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- **On Hypothesis in Literary Studies/** Alireza Mohammadi Kalesar
- **The Relationship between Intertextuality and Postmodern Ontology in the Short Story "Mirza Yunos" by Sirous Shamisa/** Abdullah Albughobeish
- **A Critical Approach to Deconstructive Literary Studies in Iran/** Issa Amankhani
- **Parallel Worlds and Narrative Semantics/** Samira Bameshki
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- **The Morphology and Typology of Persian Love Stories/** Abbas Waezzadeh

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## The Morphology and Typology of Persian Love Stories

**Abbas Waezzadeh**

Assistant Professor of Persian Language and Literature, University of Birjand.

This article examines love story as one of the widely popular and ancient genres of Persian literature. For this purpose, I have employed morphology—one of the tools of typology—to identify different genres of narrative literature. This article studies twenty-two examples of love poetry to identify functions, characters, and narrative patterns of the love stories and their typology. Persian love story, I argue, as a literary genre has a narrative with an opening scene, twenty-two functions, and five main characters, and the genre follows an almost similar narrative pattern. This genre, based on the two criteria of the presence/absence of “resolving-an-obstacle” function and the ending functions, has three sub-narrative patterns or three sub-genres: material love story, spiritual love story, and material-spiritual love story.

**Keywords:** love story, amorous verses, morphology, typology, genre.

## Theme in Indo-Persian Poetics

**Mahmood Fotoohi Rudmajani**

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The term *mazmoun* [theme] is one of the main keywords in the Indian Style [*Sabk-e Hendi*] of Persian poetry. This word, also used as a literary term since the fifteenth century in Persian poetry, is not synonymous with meaning, content, concept, intent, context, and diction in the literary terminology of Persian poetry. In the following paper, I try to examine the nature of “theme” as the Indian Style’s main literary element, its mechanisms, and how Persian poets and *tazkirah* writers of the fifteenth century employed the term. To this aim, the frequency of the early usages of this literary term from the late-fifteenth century to the early-seventeenth century has been considered. I have identified eight different characteristics of the term “theme” based on the Indian-Style poetry and the critical writings on this school at the time. Furthermore, I have differentiated three processes of constructing the “theme” based on three frequent verbs: to find, to reach, and to close. I will further point out the rising complexity of the structure of “theme” from Saib Tabrizi to Nasir Ali Sirhindi in the late-seventeenth century.

**Keywords:** Indo-Persian style, Safavid poetry, poetics, theme.

## Parallel Worlds and Narrative Semantics

**Samira Bameshki**

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The plot of some narratives is structured in a way that it can encapsulate paradoxical and opposite states. Conceptualization of these kinds of narratives based on classic cosmology to which most of us are accustomed is not possible; another cosmology such as quantum cosmology, however, might be helpful. The text can be interpreted through “multiverse theory,” because in this cosmological framework of quantum mechanics the conjoining of the opposite states is possible. This article is an interdisciplinary attempt to analyze different kinds of the so-called “multiverse narratives.” The major question of this article is to explore the relationship between the notion of parallel universes in physics and narrative semantics. My purpose is to find out the function of the notion of parallel worlds in narrative semantics. Thus, I argue that various sorts of multiverse narratives invite the reader to reflect on the nature of space, time, identity, and memory by challenging the boundary between actual and virtual world.

**Keywords:** narrative semantics, parallel universes, quantum mechanics, multiverse narratives.

## A Critical Approach to Deconstructive Literary Studies in Iran

**Issa Amankhani**

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The employment of philosophical/literary theories has become a common thread in the published literary studies in Iran in the recent years. This may be the result of various reasons, for instance, the superior knowledge of theory of these critics over the traditionalists. Although the merits of such studies cannot be denied, their weaknesses should not be simply dismissed. This paper reviews some of the applications of deconstruction—one of the theories favored by many researchers—and their shortcomings. These shortcomings can be categorized under three headings: (1) lack of understanding of the concept of deconstruction—for example, some of the oppositions proposed in these studies stand in contrast to the kind of oppositions Derrida utilizes in his deconstructive studies or, in some cases, external elements such as class, education, etc. are focused on in some of them while for Derrida there is nothing outside the text; (2) reduction and simplification of Derrida's philosophical propositions to mystery and mysticism; and (3) providing non-deconstructionist interpretations of stories.

**Keywords:** literary theory, deconstruction, opposition, text, hermeneutic.

## The Relationship between Intertextuality and Postmodern Ontology in the Short Story “Mirza Yunos” by Sirous Shamisa

**Abdullah Albughobeish**

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Intertextuality is Mikhail Bakhtin's evolved polyphonic theory based on which the literary texts of past and present are in dialogue with each other and no text is self-sufficient and devoid of its earlier texts. The intertextual feature of artworks and literary texts challenges their independence and makes the boundaries of their independence unstable. Drawing on this idea, the present study analyzes the short story “Mirza Yunos” from the short story collection *Ayne va Se Dastane Digar*<sup>1</sup> by Sirous Shamisa. In addition to being a manifestation of the characteristics of postmodern era, I argue, the instability and suspension of boundaries among literary texts is a consolidating element for the ontological aspect of fictional atmosphere in the realm of fiction, through which the textuality of history/reality is realized. This study shows that the various inter-texts in a text can make it possible for the existing and non-existing experiences to be interwoven in a way that recognizing their limits becomes increasingly difficult. I also argue that literary texts are not just in dialogue with written texts, but the semantic and conceptual scope of the word “text” becomes wider and includes various new aspects. In fact, as different genres enter the fiction realm, one should speak of “inter-genre” concept and think of the fiction as its subcategory.

**Keywords:** intertextuality, ontology, history and fiction, Julia Kristeva.

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1. The Mirror and Three Other Stories

## On Hypothesis in Literary Studies

**Alireza Mohammadi Kalesar**

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Hypothesizing is of prime importance in scientific studies and its significance should be carefully studied in the humanities. A quick look at literary studies proves that hypothesis plays only a nominal role in the research process. Critiquing the status of hypotheses in literary studies, in this paper, I respond to the following questions: why does hypothesis fail to play a significant role in literary studies? Can we define a new type of hypothesis in these studies? There is a methodological difference between the concept of literary theory and theory in empirical studies. Because of this difference, hypothesis in literary studies lacks certain properties such as testability. Due to the dependence of literary research and theories on the practice of reading, hypothesizing in literary studies is a futile and somewhat impossible task. Through implicit hypothesis instead of an explicit, conventional one, we can perhaps develop a different notion of hypothesis for literary studies. Implicit hypotheses are not presented in the form of specific statements; they relate back to the literature review and are tied to the research process.

**Keywords:** hypothesis, methodology, literary studies, text, interpretation, theory

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