

**Different Crusoes: Multiplicity of voice in J. M. Coetzee's *Foe* and *He and His Man***

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(Received: June 7, 2014, Accepted: Jan. 19, 2015)

**Abstract**

Almost three centuries after the publication of *The Life and Adventures of Robinson Crusoe*, J. M. Coetzee re-imagines the original story in two different versions; *Foe* (1986) and his Nobel Prize acceptance speech, *He and His Man* (2003). The recreation of one of the early novels of the Western literary canon from the viewpoint of a marginalized character, which is technically called postcolonial intertextuality, establishes a counter-discourse which aims at questioning ideological, Eurocentric and masculine supremacist discourses in the tradition of novel writing. In this article Coetzee's two narratives are read as his attempts at transforming the monological discourse of the original narrative to a dialogical one and thus creating multiplicity of voices and in Mikail Bakhtin's words, "polyphony". However, this article argues that while in *Foe* polyphony is created through metafictional strategies such as ambivalence, *He and His Man* suggests that multiplicity of voice and polyphonic narratives are primarily the product of the writer's development of, what Homi Bhabha calls, "hybridity" in his/her consciousness.

**Keywords:** *Foe*, *He and His Man*, Homi Bhabha, hybridity, J. M. Coetzee, polyphony.

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## Postmodernism in *Close up*

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(Received: Feb. 16, 2014, Accepted: April. 22, 2014)

### Abstract

The purpose of this research is to study postmodern elements in the Iranian movie *Close-up* (1990) by Abbas Kiarostami. The application of such strategies as intertextuality, the destruction of grand narratives, the death of the author, short circuit and some others have made the film a postmodern production. The author would apply different theories by Kristeva, Lyotard, Lewis, Hutcheon and Lodge for this purpose. The movie is a kind of "movie-about-movie" and the story happens in a space between a film and a documentary. It raises some questions about the nature of "reality" and representation of reality. In other words, the movie is an example of the mingling of reality and imagination in a postmodern world. In this movie, the border between real life and cinema disappears not only for the audience but also for the characters. One other important postmodern quality of the text is "the destruction of grand-narratives". The movie lacks a coherent and well-defined plot and the audience faces a fragmented narrative.

**Keywords:** *Close up*, grand narratives, intertextuality, postmodern, short circuit.

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***The Prison-House in the House on the Hill: Malcolm X and the power of knowledge***

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(Received: Jan. 5, 2015, Accepted: Jan. 19, 2015)

**Abstract**

The present study focuses on Malcolm X's autobiographical account of his prison life based on Foucault's notions of prison in *Discipline and Punish*. The researchers seek to show that the ambivalent nature of imprisonment helped Malcolm attain knowledge and power through paradoxical mechanisms. On the one hand, the prison house acts as an oppressive force on the psyche of the black man. On the other hand, the ubiquitous nature of the literal prison and the racial prison as dominant discourses in the US plays a very crucial role in the achievement of knowledge (both about the self and the other), and in the production of new knowledge paradigms by black people. This might lead to the achievement of power by the oppressed, and a possible reformation in the dominant culture of the oppressor. This research applies Foucault's theory of the psychology of the prison to *The Autobiography of Malcolm X*. The objective is to show that the paradoxical nature and role of the prison (detected by Foucault) reveals itself in Malcolm X's autobiographical account as well.

**Keywords:** emancipation, knowledge and power, Malcolm X, Michel Foucault, prison, race, *The Autobiography of Malcolm X*.

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## Narratological analysis of *Kafka on the Shore*

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(Received: May. 31, 2014, Accepted: July. 9, 2014)

### Abstract

Haruki Murakami is one of the most well-known authors in contemporary world literature. *Kafka on the Shore* is considered amongst his best novels. In this essay, this novel is analyzed from narratology perspective and in this regard, narratological and mythological approaches are used. To this end, after looking at Roland Barthes' attitude towards narratology, the narrative of the novel is shown in a table. Besides, a passage rite pattern which leads the protagonist towards maturity is examined using Joseph Campbell's theory in *The Hero with a Thousand Faces*. In the end, this article attempts at answering the question of how a narrative uses mythological pattern of passage and maturity in a contemporary novel and how this Universalist rite is presented in different cultures and various narratives.

**Keywords:** Joseph Campbell, *Kafka on the Shore*, mythology, narratology, Roland Barthes.

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**The illusion of becoming a God and its punishment in a mythological reading of  
“Kavus” and “Icarus”**

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(Received: Dec. 15, 2014, Accepted: Jan. 13, 2014)

**Abstract**

An in-time vision of literary works in their widespread spectrum is what always leads to the enrichment of literature and is also what helps transform it from a static state to a dynamic one. In the meantime, since the myths evolve and proceed with the passage of time and are always present in the course of history, they cannot be held an exception to this fact. The myths, among the different topics addressed in comparative literature, which, in the most widespread meaning constitute an approach towards the universe, and are presented through different literary vehicles including allegories, anecdotes and narratives, should be not interpreted as ancient, fictional stories but studied with regard to the human being's existential struggles throughout history. Hence, this article tries to analyze, in a new way and based on the contemporary mythological theories, two stories from the ancient Greek and Persian mythologies, Ikarus and Kavus, respectively, in terms of their high ambitions.

**Keywords:** Ikarus, Kavus, literature, mythological criticism, mythology.

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## **Birth of new myths from the modern literature and art**

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(Received: Sep. 8, 2014, Accepted: Feb. 3, 2014)

### **Abstract**

Where have gone the myths which had been the basis of thought and morality in past times? And now how and where can they be found again? This essay aims to reply these questions; specifically search for those ideas which have been theorized as the new and modern forms and functions of mythology. Then, after criticizing those ideas who concern the new forms of mythology in modern and industrial societies only in some concepts like: power, mode and media myths; it considers the other face of mythology which is not powerful, ideological and public but symbolic, dreamy, mysterious and unique. The human mind spends his eternal ability to create myths in literature and art where the myths can breathe and relive in an intimate and familiar atmosphere. This essay encourages discovering the new myths in new and modern literature rather than reflecting on old myths in modern literature. The new form of characters, places and events in literature can be considered new myths, which emerge from their abstract individuality and appear in mythological dimension that shine beyond time and place. So, they can function as mythological symbols to describe the situation and problems of modern man. The undiscovered and unknown layers of literature and art is full of symbols that have originated in unconsciousness and their deep meaning is not clear to any one even the creator. Thus their various interpretations may be found and revealed after many years and centuries.

**Keywords:** media myths, modern art, modern literature, modern myths, mythology.

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## **The comparative study of social aspects of Bertolt Brecht and Ahmad Shamlou**

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(Received: Nov. 12, 2013, Accepted: Feb. 8, 2014)

### **Abstract**

The present research which falls in the field of comparative literature and is based on the French school aims to study and compare the social poetry of Ahmad Shamlou, a renowned contemporary Iranian poet, and Bertolt Brecht, a German poet, writer and theorist's famous theater. The two poets looked at social issues through a human perspective and simple language which is reflected in their poetry. This research is fundamentally based on library research and seeking evidence and providing a comparative analysis of eight social concept of man, freedom, justice, patriotism, love, women, oppression and death with case examples in Shamlou's and Brecht's poetry and drama, respectively. It is concluded that their works ry express the pain and suffering of human society. The social content of Shamlou's and Brecht's works stimulates thought, feeling and the imagination, and wakes up the disillusioned community that is thirsty for concepts like freedom, love, justice, oppression, and similar themes.

**Keywords:** comparative analysis, French school, poetry social concepts, social poetry, social symbolism.

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## The concept of tolerance by Lessing in *Minna von Barnhelm* and *The Jews*

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(Received: Oct. 4, 2014, Accepted: Jan. 14, 2015)

### Abstract

Tolerance of the people with other beliefs is one of the ethical issues that are focused on in Enlightenment Europe. Since Lessing is known as a scout Enlightenment in German literature so this article studies the concept of tolerance by him in the dramas *Minna von Barnhelm* and *The Jews*. For this purpose, first the history of Enlightenment Europe from the beginning up to Lessing's time that is eighteenth century is considered; and afterwards, the theme of tolerance in these works is studied. *Minna* is at first glance only a comedy drama with no important issues to deal with, but with a little care, Lessing's views on tolerance and his stance against the war can be seen. In *The Jews* he has explicitly explained his opinions in this field and has stressed the necessity of tolerance with the followers of other religions and the avoidance of prejudice against them.

**Keywords:** Bias, Enlightenment, Gotthold Ephraim Lessing, *Minna von Barnhelm*, prejudices, *The Jews*, tolerance.



**Reconsideration of the intellectual resistance and degeneracy of the idealism in  
Howard Brenton's *Bloody Poetry***

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(Received: Dec. 9, 2013, Accepted: Jan. 6, 2014)

**Abstract**

Howard Brenton as one of the controversial English dramatists of the May 1968 uprising attacks the power discourses in his plays. Demythologization and iconoclasm of the great figures and historical events are two dominant themes in his dramas. In this research, the researchers in light of historical studies attempt to depict how Brenton in his play *Bloody Poetry* (1984) and by dint of dramatization of the young Romantics—Shelley, Byron, Mary Shelley, and Claire Clairmont— draws a parallel between the degeneracy and disappointment of Romantic idealism and Brenton's contemporaries and present intellectuals in order to scrutinize the deficiencies of intellectualism and its encounter with authoritarianism. In this respect, Brenton simply equates the authoritative government of Castlereagh of the early 19<sup>th</sup> century with the Neoconservative administration of Margaret Thatcher in the 1980s. Thus, this research, too, explores the ineffectuality of the intellectual labour and the extant rift between intellectuals and the people that Brenton attempts to depict with the purpose of reforming the intellectual resistance, including the use of media, and making new bonds with the people.

**Keywords:** *Bloody Poetry*, Howard Brenton, idealism, intellectual, Percy Shelley, power discourse, romanticism.

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**Diaspora and the Islamic *Umma* in Leila Aboulela's *Minaret***

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(Received: Oct. 22, 2014, Accepted: Dec. 28, 2014)

**Abstract**

Leila Aboulela's treatment of identity can be best understood and analyzed in the light of diaspora theories, especially Avtar Brah's important theory of "homing desire" introduced in her book *Cartographies of Diaspora* (1996). "Home" is one of the central tropes of *Minaret* with its various overtones. In this sense Aboulela provides a fertile ground in her novel for the formation and development of a diasporic identity for her main character as well as for other characters. However, unlike the prevalent theories which introduce "homeland" and the "nation" as the binding concepts among the members of a diasporic community, Leila Aboulela offers Islamic "*Umma*" as a substitute for *nation* around which the diaspora community is attached together in order to resist the policies of "othering", marginalization and exclusion forced upon it by the "host" community.

**Keywords:** Avtar Brah, diaspora, "home desire", Leila Aboulela, *Minaret*, *Ummah*.

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