

The semiotic study of *oneself* and *another* in the discourse of Valery: *Another in Me*

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Abstrac

One of the important questions in the discourse of Valery, French author of 20th century, is the question of *another* who achieves the knowledge. *Another* is treated in a new way. Indeed, *another* is defined in touch with *Me* of the author, that's the reflection of *Me*, and a dialectic is established between the two: *Me* and *another*. In his discourse, who receives the meaning is in front of two instances of who enunciates: ipseity and samely, one-idem and one-ipse. Indeed, Paul Valery defines *another* in oneself who speaks. He tries to show the relationship between *Me* and *another*. We benefit from semiotics of Paris school, the work of Jacques Fontanille and also the analysis of Paul Ricoeur, specially his work: *oneself as another*. The objective of this research is to show how *another* defines itself compared with *me* and how the author achieves the knowledge and recognizes himself.

Keywords: another, me, ipseity, knowledge, semiotics.

**Analysis of tragic structure in tragedy and Friedrich Schiller's view in relation to
*Die Jungfrau von Orleans***

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Abstrac

The present study is an analysis of the art of tragedy in the original tragedy of the 18th century Germany. The reasons for the glory of tragedy among other genres of drama definitely lie in its tragic structure and content. For this reason, *Die Jungfrau von Orleans*, Schiller's famous play, is analyzed to illustrate his views on the structure and art of tragedy with many examples. Along with familiarizing the reader with the features of a real tragedy, this study aims at introducing the various perspectives German writers, especially Schiller, hold on the art of tragedy, so that we would be at a better position to analyze and interpret a real tragedy. The focus of this paper is on Schiller's world view concerning physical and spiritual identity and his opinion on the art of tragedy, for which he assumes two conditions.

Keywords: balanced personality, *Die Jungfrau von Orleans*, ethical resistance, false requirement, structure and art of tragedy, sympathy, tragedy.

**Female resistances against the dominant discourse of patriarchy in Shakespeare's
The Winter's Tale with special references to Greenblatt's and Sinfield's theories**

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Abstract

At the dawn of the modern period, the English society was a patriarchal one. In other words, men dominated the society and the family. Patriarchal standards of Elizabethan age introduced women as figures that should be dominated and controlled. In most of Shakespeare's plays the conflict between women and the patriarchal ideology is shown. Women's resistance is the point of disagreement between Stephen Greenblatt who founded new historicism and Alan Sinfield who is one of cultural materialists in Britain. Greenblatt has a negative understanding of the mechanisms of power relations in which he states that resistances are contained within the standards of the dominant while Sinfield believes in the faultlines of the texts in which the dominant cannot hold the ground. Paulina can be seen as a clear manifestation of the text's gap. This study focuses on this disagreement with special references to *The Winter's Tale* by Shakespeare. It also tries to analyze how female voices tried to gain power and space to be articulated.

Keywords: cooption, faultline, Greenblatt, ideology, resistance, Sinfield.

The structural and conceptual aspects of theatre of the absurd in Bahman Farsi's Drama

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Abstract

Emphasizing on the structural aspects of theatre of the absurd as a modern form of drama development, the present paper studies some of the principles of this dramatic school in Bahman Farsi's plays of 1340s. One of these principles is Farsi's new understanding of dramatic action which is the most important element in conveying the author's intended concepts. Affected by theatre of the absurd, Farsi has removed outside realities and events and the cause and effect plot in the traditional drama and has reinforced the intellectual and doctrinal aspects. The circular pattern of the plays, the complexity and oblique presentation of the characters and their philosophical and doctrinal beliefs, poetic pictures, development and domination of verbal aspect on action in the play and the open-ending with no relief are the innovative visions of Farsi's plays which proves the influence of artistic and dramatic school of theatre of the absurd on him. The objective of this paper is to investigate the extent of the influence and parallel which exists between this different dramatic genre and Bahman Farsi's plays.

Keywords: Bahman Farsi, narrative drama, neo drama, structure and contents, theatre of the absurd.

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An analysis of Oliver Goldsmith's *She Stoops to Conquer, Or, the Mistakes of a Night* in the light of Mikhail Bakhtin's concepts of "carnival", "dialogism" and "chronotope"

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Abstract

Oliver Goldsmith's literary reputation was boosted by the publication of his comedy, *She Stoops to Conquer, Or, the Mistakes of a Night*. The frequent references to the events and literary works of the 18th century England have enriched the play as they attest the presence of profound meanings behind the characters' live dialogues. This paper is an attempt to investigate the literary and social meanings of the play in the light of Mikhail Bakhtin's concepts of "carnival," "dialogism," and "chronotope" to examine the existing dialogues and the temporal and spatial elements of the text in order to elucidate how Goldsmith, through creation of a carnivalesque situation, illustrates a society in which the voices of the servants, women, and those who are subordinated to higher authorities attain significance and are heard while the imposed social norms and ideologies of the authorities who marginalize the voice of the lower classes are questioned.

Keywords: carnivalesque, chronotope, degradation, dialogism, Grotesque body, Oliver Goldsmith.

Anti-feudalism *A Sportsman's Sketches* by Ivan Sergeyevich Turgenev

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Abstract

Turgenev was born in a respected and wealthy family that had piled up great wealth in feudalism system. He witnessed how his mother treated their workers and gradually developed deep enmity with the system. Ivan Sergeyevich Turgenev published *A Sportsman's Notebook* in 1852. He did not see the peasant as properties of the landlords and pictured their characteristics as key elements with realistic and objective destiny. In light of this, he started a new era in Russian Literature. *A Sportsman's Notebook* was created in the literal movement of naturalism, which mainly tries to picture Russian's life (mainly the poor) with lots of details. The present study is an attempt to survey the picture of social classes system (feudalism) in Russian literal works from Russian literature critics' viewpoint with focus on Turgenev's work "*A Sportsman's Notebook*". Critics such as Blinsky as founder of literal criticism of Russia, Maxim Georgy the symbol and defender of proletarian art and pioneer of socialist realist style, and Berdieve the existentialist literature critic are some of the critics to name but a few. In this regard, academic works of the renown Turgenev expert Nicolai Ivenovich Yakoshin is notable as well.

Keywords: *A sportsman's notes*, feudalism system, landlords, peasants, Turgenev.

An evaluation model for audiovisual translation referring to Dussart model and examining its practical function in dubbed movies in Iran

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Abstract

In this present study, first the standard features of audiovisual translation are introduced and the practical steps of this kind of translation in Iran are compared with them. Then an attempt is made to develop some criteria for evaluating audiovisual translation quality. To this end, André Dussart assessment model which was developed for literary translation and which is based on “omission, addition and transfer of meaning”, is examined in terms of its function and validity for evaluating audiovisual translation. In order to illustrate the model, some examples are provided from two French movies, *A Very Long Engagement* and *The Chorus*, of which the dubbed versions have been shown several times by IRIB.

Keywords: *A Very long engagement*, *The Chorus*, audiovisual translation, dubbing, Dussart model, evaluation model, transfer of meaning.

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**Narrative technics: A structuralist approach to Shahriyar Mandanipour's
*Senoubar Va Zan-e-Khofteh***

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Abstract

Shahriyar Mandanipour is one of the talented and distinguished writers of the 20th century in Iran. With his magnificent ability in handling the language, he has marked a new era in Iran's short story writing. By challenging and breaking the common norms and conventions of storytelling as well as using novel narrative technics, Mandanipour has developed a new language, which distinguishes him from his contemporary writers. This study is an attempt to find and analyze these technics and manifest their role and significance in one of his short stories, "*Senoubar va Zan-e-Khofteh*". This study rests on the four narrative technics of "Imagery", "Polyphony", "Dramatic Irony" and "Flash back" that are discussed based on a Barthesian structuralist framework in "*Senoubar va Zan-e-Khofteh*" from Mandanipour's short story collection *Abi-e-Mavara-ye-Behar* (2003) written after the September-eleventh event that influenced, in many aspects, the personal and social lives of different groups of people.

Keywords: catalyzers, narrative technics, nuclei, Roland Barthes, *Senoubar va Zan-e-Khofteh*, Shahriyar Mandanipour, structuralism.

Influence of Pierre Loti's private and work life on the formation of themes and characters in his stories

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Abstract

Among French writers, Pierre Loti was among rare ones who, because of his position as a navigation officer, traveled around the world and visited many countries and enjoyed other people's customs. Blending his fine and detailed observations of these real travels with his poetic imagination, he wrote unique stories in an agreeable prose. Loti is not unknown in Iran. Though he is generally considered as an Orientalist, his knowledge about Iran and some other countries was limited to a superficial and quick glance. In fact, the reputation of Loti is, above all, for his lyrical works, especially the description of landscapes and characters. Given the very few Persian sources -except the introduction of Mohammad Mehryar in the second edition of the book *Towards Isfahan*- and sometimes superficial and incomplete information in some articles in a number of publications and websites in Persian language, this article attempts to give a better understanding of this famous writer and more comprehensive information about topics and sources of inspiration on his fictional characters.

Keywords: fictional characters, Pierre Loti, Life, profession, themes, travel.

Mythologizing the people of Ireland in North: Heaney the Modernist postcolonial poet

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Abstract

In his collection *North*, Heaney mythologizes the contemporary history of the people of Northern Ireland through conflating the mythological history of the people of Ireland, with the 1960s Troubles in Northern Ireland. Used by the modernist poets, the method of representing the contemporary history through recourse to mythology has also been favored by poets who have experienced colonial and postcolonial conditions. Though this method helps the people who live in postcolonial conditions to re-construct their ruined history through recourse to the past and national myths, it problematizes their understanding of the contemporary times, as the identification of the past and myth with the present undermines the distinctions which exist between the causes of murder and violence in the past and in the present. Hence, not only Heaney's mythologizing the present which conflates modernism with postcolonial historiography cannot resolve the socio-political problems in Northern Ireland, it reinforces violence in the society.

Keywords: modernism, myth, mythological representation, narrative technics, Northern Ireland, postcolonial historiography.

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