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Comparative Analysis of the Function of Myths in drama's by Jean Cocteau and Gholamhossein Sa'edi Based on Gilbert Duran's Views

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ABSTRACT

1. Introduction

Comparative literature can be considered a branch of humanities, which by providing a suitable platform for studying and examining the relationship between the literature and art of different nations, will make the researchers of these topics familiar with the cultural contexts of different nations. For this reason, the importance and necessity of paying for this type of research is mandatory. Therefore, in this research, it tries to analyse and recognize mythological signs in the works of these two writers by examining the drama "Zahhak" by Gholamhossein Sa'edi and "The Infernal Machine" by Jean Cocteau, while comparing these two authors, using the approach of Gilbert Duran's Mythocritique criticism. Because Gilber Doran is one of the most important theorists who, in addition to analyzing and examining works with a mythological approach, developed a coherent theoretical framework for this type of studies.

Considering the dramatic works of Sa'edi and Cocteau, it seems that both authors have a special view of the myths of their culture and these myths are well manifested in their works. The content of the works of Gholamhossein Sa'edi (1935-1985) is made up of the daily issues of Iranian life in the city and the countryside, and he, more than anyone else, draws inspiration from ancient Iranian stories and myths to depict these issues. Sa'edi often uses a kind of mystery and allusion, with the intention of showing the depth of a tragedy that is usually the hidden background or the inevitable end of an apparently ordinary story. In this way, he uses the allegorization of old Iranian stories and his small society becomes a symbol of the big national or global society.

Unlike Sa'edi's drama, which are depicted in a completely realistic way, the plays of Jean Cocteau (1888-1963) are full of imaginative and dreamlike scenes. Cocteau is in a constant transition from reality to dream and does not observe a boundary between dream and reality. Therefore, considering that Mythology tries to find in a work of literature and art through the discovery of repetitions and semantic fillings and then their similarity - implicitly or explicitly - with a reference myth that is somehow related to the understanding of the history of human feelings and ideas to their general concept. This research tries to analyze the mythological signs in the dramas of Gholamhossein Sa'edi and Jean Cocteau, relying on the principles of comparative study and applying the "mythological" approach of Gilbert Duran.

2. Discussion and results

The research on the existence of similarities and differences in the works of Sa'edi and Cocteau has been based on the criticism of mythology that the researcher deals with the almost stylistic and detailed description of the symbolic parts (minor myths and their belongings) in the process of each work's forms and during this time with Following Charles Moron's method, he examined the psychometric reflections of these symbols in the author's biography and letters, which requires a large scope, he also examined other works of the author to find their main myths, considering that the dramatic works of these dramatists, which are a subset of The literature and art of every nation are considered, due to having a dramatic structure and

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of course having different characters, they can be considered among the best study examples of this method of criticism. Because according to the stage of mythology with the similarities and differences of the works of the two, it can be seen that Sa'edi and Cocteau unconsciously or even consciously placed aspects of their personality in the shadow of the characters of the show and this adjustment leads to a better understanding of personal myths and or the myths that are manifested in their works will help.

The combination of drama and myth is common feature of Sa'edi and Cocteau. By studying two examples of their adapted works, it became clear that both writers, inspired by the mythological stories of their culture and retelling them in the drama, sought a different way to express this enlightenment. Although there have been changes in the story, which is a feature of an artistic adaptation, both Sa'edi and Cocteau have been able to recreate their desired mythological story with the times and with their help, use a new way of drama writing. By comparing the working methods of Cocteau and Sa'edi, the most important difference that can be seen is the approach of the two authors towards how to repay the mythological story. By making changes in the structure of Dahhak's story, Saedi adopts a different method from Cocteau. On the other hand, instead of making drastic changes in the main structure of the story, Cocteau tries to achieve this payback by disrupting the course of events that happen in Sophocles' drama. With the difference that he tries to preserve the poetic and mythological language of the story and present it in a suitable way for his time.

3- Conclusion

Cocteau and Sa'edi have chosen drama as a medium to express their opinions and have tried to use drama as a means of enlightenment by creating different characters and types of drama. Sa'edi writes dramas to inform the people of his society about the political and social system, and Cocteau chooses this medium to warn the people of the war-torn European society about their fate. In this way, both artists use drama, dramatic stories and of course mythology to contribute to the awareness of their modern society. On the other hand, another similarity that was clearly seen between Cocteau and Sa'edi is their satirical view of the mythological story that they used in their dramas. This satire is well seen in Saedi's tone and in Cocteau's story structure. However, it should be noted that the intention of the two authors was not to mock or have a superficial view of mythological stories. Rather, they are trying to give the myth a contemporary and appropriate aspect by adopting this approach, and they succeed in this. In the continuation of the examination of the two dramas, other similarities were also revealed. Among these similarities is the effort of both artists in using fantasy literature and paying attention to the theme of death. As it appears from the story of "Dahhak", the theme of death is one of the themes that crystallizes in many literary and artistic works. Cocteau and Sa'edi were no exception to this rule, and by comparing the two dramas in question, it can be concluded that dealing with this theme has always been one of the important concerns of both authors.

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