Research methodology is descriptive – analytic by using and compiling library data. The results showed that the writer who is familiar with painting characteristics' finds to great extent the basis of his modernist expression on these principles. As the main characteristics of Persian painting, it should mention psychoanalytic elements, dereism, poly narrative, typical characterization and disclosure of time and space. We can easily pursue the traces of these features in this novel as its foundations. The main scene of this novel, to say the story of old and fairy –faced is a prevalent phenomenon in the history of painting whose elements such as nymphaea, water, cypress etc. establish a kind of symbolic correlation between this novel and Persian painting.

**Keywords:** Sadegh Hedayat , Persian Paintings' , Novel and Painting.

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## Investigation of Literary Genre of Fictional Scenario: the Case Study of “Small Wishes”

Mohammad Ali Khazanedarlou. PH.D  
Faegheh Abdollahian. PH.D

### Abstract

The results of this study show that, fictional scenario has simple language. Unlike shot by shot scenarios which are based on camera movement, these types of scenarios demonstrate narrative elements. This literary genre has tenfold difference with novel, documentaries and animations. This genre benefits from four distinct systems: 1. the system of action (character's action / action of plot –space / time and action of displacement / the link between two spaces) 2. The system of non-verbal behaviors of characters. 3. Phonetic system 4. The system of music. To investigate and analyze these systems, among three compiled children scenarios of 1360s, fictional scenario entitled “small wishes” has been selected.

*Key words:* Literary genres, Fictional Scenario, Semiotic, Small Wishes.

## Showhar-e Ahou Khanom at the crossroads of Post Structuralist criticism

Faramarz Khojasteh. PH.D.  
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Ja'far Fasaei

### Abstract

The core theme of Showhar-e Ahou Khanom is the woman and her place in a society in transition. At first look, it seems that this novel intends to rehabilitate the lost place of Iranian women and vindicate their violated rights by the Masculism discourses. The critics believe that this novel in its turn is a kind of Requiem for Iranian women and the first attempt of Iranian feminist movement in Persian literature. Adopting a post structuralist reading and A to intra textual evidences, it is possible to decipher ideology and hidden signification which underlies the text. Thus, based on this approach, this novel is highly influenced by masculism discourse. The ideal woman of the story is a marginalized character without any social and dynamic feature. She is in fact an explicit image of the house wife or the subject of the spouse. Dominant masculism discourse of this novel supports this passive woman who obeys totally any rule of this atmosphere.

Another character of the story is a woman being considered as a serious threat to the secure world under the control of masculism discourse as she wants to move from traditional and already dictated roles and demands the minimal social and civil freedom. She loses her place in favor of the traditional character /woman of the story and at last she has an excluded personality in the cycle of story. The dominant ideology of this novel as the architect of social order could never abide the aggression and violation of modernist currents and suppresses the aggressor (the second woman) and demonstrates her fragile place as lame, seductive, and an anti –social element by demoting her as an antagonist.

**KeyWords:** *Showhar-e Ahou Khanom, Deconstructionism, Ideology, Masculism.*

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## Investigation of Structural and Content Elements of Post Modern Ambiguity in Novel “Hiss”

Fatemeh Ja'fari Kamangar. PH.D.

### Abstract

Among the elements of ambiguity in postmodern novels, at first this article tries to identify the one which highlights and reinforces more the ambiguity in this genre. Then, these features are divided in two main categories, to say structural and content elements. These factors are already the subcategories of twofold approach of this article. By analyzing one of the contemporary novels of Persian literature entitled “*Hiss*” by Mohammad Reza Kateb as the corpus of present study, the author aims to explain the following question: regarding the fact that the so-called element is a kind of barrier to achieve a unified narration in this novel, which element of postmodern’s ambiguity result in uncertainty and ambiguity in this novel and orient in to this direction?

**Keywords:** *Showhar-e Ahou Khanom, Deconstructionism, Ideology, Masculism.*

## Symbolic Networks in Adolescent's Poems of Biuk Maleki

Ali Armaghan. PH.D.  
Reza Shajari. PH.D.  
Alireza Fouladi. PH.D.  
Maryam Jalali. PH.D.

### .Abstract

Adopting descriptive and library based research methodology, this paper studies the symbols of Adolescent's Poems of Biuk Maleki compiled in ten volumes. According to the results, it should consider this poet as a socio –symbolist figure of this genre. The symbols of Biuk Maleki in his poems are all involved in social and human concerns. His poems are divided in six distinct symbolic networks based on their diversities. Their frequencies include: human, cosmic, color, plant, animal and light networks. This division shows the special attention of poet to the diversity of choices among symbolic words. In fact, this article tries to explain the symbolism of Biuk Maleki through the division of diverse poetic symbols, the expression of possible symbolized meaning of the words and finally the illustration of symbols' frequency with chart insertion.

**Keywords:** *Adolescent's Poems, Symbolism, Biuk Maleki, Symbol, Symbolic Networks.*





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