

In
the
Name
of the
Omniscient

Criticism and Metacriticism Conference Proceedings

A Critique on Philosophical Tenets, Critical Theory, and Literary Schools

Wednesday 18 September – Thursday 19 September 2013
Imam Sadiq ^(P.B.U.H) University
Tehran, Islamic Republic of Iran

Edited by:
Mahdi Shafieyan

Table of Contents

Academic Committee	
Preface	
Plenary	
Deferral in the Light of Islamic Hermeneutics: ‘The Poetic Performance’ as a Case Study CMC Secretary: Mahdi Shaficyan	
Ethics of Criticism: A Genealogical Approach First Keynote Speaker: Amir Ali Nojournian	
Laura Riding: The Poetry of Truth and the Truth of Poetry Second Keynote Speaker: Alireza Jafari	
Session 1: Islamic Studies & Ethics in Literary Criticism	
“Rustam and Sohrab”: Active Intellect or Superego Vafa Keshavarzi	
Sadraian Love Ontology vs. Lacanian Love Ontology Solmaz Moosavi	
A Critical Islamic Investigation into the Concept of Free Will in <i>Tess of the d’Urbervilles</i> Jalal Mostafae	
A Critique of the Marxist Rebirth of Fetishism and Alienation from the Abrahamic Point of View Amin Pourhossain Asli	
Farabian Social Ontology vs. Foucauldian Social Ontology Younes Soleimanzadeh	
Levinasian Ethical Criticism in Ian McEwen’s <i>Saturday</i> Rabe’e Onaq / Hossein Pirajmuddin	
The Ethical Implications of Postmodern Thought: Looking at Coetzee through Levinas and Bauman Mahdi Teimouri	
Responsibility and the Ethics of Sacrifice: A Levinasian Reading of Khaled Hosseini’s <i>The Kite Runner</i> Mahmaz Rezvankhah / Hossein Sabouri / Leyli Jamali	
A Study of Henrik Ibsen’s <i>Ghosts</i> and <i>The Lady from the Sea</i> Based on Immanuel Kant’s Duty Philosophy Sedighch Hormozzadeh Ghalati	
Session 2: Postmodern Studies in Literary Criticism	
Anachronism in T. S. Eliot’s <i>Four Quartets</i> Hossein Moradi	
Problematizing Postmodern Other Hossein Keramatfar	
Postmodern Strokes in Two Baroque Paintings: <i>Las Meninas</i> and <i>The Conversion of St. Paul</i> Atfeh Salemi / Fazel Asadi Amjad	

Romancing <i>The Waste Land</i> : Reading the Text against Itself in the Light of Fredric Jameson's Theory of the 'Political Unconscious' Robab Khosravi	
Deconstruction and the Sublime Ali Zare'i / Yousef Shaghoul	
<i>The Castle</i> : The Sacred Rage of Power Afrouz Yari / Shahram Afroughch Ismael Jangizahy	
Toni Morrison's <i>Song of Solomon</i> and Decentering Western Privileged Centers Mahsa Khadivi / Bahare A'arabi	
The Study of Postmodern Subjectivity in John Barth's <i>The End of the Road</i> Hadi Shahi Gharehaghaji	
A Foucauldian-Derridean Critique of T. S. Eliot's "Tradition and the Individual Talent": A Reconciliation of Critical Theories Ali Ghaderi	
Session 3: Psychology in Literary Criticism	
Blanche the Esthete: A Kierkegaardian Reading of <i>A Streetcar Named Desire</i> Parvin Ghasemi / Kamal Abbasi	
Life, Death, and Return of the Repressed: Gardens in Bahram Sadeqi's <i>Malakut</i> Kareem Lowaymi Mutlaq / Sayyid Mehdi Moosavi	
Deleuzian Anti-Oedipal Deterritorialization and Individual Formation in Edna O'Brien's <i>A Pagan Place</i> Shahriyar Mansouri	
The Question of Authentic Self in "Mirror" by Sylvia Plath Fateme Aziz Mohammadi / Behruz Mansuri	
Media Saturation and Postmodern Loss of Subjectivity: A Critique of Media Technology in Don DeLillo's <i>White Noise</i> Saghar Safacyan / Bashcer Sadeghi / Sohila Faghfori	
Identity, Lack, and the Absolute in Romantic Poetry: A Hegelian-Lacanian Reading of Wordsworth's "Lucy Poems" Naseh Mobaraki	
The Return of the Repressed in the Ethans: A Psychological Reading of Edith Wharton's <i>Ethan Frome</i> Nafiseh Salman Saleh / Pyeaaam Abbasi	
Lewis Carroll's <i>Alice's Adventure in Wonderland</i> : A Kristevan Reading Nasim Bornaye Zonouzi	
Gaze in John Keats's <i>The Eve of St. Agnes</i> : A Lacanian Reading Shaliqeh Keivan / Pyeaaam Abbasi	
The Nature and the Unconscious: A Lacanian Reading of Christopher Marlowe's <i>Tamburlaine</i> Naseh Mobaraki	
Session 4: Race and Ethnicity in Literary Criticism	
Anthony Smith's Ethno-Genealogical Model of Nation and Its Uses in Literary Studies Zakarya Bezdoode	

Fantasized History: Images of Post-Revolutionary Iran in Post-9/11 Literature by Women of the Iranian Diaspora Sayyid Mohammad Marandi / Cyrus Amiri	
Reconsidering Nationalism/Internationalism/Cosmopolitanism in Their Relevance to Literary Theory: Through Reading Soviet Jewish Literature Takayuki Yokota-Murakami	
Black, White, or Gray: Critique of Postcolonialism and Multicultural Discourse Zahra Taheri	
Blackness, Colorism, and Epidermalization of Inferiority in Zora Neale Hurston's <i>Color Struck</i> : A Fanonian Reading of the Play Mahshidossadat Mirmasoumi / Farshid Nowrouzi Roshnavand	
Split Identity in Joseph Conrad's <i>The Nigger of 'the Narcissus'</i> Motahareh Sadat Peyambarpour	
Nadine Gordimer's <i>The Pickup</i> in the Light of Homi K. Bhabha's Theories Reza Yavarian / Minoo Javan Molai	
Challenging Postcolonial Culture as a Means of Orientalism Mohammad Shahsavari / Fatemeh Nabizadeh	
Zora Neale Hurston's <i>Seraph on the Suwanee</i> : A Novel of Resistance Iran Zamani Siboni	
Power Relations in Aldous Huxley's <i>Brave New World</i> Atiyeh Shafieyan	
Investigating the Subaltern and False Consciousness: A Spivakian Marxist Reading of Chinua Achebe's <i>Things Fall Apart</i> Jalal Mostafae	
Session 5: History and Narrative in Literary Criticism	
From Literary Theory to Social Practice in Vonnegut's <i>Slaughterhouse Five</i> Abdolrazagh Babaci	
Spatial Dublin as a Polyphonic Text: James Joyce's <i>Ulysses</i> Bahman Zarrinjooee	
A Bakhtinian Reading of Selected Poems by Simin Behbahani: A Response to the Novel-Poem Opposition Mahrokhsadat Hossaini	
History and Traditional Literary Narratives: <i>Karagöz</i> and the Ottoman Daily Life D. Burcu Egilmez	
Critique of Criticism from Tzvetan Todorov's Perspective Akram Ayati	
Toni Morrison's <i>Paradise</i> : The Implication of Historical Self-Narrative Mode Akbar Faridpoor	
Carl Sandburg's "War Poems" as Historiography Mahla Malekghasemi / Hossein Pirnajmuddin	

Political Unconscious and Criticality of Narrative: Richard Wright's <i>Native Son</i> as a Case Study Chiya Parvizpur	
Session 6: Gender Studies in Literary Criticism	
Foregrounding Doris Lessing's Non-feminism and the Problem of Over-feminizing the 'Feminist' Writings Pedram Lalbakhsh	
Feminism as Bourgeois Discourse Azam Rezai	
Feminism and Cinema: Woman as a Stage's Ornament or as a Warrior? Mahtab Entezam / Pyeam Abbasi	
A Feminist-Postcolonial Reading of E. M. Forster's <i>A Passage to India</i> GharibReza Gholamhosseinzadeh / Narges Mirzapour	
The Study of Gender Roles and Male-Female Relationship in Golshiri's <i>Prince Ehtejab</i> Mahsa Khadivi / Bahare A'arabi / Mahshid Tajilrou	
Bo-dies that Do Not Matter: I-dentity Challenge in <i>Peacock</i> Habibe Shamsi / Sayyid Ali Booryazadeh	
Representational Parallels of Postmodernism and Postcolonial Feminism in Anita Desai's <i>Fasting, Feasting</i> Parisa Arasteh / Hossein Pirajmuddin	
Reading Toni Morrison's <i>Beloved</i> Based on the Sociological Theories of Patricia Hill Collins Elena Ramezaninejad	
Homosociality in Chinua Achebe's <i>A Man of the People</i> Mahshid Tajilrou	
"The Ruined Maid": Thomas Hardy's Stance toward the Late Nineteenth Century Femininity Nafiseh Salman Saleh / Pyeam Abbasi	
Session 7: Comparative Literature & Interdisciplinary Studies in Literary Criticism	
A Comparative Study of Archetypes in the Poetry of William Butler Yeats and Mahdi Akhavan Sales Koorosh Ariyae	
Voyeurism: A Comparative Analysis of Raymond Carver's "The Bridle" and Ebrahim Golestan's "My Neighbor's Dead Peacock" Maliheh al-Sadat Banifatemi	
Tracing Metafictional Elements in David Lynch's <i>Mulholland Dr.</i> Alireza Farahbakhsh / Ebrahim Barzegar	
Charles Mee: Adoption or Adaptation Maryam Effati	
Deterministic Chaos and <i>Jude the Obscure</i> : Complex Dynamics in Search of Identity Soheila Poorali / Mehri Razmi	
Bioethical Approaches in Margaret Atwood's <i>Oryx and Crake</i> Elham Naseri / Mansour Hashemi	
Manfred: Traumatized Byronic Hero Naghmeh Fazlzadeh	

The Application of Critical Discourse Analysis in Literary Criticism: Challenges and Solutions Amin Davoodi	
A Critical View toward Translation on the Basis of Hallidayan Prospect: The Case Study of <i>Kashf-al-Mahjub</i> Amin AmirDabbaghian	
Translation of Similes in Some Verses of the Holy Quran in English Zohreh Jorjani Moghadam / Kazem Yussefi / Hossein Shams Hosseini	
Session 8: Genres in Literary Criticism	
Remnants of Theater: Performativization of Giorgio Agamben's Inoperativity in Richard Foreman's Plays Narges Montakhabi	
The Influential Role of Heidegger's Dasein on Virilian "Dromology" Ehsaneh Eshaghi	
Articulating Ecophobia in Margaret Atwood's <i>Surfacing</i> Dianoosh Sanci	
Subjectification of Children through English Nursery Rhymes in Education as an Ideological Social Institution Shabnam Shafiqh Nia / Majid Alavi Shooshtari	
Reading Beckett's <i>Waiting for Godot</i> against the Conventions of the Theater of the Absurd Alireza Farahbakhsh / Narjes Jafari Langroudi	
The Application of Codes of S/Z in James Joyce's "The Boarding House" Sayyid Ali Booryazadch / Sohila Faghfori / Habibe Shamsi	
The Heroine without a Face: The Awakening of a Collective Unconsciousness and the Myth of the Hero Bahareh Azad	
Representation of Abject Women in Doris Lessing's <i>The Cleft</i> : A Kristevan Reading Somaye Kaviani	

Academic Committee

Dr. Reza Akbari (Associate Professor of Imam Sadiq University)

Dr. Alireza Anushiravani (Associate Professor of University of Shiraz)

Dr. Fazel Assadi Amjad (Associate Professor of Kharazmi University)

Prof. Parvin Ghasemi (University of Shiraz)

Dr. Abdolmuhammad Movahhed (Assistant Professor of Persian Gulf University)

Dr. Alireza Jafari (Assistant Professor of Shahid Beheshti University)

Dr. Amir Ali Nojournian (Associate Professor of Shahid Beheshti University)

Prof. Alireza Roshanzamir (Imam Sadiq University)

Dr. Mahdi Shaficyan (Assistant Professor of Imam Sadiq University)

Dr. Amin Shahini (Imam Sadiq University)

Dr. Kian Soheil (Assistant Professor of Shahid Beheshti University)

Prof. Jalal Sokhanvar (Shahid Beheshti University)

Preface

This proceedings includes all the abstracts of the articles accepted for publication and/or presentation in the *Criticism and Metacriticism Conference (CMC 2013)* at Imam Sadiq ^(P.B.U.H) University (The Islamic World's Leading University in Humanities), 18-19 September. The conference included many subtopics in various fields of study; all thinkers who have commented on literary theory fell within this conference's investigative domain. Besides, the influence of these thinkers' followers, translators, and explicators might be among relevant issues.

This conference will be held annually, God willing, in the hope of having an ideal platform for people to exchange views on philosophical angles of arts, literature, and literary criticism. **CMC** aims to bring together professors, researchers, and scholar students to share their experiences, new ideas, and research results regarding possible ways of approaching and critiquing critical theories, and to discuss the practical challenges encountered and the solutions suggested. In this conference, we will focus on the possible ways we can look anew at literary schools - in theory as well as in practice - criticize critical theories, and challenge philosophical tenets in language and literature.

The **CMC 2013** was primarily programmed as a national conference; in this way, 345 pieces of research from 420 scholars were received. All abstracts were *blind-reviewed* by the review board in terms of the title, body, and keywords. Then, the pertinent or primarily accepted ones were edited according to the **CMC** template. This review-edition process was taken in order to have a proceedings with the minimum typographical, structural, and scholarly mistakes.

However, interests in the themes of the **CMC** caused many foreign researchers to send their abstracts to the secretariat. In total, there were 99 accepted abstracts and 90 presenters, coming from 9 different countries (Iran, Belgium, England, Iraq, Malaysia, Nigeria, Pakistan, Scotland, and Turkey). The conference was organized into 12 sessions and in two languages (Persian and English) including areas such as "Islamic Studies & Ethics", "Postmodern Studies", "Psychology", "Race and Ethnicity", "History and Narrative", "Gender Studies", "Comparative Literature and Interdisciplinary Studies" (2 sessions), as well as "Genres" (2 sessions) in Literary Criticism. Altogether, the presenters were from 18 fields of study and 51 universities.

I would like to thank all the participants, the members of the organizing and academic committee, and most importantly the research vice chancellor of ISU and the head of the Office of International Cooperation.

Mahdi Shaficyan
CMC Secretary

Deferral in the Light of Islamic Hermeneutics: 'The Poetic Performance' as a Case Study

Mahdi Shaficyan¹

Assistant Professor of Philosophy of Literature
Imam Sadiq University, Tehran, Iran

The concept of 'trace', '*différance*', and 'binary pairs', among others, were posed by Jacques Derrida to get rid of presence and authority. When Derrida said that nothing exists outside-the-text to convey 'trace', one componential concept of which is 'deferral', he did not limit hermeneutics to the text, its origin, its author, and the like. The same matter is at issue in performance poetry; in a like vein, along with the script it calls attention to chiaroscuro, stage colors, sound, and performance, among others, which could be collected under the general phrase of 'the audio-visual'. Nonetheless, Derrida used 'trace' in order to obliterate the presence of the author to cast a heavy shadow of distrust on meaning and truth, yet in performance poetry in spite of numerous choices of meaning the poet is present on the stage, and his/her intonation derives from his/her intention. In this research, the attempt is made to show how the two standpoints despite their similarities differ. This means that the deconstructive notion of 'deferral' is not rejected, but highlighting it in a way to block the routes to the truth is going to be questioned. All this will be investigated in practical references to various types of 'the poetic performance'—the rubric under which I have gathered all genera of the genre, from traditional concretism to cyberpoetry. The findings confirm that despite the possible existence of 'trace' and 'deferral', meaning is present, and presence could be achieved ontologically, epistemologically, and temporally; that is to say, 'deferral' is not predicated on absence or aporia. After dealing with this central thought, some relevant issues, such as authorship, intentionality, and textuality should be taken into consideration, which demand other research works.

Keywords: Jacque Derrida, performance poetry, deconstruction, presence, absence

1. aliteraturist@yahoo.com

Ethics of Criticism: A Genealogical Approach

Amir Ali Nojournian¹

Associate Professor of English Literature and Literary Theory
Shahid Beheshti University, Tehran, Iran

At the turn of the twentieth century, the predominance of linguistic thinking overthrew the long-standing definition of criticism as an evaluative and subjective term. In consequence, at the onset of formalist revolution and the positivist tendencies in science, criticism was defined as a descriptive and objective mode. But in recent decades, the fact that one could really read in a vacuum and disinterested manner is taken with a grain of salt. Criticism is the realm of choices, preferences, discourses, and ideologies whether we like it or not. It is an interaction between a reader, a critic, a writer, a text, and the discourses involved at the time of reading texts. Therefore, criticism is a social/cultural institution rather than an individual act in which the notion of power is a defining force. According to Emanuel Levinas, ethics is defined based on the relation of the subject with 'the other'. So, no notion of ethics is inherent, universal, or essential; it is instead a dialogical, contextual, and discursive act. Ethics deals with the question of responsibility. Therefore, one could argue that ethics is part and parcel of every critical task. Thus, the question is: whether criticism is an act of enforcing the otherness of the other or is it an invitation, respect for, or welcoming the other? A genealogical study of ethics in criticism - in line with Nietzschean reading of morals and Foucauldian method of studying history - is an attempt to study the cultural reasons behind every critical act and tries to analyze the mechanism of discourse and its impact on our critical acts. It also talks about the breaks or fissures in the episteme of a period, and how these breaks lead to new discourses which in turn lead to new critical acts. In this research, my purpose is to analyze how different theoretical and critical approaches could be read, understood, and justified based on the paradigms, epistemes, or discourses of a period and, how the critical act is a battleground of power relations.

Keywords: Foucault, Levinas, criticism, ethics, power, genealogy, cultural theory

1. amiran35@hotmail.com

Laura Riding: The Poetry of Truth and the Truth of Poetry

Alireza Jafari¹

Assistant Professor of English Literature
Shahid Beheshti University, Tehran, Iran

If one meaning of criticism is to raise, develop, and investigate consciousness regarding all that is related to human beings and human life, then poetry may be seen as a human activity that answers this description. Poetry, as confirmed by many notable figures throughout ages, can be regarded as that critical activity aimed at making sense of life in general, even if the result should happen to be that no sense can be made of it. This is obviously a high expectation of poetry but one dear to an important yet little known American poet—Laura (Riding) Jackson—to whom poetry was nothing if not an eternal search for truth and a concerted effort to express that truth. The investigation will concern itself with this odd figure of modern poetry, who devoted her whole life to this vision of truth—in the first part of it trying to speak the truth through poetry, and in the second giving reasons why this is not possible. An attempt will be made to depict in as clear a way as possible the fact that the ultimate upshot of her endeavor was not just promoting truth in general, and the truth of poetry in particular: one important concern that emerges in the midst of all this is to demonstrate that what is problematized in Riding's efforts is not just the value of poetry, or the value of truth, but the value of value and a general attack—direct or indirect—upon it. Thus, what the present investigation will have achieved is to demonstrate Riding's returning of truth to poetic discourse once again.

Keywords: Laura Riding, poetry, truth, value, criticism

1. jafari45@yahoo.com

**Session 1:
Islamic Studies & Ethics in Literary Criticism**

“Rustam and Sohrab”: Active Intellect or Superego

Vafa Keshavarzi¹

M. A. of English Literature

Allame Tabatabaee University, Tehran, Iran

There is a correspondence between the three fields of literature, culture, and criticism. In fact, they are so much interwoven that their separation seems impossible. The present study traces the relation between the three fields by applying a comparative look at self from the point of view of the two famous thinkers, Avicenna (Ibn Sina) and Sigmund Freud. Freud's famous theory of Oedipus complex has its roots in the Hellenic mindset of the European thinkers, yet the universal application of Freud's ideas in the field of literary criticism especially from the side of the non-European critics has given a pseudo-objective appearance to the mentioned theory. Active intellect was the subject of intense discussion in medieval philosophy. It was dealt with by Avicenna and Al-Farabi. In his study of the soul, Avicenna introduces two kinds of psyche or essence: one dealing with the animal and human forces of the soul, and the other dealing with the exercise of the soul. In this research, a comparative study of the story of “Rustam and Sohrab” from Ferdowsi's *Shahnameh* (1010 A. D.) is done by applying Freud's famous theory of Oedipus complex and Avicenna's application of the concept of active intellect. The aim of this study is to introduce an alternative view on psyche, by applying Avicenna's concept of active intellect. According to the findings of this study, it seems that active intellect is more applicable to the story of “Rustam and Sohrab” in *Shahname* and consequently in the long run to our Persian literature.

Keywords: Oedipus complex, active intellect, father, son

1. vafa.keshavarzi@gmail.com

Sadraian Love Ontology vs. Lacanian Love Ontology

Solmaz Moosavi¹

M. A. Student of English Literature
Islamic Azad University, Karaj Branch, Iran

Jacques Lacan, dealing with the problem and focusing on the unconscious of human, claims that three stages are passed through growing up in a natural way: the imaginary, the symbolic, and the real. He believes the experience of a true love occurs during the imaginary order, before the symbolic order, then, the process of perception happens in the circle of language. But through paving the path of the imaginary order, one will experience the sense of lack and otherness by observing the whole universe and objects as symbols of lack. Then, human being as a pack of desire experiences the sense of love as a physical and instinctive, but conventional and ordered system without a sense of unity, beside the everlasting pain by the sense of lack. On the other hand, Mulla Sadra, presenting a philosophical viewpoint, claims that love is a cosmic and ontological phenomenon which is human's internal tendency toward unity and sublimity, and love itself is the way of perception, in a direct interaction with cosmos. Sadra goes beyond the instinctive love and unity defined by Lacan, and claims that desire is the opening point of mankind, and the sense of lack and otherness goes to be sublime; by the process of experiencing the death and birth of lack indifferent levels, the person will experience some alternative sense of pain and joy. Regarding Lacan, human lives instinctively with the permanent sense of pain by lack and otherness, while considering Sadra's idea, beside this pain, he/she is moving through an eternal innate motion of love, and such amotion accompanies with a deep feeling of joy.

Keywords: imaginary order, lack, love, substantial motion, unity

1. s_moosavi2000@yahoo.com

A Critical Islamic Investigation into the Concept of Free Will in *Tess of the d'Urbervilles*

Jalal Mostafaei¹

M. A. Student of English Literature
University of Kurdistan, Iran

The present research investigates the concept of free will and a comparative study of its treatment both in the Western and Islamic philosophy. Throughout the nineteenth century, two different branches of philosophy concerning human understanding and its relationship with universe could be seen. These two different doctrines ask whether the essence of free will is true or it is just a fallacy which deviates humans' thoughts. Thus, this study argues the idea of free will and its control over human's life and shows how the concept reverberates among philosophers. In this regard, the research closely attempts to present sensible arguments of German idealists and Islamic doctrine. In the introduction, these two branches of philosophy comprehensively define free will (self-determinism) and naturalistic determinism, and each demonstrates the place of human in the universe. In the second section, with reference to Holy Quran, the concept of free will is explicated. This book demonstrates the common misunderstanding that the concept of free will is absent in Islamic philosophy. The study focuses on free will and brings rationalistic reasons for elucidating doctrines such as incomprehensibility of God's action, pre-knowledge, presence of an agent for the performance of actions, and moral responsibility and consciousness. The argument on philosophy of literature, with comparative analysis, concentrates on the Western and Islamic concept of free will and its criticism. Then, the study shows how the concept of free will is depicted in Thomas Hardy's *Tess of the d'Urbervilles* (1891) and argues how grand narratives as ideologies are in contrast to free will. The findings elucidate that there is a logical principle for assuming that God's determinism is not against humans' choices and sense of freedom.

Keywords: Islamic doctrine, free will, naturalistic determinism, German idealism, grand narrative, esthetics

1. jalal_4pk@yahoo.com

A Critique of the Marxist Rebirth of Fetishism and Alienation from the Abrahamic Point of View

Amin Pourhossain Asli¹
M. A. Student of English Literature
Islamic Azad University, Karaj Branch, Iran

The Marxist concept of *fetishism* forms the basis of the *alienation* of the individuals; it is in the case that from an Abrahamic point of view, Karl Marx's solution for avoiding alienation is a revival of fetishism and consequently a return to alienation. To explain the fetishism of commodity, Marx draws on the world of religion where, according to him, man-derived concepts and objects are treated as independent and divine. As a result of the inversion of this subject and object, the creator and the created, the producer and the product, relation, the individual less belongs to him or herself and, therefore, experiences alienation, a state in which something is separated or estranged from something else in a way that the latter thing which used to belong and be inferior to the former becomes superior and self-sufficient. The cornerstone of Marx's theory of alienation is his humanist-materialist stance which, on the one hand, rejects the idea of God, and assumes man autonomous, on the other. This is in the case that Marx's materialism, his view of God, and humanism are open to criticism from several respects. Consequently, a simultaneous consideration of Marx's remedy for alienation which prescribes a return of man to his or her self, whose autonomy and self-sufficiency is debatable, and the Quranic-Abrahamic theory of God that asserts God, unlike the stars, sun, or moon, the *only* immortal, permanent, and self-sufficient being, would reveal the Marxist remedy for alienation as a revival of fetishism and, therefore, alienation.

Keywords: alienation, fetishism, humanism, materialism, monotheism

1. aminpourhossain89@gmail.com

Farabian Social Ontology vs. Foucauldian Social Ontology

Younes Solcimanzadch¹
M. A. Student of English Literature
Islamic Azad University, Karaj Branch, Iran

Michel Foucault, focusing on the notion of power, believes that social practices integrate power relations. His ontological idea, in which reality, knowledge, and power are interrelated, seems to be a postmodern radicalism about the nature of reality. What we traditionally assume as reality and truth is questioned in Foucault's ontology. He argues that reality is not a static phenomenon but a frame shaped by power and political system. By presenting archeology of knowledge, he claims that in power and knowledge relation, human beings become subjects and objects of power and knowledge. So, practices of power constituted human beings, and they are not pre-existing subjects and objects. According to Foucault, truth is not discovered but made inside of a power struggle. On the other hand, Abu Nasr Farabi, presenting sociological and philosophical point of view, considers human being as an individual that is defined out of any materialistic discourse. Farabi believes that no one can change the essences of reality and truth as constant phenomena. The relations between individuals are based on the discovery of these essences. Discovering these essences does not give power to anyone, but it gives right to people who approach them. What Farabi focuses on is the intellect which is beyond the world of material, and based on his idea, the right gained by this intellect is shaped out of any materialistic discourse. Not counting absolute essence of truth and reality in human beings' relations is the main shortcoming of most postmodern ontologies, especially Foucauldian ontology, which has disappointed modern world from finding answers, if not solution, for its problems.

Keywords: intellect, reality, essence, power, knowledge

1. younes.solcimanzadch@gmail.com

Levinasian Ethical Criticism in Ian McEwan's *Saturday*Rabce Onaq¹M. A. Student of English Literature
University of Isfahan, IranHossein Pirnajmuddin²Associate Professor of English Literature
University of Isfahan, Iran

Centering on the complex issue of the relation between the subject and the other, this study investigates Immanuel Levinas's ethical relationship in Ian McEwan's *Saturday* (2005), an extensively appraised novel of elite literature. In his philosophical studies, Levinas, a significant twentieth century French philosopher of ethics, postulates that ethics is a first philosophy and uses it to refer to the face-to-face encounter with the other. He believes the subject's infinite responsibility to the other takes place at the level of sensibility, not at the level of consciousness. Explaining "openness" as a relationship of proximity with the other in which the subject is exposed to the unlimited responsibility and vulnerability, Levinas states that "being for the other", whether male or female, Jew or Christian, black or white, demands a "selfless openness". McEwan's comments on the ethics of fiction can contribute to this understanding since he claims that his oeuvre is an enquiry into the human mind, achieved by stepping inside the consciousness of others. Broadly speaking, at the outset, the research discusses Levinas's ethics and subsequently analyses McEwan's *Saturday* in the light of Levinas's ethical relation and the notion of otherness. In point of fact, the novel understudy, firstly, turns down the possibility of the ethical relationship by exhibiting the protagonist's lack of openness toward the other; however, in the course of the novel, the order of the events leads the hero to struggle to acknowledge his opponent as the other and to admit his own responsibility toward his opponent. Overall, the novel intimates that ethics signifies responding to and taking care of the other, who seems strange, threatening, and incomprehensible.

Keywords: *Saturday*, Ian McEwan, Levinas, otherness, ethics

1. golnaz.onaq@gmail.com

2. pirnajmuddin@fgn.ui.ac.ir

The Ethical Implications of Postmodern Thought: Looking at Coetzee through Levinas and Bauman

Mahdi Teymouri¹
Ph. D. Student of English Literature
University of Malaya, Malaysia

In what follows, I will be trying to clarify the potential ethical possibilities of postmodern thought, based on a definition presented by Simon During and its application to J. M. Coetzee's novel, *Disgrace* (1999). Having elaborated on the implications of postmodern thought, I will then proceed to examine these implications in the thoughts of two contemporary thinkers from philosophy and sociology. The first will be Emmanuel Levinas and the second Zygmunt Bauman. The relevance of Levinas's ethical philosophy will be discussed in accordance with its emphasis on the indomitability of the other. Arguing for the existence of a totalitarian trend in philosophy from its inception in Plato to its zenith in the twentieth and pre-World War II era, Levinas insists on refuting this reductive approach and salvaging the integrity of the other against thematization and conceptualization of the Western mind. The new relationship that Levinas establishes between the self and the other is predicated on the irrecusable responsibility of the self for the other and is thus fundamentally ethical. Bauman is also profoundly influenced by Levinas and has acknowledged his debt through the introduction and adoption of postmodern ethics exposing the inadequacy of any moral system which insists on the ultimacy of moral injunctions. Bauman's connection with postmodern thought will be discussed in terms of his impressionability from Levinas. In the end, I will present a brief assessment of the possibility of applying my findings on Coetzee's fiction. My aim would only be to point to the possibility of an ethical evaluation of Coetzee which renders his fiction ethically challenging.

Keywords: Levinasian ethics, Bauman, postmodern thought, ethical subject, the other

1. teymoori58@yahoo.com

Responsibility and the Ethics of Sacrifice: A Levinasian Reading of Khaled Hosseini's *The Kite Runner*

Mahnaz Rezvankhah¹

M. A. Student of English Literature
Islamic Azad University, Tabriz Branch, Iran

Hossein Sabouri

Associate Professor of English Literature
Islamic Azad University, Tabriz Branch, Iran

Leyli Jamali

Assistant Professor of English Literature
Islamic Azad University, Tabriz Branch, Iran

By describing ethics as 'first philosophy', Emmanuel Levinas, the ethical philosopher and continental French thinker, provides a different approach to the practice and theory of literary criticism. In his ethics, the Other is a key concept and superior or prior to the Self; the mere presence of the Other makes demands before one can respond by helping or ignoring them. The face-to-face encounter is the basis of Levinasian ethics, which emphasizes the Self's obligation to the Other. To be ethical is to be responsive and responsible to and for the Other. This responsibility is asymmetrical, which denotes sacrificing; a pure being for the Other without return. Sacrificing constitutes an important literary term in Khaled Hosseini's *The Kite Runner* (2003). Covering a number of dilemmas, this novel provides a great deal of ethical insight for its readers, which can be scrutinized in light of Levinas. Informed by the position of the Other and the nature of ethics in Levinas' thoughts, and reading *The Kite Runner* in dialogue with Levinasian ethics, this study attempts to explore what justifies the event of sacrifice in interpersonal relationships and to what extent the inter-subjective relations follow Levinas' account of the ethical character of social existence. In fact, applying Levinas' description of ethics to this novel, which is set in the Middle East, testifies to the nature of Levinasian ethics as well as the possibility of interpreting a work of literature in light of such ethics. The findings shed light on the importance of Levinas' ethics and its contribution to literary criticism.

Keywords: Levinas, ethics, responsibility, Other, sacrifice

1. mahnaz_rezvankhah@yahoo.com

A Study of Henrik Ibsen's *Ghosts* and *The Lady from the Sea* Based on Immanuel Kant's Duty Philosophy

Sedighch Hormozzadeh Ghalati¹
M. A. Student of English Literature
Islamic Azad University, Arak Branch, Iran

It would be a good idea to link philosophy and literature to each other under the same aim of presenting some things for growing and improving humans' attitudes and lives. Hence, it will be attempted to study on two persons whose thoughts were the starters of modern world, Immanuel Kant as a philosopher and Henrik Ibsen as a dramatist. Both Kantian duty philosophy and some plays of Ibsen have separately been studied by researchers, but it seems that these two have not together been worked on. By concentrating on human morality as one of the most important subjects in lives of human beings in the light of Kantian philosophy, it will be tried to exhibit moral aspects of Kantian duty in Ibsen's masterpieces under the title of *Ghosts* (1881) and *The Lady from the Sea* (1888). According to Immanuel Kant, for having morality, human beings as rational beings must respect each other and they must care about the duties in which they should act without considering any results of their actions. In this research, Kantian duty that springs from Kant's 'Doctrine of Virtue' in which acting from duty refers to the deeds done without any force will be discussed. Indeed, some characters of the selected plays will be studied based on Kant's duty philosophy in order to show if they act from duty or not. The conclusion will be that more characters act from Kantian duty in *The Lady from the Sea* than in *Ghosts*; moreover, it will be presented how characters in drama can easily live together if they regard morality through acting from duty.

Keywords: morality, practical reason, categorical imperative, acting from duty, good will

1. s.hormozzadch@yahoo.com

**Session 2:
Postmodern Studies in Literary Criticism**

Anachronism in T. S. Eliot's *Four Quartets*

Hossein Moradi¹

Assistant Professor of English Literature
Islamic Azad University, Karaj Branch, Iran

Walter Benjamin thinks of the chronological time as “homogeneous empty time” since it eliminates any disturbance for the sake of progress, a continuity which identifies a unified image of the past and present. Anachronism, against this hegemonic time, Derrida writes of *Romeo and Juliet*, throws into the unthinkable an anachrony of structure, the absolute interruption of history as deployment of a temporality. Anachronism is against time, it is counter-time but still in time. The coming of unthinkable is not possible without the counter-temporality in the vow of synchronism which opens time to the unsayable. Anachrony is heterogeneous by transgressing historical continuity which lifts events out of their contexts. The perpetual de-contextualization of events induces the break with the immediate past, a distance which disseminates their significance. The meaning of texts, in this sense, becomes contingent and ready to be worked on deconstructively. Thus, no writing can be of the present. Writing is the experience of anachronism. Working on a text is also the same. Outside the sequential time-scheme, T. S. Eliot's *Four Quartets* (1945) is in relation to another time, which may not pass or come. The past, the present, and the future are prolonged without division; that is, “Time is out of joint”, borrowing from Derrida, without any possibility of gathering together. The anachrony of the disjoint in time causes the counteraction of time past and time future and the overflow of “what might have been”. The argument of the study finds out that the confrontation in the disjoint makes time be prolific and go beyond what is within, but the outside is within. It is (im)possible to cross borderline, or it recalls to us Derrida's aporia: an aleatory anachrony which opens to the other.

Keywords: anachrony, other, heterogeneity, disjoint, extended present

1. moradi.hossein@gmail.com

Problematizing Postmodern Other

Hossein Keramatfar¹

M. A. of English Literature

Allameh Tabatabaee University, Tehran, Iran

Postmodernism has an itch to problematize; it sees itself as the unproblematizable which can problematize any notion it happens to come to, its buzz word being dedoxification. This study attempts to dispel the myth and, therefore, seeks to dedoxify one of the apparently unproblematizable notions of postmodern thought, the doxa of the *other*. In other words, the study draws on the idea of dedoxification to critique one of the key ideas of postmodernism, the *other*. *Other* is one of the most cherished terms of postmodern vocabulary. Postmodern thought embraces and champions the *other*, it elevates the *other*, and always prides itself on its attempt to *de*-marginalize and *de*-exclude the traditionally excluded *other*, and in doing so it seeks to idealize its openness to the concerns of the *other*. This study, therefore, seeks to shed light on the problems involved in postmodern ideas about the *other*. In order to do so, it raises three questions. The first problem is that of communication. How or in what way can *other* and non-other communicate? The second question is related to the postmodern wholesale embracing of the other; are all the *others* welcome or are there to be qualifications to be allowed for? Finally, embracing and *de*-excluding the *other* en bloc as postmodernism does, this study argues, is as problematic as the rejection or exclusion of it. Talking about the *other* inevitably involves the problem of assimilation. While postmodernity declares to be “incredulity toward metanarratives” and therefore claims to resist any leveling and/or totalizing attitude, it seems to be employing an unavoidably leveling and totalizing approach in its assimilation of the other into self or non-other; in other words, including the *other* contradicts postmodern anti-totalizing belief.

Keywords: other, doxa, dedoxification, assimilation

1. shahsedak.h@gmail.com

Postmodern Strokes in Two Baroque Paintings:
Las Meninas and *The Conversion of St. Paul*

Atefeh Salemi¹

Assistant Professor of English Literature
Islamic Azad University, Boroujerd Branch, Iran

Fazel Asadi Amjad²

Associate Professor of English Literature
Kharazmi University, Tehran, Iran

Rejecting Aristotle's principle of noncontradiction, Jacques Derrida deprived postmodern thinking of the traditional centers of meaning and forced it into undecidability. As a result of absence of fixed centers of meaning, meaning was deferred or moved. Meaning in postmodernism is not bounded or limited anymore, it is plural and partial, it is something in process; a becoming, not a being. In addition, absence of fixed centers of meaning produced a sense of confusion in the reader in a seemingly unified form, through its unlimited meanings residing in unlimited folds in the text. This reminds one of some characteristics that are repeatedly associated with the term "baroque"; its attraction to movement that produces dizziness in the spectator or reader, the uncomfortable feeling of change and tension, in addition to a sense of unity through successive unfolding of surfaces. What happened in postmodern thinking is considered by some critics as something revolutionary and really post-modern. However, some others consider it just as the return of the baroque spirit, or at least some aspects of it, as Eugenio d'Ors calls it, in postmodern thought and culture. To find these similarities, this study traces some of the common characteristics of baroque and postmodern in two world famous baroque paintings, *Las Meninas* (1656) by Diego Velazquez and *The Conversion of Saint Paul* (1600) by Caravaggio.

Keywords: baroque, postmodern, *Las Meninas*, *The Conversion of Saint Paul*

1. atisalemi@yahoo.com
2. asadi@tmu.ac.ir

Romancing *The Waste Land*: Reading the Text against Itself in the Light of Fredric Jameson's Theory of the 'Political Unconscious'

Robab Khosravi¹
 Assistant Professor of English Literature
 University of Zanjan, Iran

Composed of the 'fragments' T. S. Eliot had shored against his ruins, *The Waste Land* (1922) proved a stylistic sphinx, not just because its host of multifarious, deviating and unruly anti-narratives could not be easily orchestrated, but also because it refused to structurally fit in with the rest of the texts in the poetic tradition. Indeed, the poem's fragmentary structure had made it radically non-integrative in terms of the sociology of genres. On the other hand, as a cubist scene inhabited by tormented characters, *The Waste Land* may be said to be the last text in English literature to be read as a romance. This study aims to suggest that the poem's indecisive dialectics have made it an ironic reproduction of the idealism characteristic of the romance genre. Romance is among the main literary forms Northrop Frye examines in his *Anatomy of Criticism* (1957), where he suggests that it is the nearest of all genres to the wish-fulfillment dream. Fredric Jameson has tried to modify Frye's mainly synchronic perspective in *The Political Unconscious* (1981). To 'historicize' Frye's interpretation of romance, Jameson adapts Freudian terminology to a Marxist vision of history. Freud's study of his patient's dreams led to diagnosing what he called their repressed dreams and desires. For Jameson, the literary text also reflects what a society's dominant ideology tends to suppress; as individuals dream of a utopian future, so does a society hope for a history with a happy ending. This study attempts to take literary genres beyond their traditional role as taxonomic categories and demonstrate their communicative value as a means of political representation. The findings of the study suggest that *The Waste Land* is an unconscious critique of salvational perspectives. The text's unconscious is haunted by painful reminiscences from the literary, cultural, and historical pasts.

Keywords: *The Waste Land*, modernist poetry, theories of genre, romance, the political unconscious

1. rkhosravi@znu.ac.ir

Deconstruction and the Sublime

Ali Zare'i¹

Ph. D. Student of Philosophy
University of Isfahan, Iran

Yousef Shaghoul²

Associate Professor of Philosophy
University of Isfahan, Iran

Immanuel Kant's transcendental philosophy played a leading role in doing meta-philosophy, and his *Critique of the Power of Judgment* (1790) attempted to accomplish this critical task. Jacques Derrida's deconstructive reading of this work, which concentrates on the experience of the sublime, appears like the criticism of Kant's critique. On the one hand, the experience of the sublime is interesting for a deconstructionist, as it intrigued Hegel before, because of its destructive movement that transgresses the boundaries of conceptual thinking. On the other hand, Kant's exposition of the sublime within the framework of his transcendental philosophy cannot be endorsed. This study tries to show that Derrida is a Kantian-Hegelian who accepts the dynamic and deconstructive aspects of the sublime, while he is simultaneously a non-Kantian who strives to reveal the paradoxes and the gaps of the Kantian system. Kant attributes the unmanageable force of the sublime to the indefinable ideas of reason, while the destructive movement of the sublime is the result of the process of framing according to Derrida in *The Truth of Painting* (1978). Derrida finds the sublime as an abyss central to any philosophical system or structure resulted from the process of imposing "parergons" like frames, concepts or rules. The destructive movement of the sublime would deconstruct Kant's philosophical system. This will demonstrate that both philosophical texts and critical approaches cannot overcome their abysses and limitations. That is why criticism is possible. Moreover, since any criticism must be operated within the text, any critical approach would have its own limitations even if it were one of the most radical ones that is deconstruction.

Keywords: Kant, Hegel, Derrida, the sublime, parergon

1. alizarei@ltr.ui.ac.ir

2. y.shaghool@ltr.ui.ac.ir

The Castle: The Sacred Rage of Power

Alfrouz Yari¹

M. A. of English Literature

Islamic Azad University, Boroujerd Branch, Iran

Shahram Afrougheh²

Assistant Professor of English Literature

Islamic Azad University, Boroujerd Branch, Iran

Ismael Jangizahy³

M. A. of English Literature

Islamic Azad University, Boroujerd Branch, Iran

The aim of this research is to interpret and analyze Franz Kafka's *The Castle* (1922) in the light of Michel Foucault's perspectives of power/knowledge, resistance, hierarchy, the normalization of power relations in the society, the oppressions upon the ordinary people, and the illegitimate usurpations of power. Kafka in this novel shows man's futile attempts to overcome the powerful impact of industrialism and its domination over man's life. *The Castle* is a societal network and shows the characters in action in a way that strengthens and empowers a capitalist society. In Foucauldian sense, power unconsciously produces and controls everything; it necessarily does not lead to despotism. However, this power makes awareness in the public which can be seen in Kafka's characters in this novel. In this research, the incidents taking place in *The Castle* will be depicted, and as a matter of fact, this study makes use of these events to magnify the abuse of power in a capitalist society. Kafka's created world in his novel will be exposed to the readers in terms of the false and hidden hierarchies, artificial borders, the unwarranted claims to knowledge, and the characters' greedy grasps for power. In addition, another main purpose in this research is to show how Kafka has magnified the characters institutionalization and their separation from the society. Particular focus is given to the role of Other's power that separates oppression, resistance, and hierarchy among people to promote his normalized knowledge. This study reveals that Foucault's view of power is not a way out of the capitalist society between organism and anti-organism, but does illustrate the relation between the power necessity and the philosophical dispensability of modern society.

Keywords: hierarchy, normalization, oppression, power/knowledge, resistance

1. alfrouzyari@yahoo.com

2. sh_afroughch@yahoo.com

3. ijangizahy@yahoo.com

Toni Morrison's *Song of Solomon* and Decentering Western Privileged Centers

Mahsa Khadivi¹

Instructor of English Literature
Islamic Azad University, Karaj Branch, Iran

Bahare A'arabi²

Instructor of English Literature
Payam Noor University, Iran

Derrida states that all Western culture is constructed upon binary opposites in which one component of the pair is privileged, arresting the play of the system and marginalizing the other component. With the application of deconstruction, Derrida employs a tactic of decentering, destabilizing the primary term so that the secondary term temporarily overthrows the hierarchy. In *Song of Solomon* (1979), Toni Morrison makes use of some binary opposites and tries to favor the previously unprivileged ones. Therefore, concepts such as fantasy, myth, and rural are preferred to the previously privileged concepts of fact, history, and urban. The first part of the story is set in the real setting of Michigan with several references to historical events which really took place during the 1960s. But in the second part which is set in the rural south, fantasy and supernatural elements are introduced. Interesting to note, the most significant and determining incidents of the story occur in the second part in which the protagonist encounters supernatural and unbelievable people and circumstances. It is in the rural south and with the help of two supernatural characters that Milkman discovers his family's extraordinary history, becomes familiar with his origins, and reaches a sense of identity. This study shows how concepts like fact, history, and urban, which have been traditionally privileged in the Western culture, are destabilized in Morrison's *Song of Solomon* in favor of fantasy, mythology and rural, and how these previously unprivileged concepts contribute to the main character's quest for identity.

Keywords: magic realism, binary opposition, decentering, privileged centers

1. mhskhd@yahoo.com

2. b2_aarabi@yahoo.com

The Study of Postmodern Subjectivity in John Barth's *The End of the Road*

Hadi Shahi Gharchaghaji¹
Lecturer of English Literature
University of Azerabadegan, Iran

This study focuses on an important work by the American postmodernist writer John Barth, who in his *The End of the Road* (1958) best shows the relationship between the novel and the subjectivity in the present time. In this novel, the clash of a modern subject and a postmodern one are examined. Novel has undergone a lot of changes due to the different conditions of its producer throughout the past centuries. There has been a belief that a shift has happened from the time the Western human came to believe in his/her absolute logocentrism and its disintegration in the later centuries. This has definitely resulted in a change in subjectivity and its relation to identity-making, especially in producing novels and subjectivity's representation in each and every period. The so-called Western epistemology has been garnering a delusion of getting to know the scope and limits of human knowledge, how it can be acquired, and how any given subject or entity can be known and recognized. By the collapse of the grand narratives in the beginning of the twentieth century which have for a long time trumpeted a utopian perfectionism and panacea for human flaws, it was given vent for a more existential concept of human apart from his/her garnered and rationally and logocentrically-based knowledge. Barth as one of the leading authors of the twentieth century has best manifested this transition from a suspicious episteme to onto i.e. from logical subjectivity to a more existential and real one.

Keywords: subjectivity, epistemology, ontology, exhausted realism, postmodern fiction

1. hadi.shahi@gmail.com

A Foucauldian-Derridean Critique of T. S. Eliot's "Tradition and the Individual Talent": A Reconciliation of Critical Theories

Ali Ghadiri¹

M. A. Student of English Literature
Razi University, Kermanshah, Iran

This study is an attempt to shed light upon the common trends in the ideas of T. S. Eliot, known as the spokesman of modernism, with those of Michel Foucault and Jacques Derrida who are both influential figures of poststructuralism. In "Tradition and the Individual Talent" (1921), which is a hallmark of New Criticism, Eliot calls for a particular attention to cultural traditions and the essentiality of such traditions in different eras. Moreover, conceiving literary tradition as a colossal machine to which the individual talent is a cogwheel, one can harshly summarize Eliot's critical standpoint. Transcending to postmodernism, many concepts which echo "metaphysics of presence", got obsolete after Derrida delivered "Structure, Sign and Play in the Human Sciences" (1967). While Derrida's attempt has undermined the authenticity of structures regarding the alleged integrity of their centers, Foucault picked up a rather different path: that of 'archeology'. Terming such cultural forms as 'discourses', he tried to recover an episteme for every era as the smallest power/knowledge distribution unit and the historically-based role of the name of the author. For Eliot, specifically in "Tradition and the Individual Talent" (1921), tradition would be a grand scale in which many voices could be heard, a larger discursive ground for the play of signifiers. Therefore, in the light of a Foucauldian-Derridean reading of Eliot, it could be asserted that since for Eliot tradition would be a grand scale in which many voices could be heard, he resisted a totalitarian, authoritative, monophonic presence in the literary discourse of the mind of Europe. Likewise, Foucauldian discursivity and Derridean deconstruction dismiss totality in literary discourse. Ergo, despite the radical divergence of these theories, at their pivotal concepts they all come to a fundamental reconciliation.

Keywords: tradition, individual talent, depersonalization, pastness, episteme

1. gersiose@yahoo.com

**Session 3:
Psychology in Literary Criticism**

Blanche the *Esthete*:
A Kierkegaardian Reading of *A Streetcar Named Desire*

Parvin Ghasemi¹
Professor of English Literature
University of Shiraz, Iran

Kamal Abbasi²
M. A. Student of English Literature
University of Shiraz, Iran

Tennessee Williams, the modern American dramatist, had his own unique school of dramaturgy. The dramas which he depicted are populated by characters who are lonely, desperate, anxious, alienated, and in one word lost. They face challenges which they may overcome or not, through the choices they make. All these moods and conditions are clearly seen and explained in the theory of existentialism, so Williams' inspiration from the philosophy is seen. Most existential theorists provide fertile ground to cultivate Williams' works on. Theory of Kierkegaard, as the so-called founder of the philosophy, is quite applied to Williams' dramaturgy and reveals about the life and mentality of the characters in this play. In his theory, Kierkegaard enumerates three levels of existence which are characterized by their own features and mentality: they are respectively: esthetic, ethical, and religious. The esthetic is characterized by the pain and pleasure of the moment, that is, the *esthete* follows just his/her instincts and desires. The next stage in Kierkegaard's terminology is the ethical which is characterized by rules, laws, and obligations. The last, but not the least, is the religious stage, however religious not in the conventional and common sense. In Kierkegaard's terminology religious is closest in meaning to individual. To Kierkegaard, the most authentic character is one who has achieved religiosity; otherwise, he or she may suffer from alienation. The aim of this study is to show how Blanche, the main character in Williams' *A Streetcar Named Desire* (1974), is essentially an *esthete* throughout the play, and how being and staying an esthetic leads to her alienation and destruction.

Keywords: existentialism, esthetic, desire, destruction

1. pghasemi2000@yahoo.com
2. kmal_1986@yahoo.com