

## Gothic in Story Literature

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Gothic terminology (vocabulary) is an adjective, which implies a thing that is related to “Goth”.

Gothic also is the name of a genre, which has been created from the 1760s to 1820s and correlated with the readers’ uncommon imagination, dreams, nightmares & inner thoughts. Usually milieu of this genre is closed castle, ruins and derelict lands. Gothic literature should be numerated as a branch of rheumatism or pre- rheumatism school. Gothic tales usually are dim stories of enigmas, apprehensions and extraordinary matters, which are formed around a hidden & frightful mystery. Apprehension, fright & death are three important elements of them.

Indeed, Gothic was an architectural & sculpture style about Goth tribe that, in addition to the art of architecture, has entered into the story literature. Nowadays, Gothic literature is an important part in the word literature, which we can not understand the modern literature without understanding it. The present research tries to survey the elements, structure and content of Gothic stories through descriptive-analytic way and with the use of library sources.

**Keywords:** Gothic, Panic, Fear, Edgar Allen Po, Iranian gothic.

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## **Comparative Sciences: A General View about One of the Knowledge Classifications**

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Human's knowledge in each era and regarding the paradigm of that era divides the knowledge into different categories. One of these categories, which was identified in the 19th century, is the field of comparative sciences. This kind of knowledge, having specific properties, separates itself from comparative studies and different types of pure knowledge. This research is to study comparative sciences and particularly their philosophy of existence. Unfortunately the scientific society in Iran lacks such macro-approach. Not having a general view is one of the disadvantages of studying comparative sciences like comparative literature or comparative art. This research investigates a general view about this kind of sciences and their genesis.

**Keywords:** Comparative sciences, Comparative studies, Knowledge classification, Comparative literature.

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## **Study of the Themes and Purports of Ascetic in Sanaei Qaznavi and Abu Eshagh Elbiri's poetry**

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The study of purports and themes-with many objection in west-is one of wide researches in the current comparisomal researches. Subjects are historical and cultural substances and important elements of the text, thus we can analyze it. Some of subjects and purports are ultranational and universal; study of these subject, can explain the history of thoughts and ideas of two or more nations at period of times and tell us where they come from. One of the universal subjects that is very important in Islamic culture and many of people argue about it, is that asceticism has different meanings, and literal and conceptual schools take different meanings from them. The meaning of asceticism has extered to literature too. Thus some of Poets are called ascetic. Sanaei Qaznavi and Abu Eshagh Elbiri are two representatives of asceticism Persian and Arabic literature. This research wants to present their point of views about asceticism and world to take the meaning of asceticism and its function, and to show that, although there are some similarities in these two rationalists, there are some differences between their thoughts.

**Keywords:** Sanaei, Elbiri, Asceticism, Poem.

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## The Phenomenon of Poetical Emulation in Arabic and Farsi Language

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This article first studies the process of the formation of the art of emulation by examining its development and evolution in both Arabic and Persian literature. Then the article would compare and contrast the emulated poetry in Arabic and Persian. The hypothesis is that Persian emulation, like many other poetic forms, comes from Arabic literature. Thus the fundamental question is “*How to examine the nature and quality of the similar and common features and issues of Persian and Arabic emulation?*”. Thus the literal and literary senses of emulation are first studied, and then its representative examples in Arabic and Persian poetry and prose are listed. In this section, such subjects as echo, parody, burlesque, takhmis, and tadhmin are relevant examples that are introduced as the common devices in both literary traditions. In the manner of a conclusion, an analytical treatment of these writings is conducted, taking into consideration their positive and negative implications and effects.

**Keywords:** Poetry, Emulation, Imitation, Parody, Debate.

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## A Comparative Study of Female Voices in J. Safarbeygi's Poetry and W. Shakespeare's Merchant of Venice with Special References to S. Greenblatt's *Circulation of Social Energies* and A. Sinfield's Theory of *Faultliness*

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Literary works are good sites for cultural energies; to live, negotiate, and challenge the dominant discourse and each other, sometimes this presence is reproduced and sometimes, if is challenged. P. Machery's "*The Unconscious of the Text*" and A. Sinfield's theory of *Faultliness* show that how literary works trouble the dominant discourse. Some women – in Shakespeare's tragedies- revolt against the dominant discourse of Elizabethan patriarchal ideology; they question its basic assumptions and its very ideology. On the other hand, S. "Greenblatt in *Circulation of Social Energies*" states that the dominant social energies or discourses are continually reproduced in the literary works. In Safarbeygi's poetry – although the socio-political ground-works have been changed in the favour of women rights – the patriarchal ideology is reproduced in a circular movement; men have constructed that ideology centyries ago, then it came into their collective unconsciousness, and finally, via the help of literary works, it entered the society again

**Keywords:** W. Shakespeare, J. Safarbeygi, Faultliness, Circulation of social Energies, Text's unconscious.

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## **The Fundamental Function of Religious Mask in Shamlu and Adonis**

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The function of traditional characters in the modern poetry Arabic and Persian has different aspects, which using the mask of characters is one of the most important of them. Nowadays, the poets use the mask as an eloquent and artistic technic to explain about their ideas. Sometimes, they apply the mask of a religious character to confabulate with the audiences by it. Shamlu and Adonis used “religious mask” in their poetic works to visualize their thought. Thus the fundamental function of religious characters can be seen in their works because they wanted to benefit the actual and potential capacity of characters. This research is based on the analysis-narration criticism, and will study the fundamental usage of religious mask in the poets of Shamlu and Adonis based on narrative structure and images of their works. For this purpose, firstly, we studied the concept and meaning of religious mask and the reasons of its function in modern poetry; then we looked for the fundamental function of religious mask in the poets of Shamlu and Adonis to gain similar and different aspects of their application.

**Keywords:** Character; Comparative; Mask-orientedness; Criticism

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## Tolstoy's Influence on the Manifestation of “Love” in the Novel “*Jean-Christophe*”

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One of the important topics in many literary works is “love”. In the literature, the authors have provided specific definitions for love. Many of the authors have drawn virtual love and some others have pictured a real one. Among the writers whose works have addressed the issue of love is the Russian writer and the great thinker, Tolstoy. Between 1880 and 1904, when the shadow of moral crisis was over the world, Tolstoy founded a new religion by presenting a new definition of love, and presented a new definition of faith and morality according. Romain Rolland, the French writer, reading the works of Tolstoy and thinking about them, was fascinated by the opinions of this Russian author. After getting familiar with Tolstoy’s religion and morality, which was indicative of the real love, Rolland tried to reflect his beliefs in his works and present a new picture of love. The best example of his religious beliefs is the novel *Jean-Christophe*. In this study, first we are going to get familiar with Tolstoy’s religious and moral beliefs though defining his new religion, and then study the manifestation of love on his novel *Jean-Christophe* by using those beliefs.

**Keywords:** Tolstoy, Love, Faith; Philanthropy, *Jean-Christophe*.

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## **Intertextuality in MaqamateHamidi**

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MaqamateHamidi is a good example of a text, which has emerged out of the previous culture and literature. This book has turned into a broad site in which various texts have been mixed in such a way that it represents an extensive array of genres. The main purpose of this study is the discovery and analysis of the intertextual relations in Maqamate Hamidi. To achieve this aim, we investigated twenty three Maqams in this this book in the light of Gerard Jeant's Transtextuality Theory. The results indicated that MaqamateHamidi is a good example of intertextuality in a sense that different allusions to the Holy Quran are made, and also Arabaic poetry is extravagantly is used. Moreover, Hamidi's book is greatly modeled on Hamadani and Harriri's works, which attest to the intertextual nature and diversity of voices within this book. This intertextuality reinforces the coherence of meaning in this text, which is in line with Gerard Jeant's Intertextuality Theory.

**Keywords:** Intertextuality, MaqamateHamidi, MaqamateHarriri and Maqamate Badi-o-L-Zamman.

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## **Platonic Love beyond the Geographical Boundaries: Practical and Analytical Comparison of Leili-o-Majnoun and Cyrano de Bergerac**

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Comparative literature is a branch of literature that considers the literary relation and influences of the countries. Scholar of comparative literature sits between two or more branches and records the literary-cultural transfers. This article is an attempt to study the cultural and story similarities between two the literary works; an Iranian and a French. "Leili o Majnoun", Nezami's literary work and "Cyrano de Bergerac", Rostand's piece have commons aspects about the content and the personality of their heroes; platonic love is the most important element in these literary works. Among the other similarities, we can represent the reality of their stories and the common literary structure. In spite of the similarities, we should consider the differences of the heroes in their manner of love-affair. An innocent love is another common point between these masterpieces, which finished with the death of heroes, Majnoun and Cyrano. In this article, we try to expand these similarities and the differences with a comparative consideration in order to conquer a new horizon.

**Keywords:** Comparative literature, Leili-o-Majnoun, Nezami Ganjavi, Cyrano de Bergerac, Edmond Rostand.

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## Application of the Analytic Approach of the Theory of the Abjection in “I am concerned for the garden” by Forough Farokhzad (Comparative Approach)

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By emphasizing on the correspondences of linguistics and psychoanalysis, Julia Kristeva has presented new theories about the analysis of literary texts. “*The Theory of Abjection*”, which is derived of her post-structuralism researches, considers the author as a speaking subject who, through a poetic and semantic language, moves away from the ravages of his around. Kristeva has examined the applicative possibility of this theory in European literature. In this paper we focus on a contemporary Persian poem (“I am concerned for the garden” by Forough Farokhzad) for demonstrating an application of the analytic approach of the “*Theory of Abjection*”. Hence, we aim two principal purposes: firstly, we try to represent an exhaustive panorama of the analytic approach of the Theory of Abjection, and secondly, we examine the possibility of creative interpretations of this poem according. Finally we try to examine the possibility of application of analytic approaches of this theory for the contemporary Persian poetry.

**Keywords:** Kristeva, Theory of Abjection, Comparative approach, Forough Farokhzad, Contemporary Persian poetry.

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## A Comparative Study of Phenomenological Approach to Philosophy of Education in the view of Sohrab Sepehri and Erich Fromm

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One of the important subjects in Sohrab Sepehri's poems is the philosophy of education and his attention to the basic aspect of human existence. This subject is important because Sepehri had a great shift in his literary and practical life since 1340's.

The goal of research: This research shows that Sohrab Sepehri was under the influence of phenomenological educational approaches and there are great similarities between Fromm's and Sepehri's views in the poetical works like *Shargh-e-Andooh* (East of Sadness), *Seday-e-Pay-e-ab* (The Sound of Water's Foot), *Mosafer* (Traveler), *Hajm-e-Sabz* (Green Space), and *Ma Hich Ma Negah* (We Nothing, We Look). According to this research, like Fromm, childhood has a philosophical concept for Sepehri. Childhood equals intuition and direct understanding of phenomena, gaining personal experience and freedom. Satisfying the human instincts is the first stage of gaining individuality, and maturity is the time of overcoming instincts, thinking dependence, escaping from imitation. Fighting with habits, opposition to imposed education, admiration of loneliness and acceptance of death show great similarities between Sohrab Sepehri and Erich Fromm's views.

**Keywords:** Sohrab Sepehri, Erich Fromm, Philosophy of education, Phenomenology.

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## **Comparative Study of Nostalgia in Abd-Al Wahhab Baiaty and Shafie Kadkani Poetry**

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Nostalgia or submit for the past is a mental state that appears in a person unconsciously and then becomes a thought. In the literature, this state occurs for a poet or writer, who, because of individual motivation or surrounding social, political situation, feels cut from the present time and raises the idea of returning to the past and its sweet memories.

Abd -Al Wahhab Baiati and Mohammad Reza Shafie Kadkani, as two famous contemporary Arabic and Persian literature poets and gonfaloniers of the school of literary romanticism, refresh their memoirs according to their personal and social conditions; and their poem takes the color of pain, sorrow and yearning for the past and induces an atmosphere of submit and nostalgia to the audience. Therefore, in this research, the authors, using Hermeneutics approach and content analysis method, review and match the appearance manner of this poetic thought in these two poets' lyrics. The results showed that these two poets have subscription in nostalgic themes, staying away from land, childhood, lover, loss of values and myths.

**Keywords:** Nostalgia; Contemporary Persian and Arabic poetry; Abd-Al Wahhab Baiati; Mohammad Reza Shafie Kadkani; Comparative Literature.

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**Keywords:** Ashurai poetry, Contemporary Persian and Arabic poetry, Poetic image, Metaphor.

## **Poetic Imagery in Persian and Arabic Ashurai Poetry (Metaphorical Imagery)**

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Imagery is one of the basic subjects in the domain of aesthetics of text, which has been noticed by the men of literary taste and art from the past. The poets have regarded imagery as the integral part of their poetry and the critics have analyzed and investigated the literary works from this perspective. Imagery criticism, especially in the temporary era, has been attended to by the men of literature.

Furthermore, Ashurai poetry, as an enormous portion of the nationally committed literary heritage, has always represented Ashura. This literary art has always been after beautiful and obvious depicting in form and content of the events and causes of this enormous movement.

Clarifying this part of the literary beauties in the contemporary Ashurai poetry is the aim of the present study using an analytic-descriptive methodology and based on the American school principles of the comparative literature. For this purpose, we investigated the poems composed by over 40 poets in the last century of the two nations. To this end, after extracting metaphorical images from the selected poems of the two cited languages, with equal number of these poems, the researchers applied tables and figures to provide the reader with a suitable statistical view of the issue.

The results revealed the width and variety of the images in Persian poetry, the innovation and presentation of the new images in Persian more than English, the outstanding presence of the romantic and mystical elements in Persian Ashurai poetry, and the variety and vastness of the elements composing these images in Persian poetry.

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Mojib Al-Mesri's achievements. Then in a more limited scope, it reviews his theories that he received from Iran's myths. In the end, it shows the existing common points between Persian myths with Arabic and Turkish samples in two sections of religious and historical myths. The purpose of this essay is revealing the potential capabilities of Islamic nations' myths. It also recommend the necessary changes, which must occur in one-sided and unilateral views of Iranian or Non Iranian mythologists.

**Keywords:** Myth, Comparative literature, Comparative mythology, Hossein Mojb Al-Mesri, Iran.

## Iran's Myth in Hossein Mojib Al-Mesri's Comprehension and Interpretation Mirror

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Comparative mythology partly is a one of the modern courses, which have been used broadly from the second mid-nineteenth century. On the one hand, the relation of this approach has become firm in the comparative literature, and fixed in the mythical critic, on the other. Though at first, the necessity recognition of world's nations myths was introduced widely and comparatively by the European's and broad researches were done by them, especially in the field of European nations (Rome and Greek's) myths, but the extent of this approach in the Islamic nation's myths did not progress, except of some small and separated surveys on myth motives. In 2000 AD, Hossein Mojib Al-Mesri, by understanding this poverty research, in "*Comparative research in Arab, Iran and Turk's myths*", took the first step in comparison of Iranian, Arabic and Turkish's myths. It is wonderful that, even after a decade, researches did not refer to this. Mojib Al-Mesri, in this comparative research, has studied every Iranian, Arabic and Turkish's myths in three separate parts. However, this book does not operate according to the twentieth century mythical critic approach, but in Iran's myths study, it exhibits modern conclusions and achievements in comparative mythology and in this way, compares unfamiliar Arabic and Turkish's myths with similar Iranian samples that have not been studied in any research so far. This paper has tried firstly to clarify the myth relation and functioning of mythology in comparative literature and then introduce Hossein

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<i>Contents</i>	<i>Page</i>
• <b>Iran's Myth in Hossein Mojib Al-Mesri's Comprehension and Interpretation Mirror</b> .....	1
Milad Ja'afarpoor, Abdolkarime Shojaee, Mehyare Alavimoghaddam, Abbas Mohammadian, Ebrahim Estaji	
• <b>Poetic Imagery in Persian and Arabic Ashurai Poetry (Metaphorical Imagery)</b> .....	43
Ensieh Khazali, Narges Ansari	
• <b>Comparative Study of Nostalgia in Abd-Al Wahhab Baiaty and Shafie Kadkani Poetry</b> .....	65
Kobra Roshanfekar, Sajad Esmaili	
• <b>A Comparative Study of Phenomenological Approach to Philosophy of Education in the view of Sohrab Seppehri and Erich Fromm</b> .....	91
Aliakbar Samkhaniani	
• <b>Application of the Analytic Approach of the Theory of the Abjection in "I am concerned for the garden" by Forough Farokhzad (Comparative Approach)</b> .....	115
Ebrahim Salimi-Kouchi, Fatemeh Sokout	
• <b>Platonic Love beyond the Geographical Boundaries: Practical and Analytical Comparison of Leili-o-Majnoun and Cyrano de Bergerac</b> .....	131
Molud Talaei, Eshagj Toghyani, Mahnaz Talaei	
• <b>Intertextuality in MaqamateHamidi</b> .....	155
Faezeh Arab, Zahra Ekhtiari, Seyyed Javad Mortezaei, Samira Bamshki	
• <b>Tolstoy's Influence on the Manifestation of "Love" in the Novel Jean Christophe</b> .....	173
Mohammad Reza Farsian, Maryam Dorpa	
• <b>The Fundamental Function of Religious Mask in Shamlu and Adonis</b> .....	191
Kamran Ghodoosi Hamed Sedghi	
• <b>A Comparative Study of Female Voices in J. Safarbeygi's Poetry and W. Shakespeare's Merchant of Venice with Special References to S. Greenblatt's Circulation of Social Energies and A. Sinfield's Theory of Faultiness</b> .....	215
Sajjad Gheytyasy, Fazel Asadi	
• <b>The Phenomenon of Poetical Emulation in Arabic and Farsi Language</b> .....	231
Abbas Ganj-Ali, Hasan Delbari, Azam Delbari, Abolghasem Ghavam	
• <b>Study of the Themes and Purports of Ascetic in Sanaei Qaznavi and Abu Eshagh Elbiri's poetry</b> .....	253
Seyyed Mehdi Masboogh, Kobra Alvar, Ali Azizi	
• <b>Comparative Sciences: A General View about One of the Knowledge Classifications</b> .....	275
Bahman Namvar Motlagh, Hooman Zandi- Zade	
• <b>Gothic in Story Literature</b> .....	289
Mohammadreza Nasre-Isfahani, Fazlollah Khodadadi	
• <b>Subscription Form</b> .....	319
• <b>Abstract</b> .....	336

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Aliakbar Samkhaniani
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Ebrahim Salimi-Kouchi, Fatemeh Sokout
- **Platonic Love beyond the Geographical Boundaries: Practical and Analytical Comparison of Leili-o-Majnoun and Cyrano de Bergerac**  
Molud Talaei, Eshagj Toghyani, Mahnaz Talaei
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Faezeh Arab, Zahra Ekhtiari, Seyyed Javad Mortezaei, Samira Bamshki
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Sajjad Gheytyasy, Fazel Asadi
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Abbas Ganj-Ali, Hasan Delbari, Azam Delbari, Abolghasem Ghavam
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Mohammadreza Nasre-Isfahani, Fazlollah Khodadadi

