

achieve this aim, these two writers choose their narrative style of describing various tales in minimal literary forms, thus expressing their goals and presenting a new artistic structure in the realm of didactic literature. What needs to be mentioned about the emergence of this new style of writing, which was imitated by many in Iran and Europe long afterwards, is that in fact only half a century after the emergence and thriving of humanism in Iranian literature through S'adi's works did the founders of the European Humanism arise to deal with the factors previously discussed in Sadi's Gulistan, Bustan, and Ghazaliat.

Therefore, a similarity is found between the narrative style and structure of Boccaccio's Decameron, as a realistic work, and Oriental classics like Sa'di's Gulistan, the work which soon gained an incomparable position in the Iranian and European worlds and lent itself to abundant translations into a wide range of languages.

Key terms:

Boccaccio, Humanism, narrative style, Sa'di

2:30 PM - **The Rivalry of Reinforcing and Subversive Discourse in Iranian Hit Singles**

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The rivalry in social and cultural institutions, commodification, and appearance of new forms of wealth and power are well represented in the study of new media and popular culture. There is an academic gap in the study of popular media and the transitional process of media in Iran because of national and international stereotypes. The post 9/11 era of war on terror restricts Iranian media to social network and the national academia marginalizes popular culture as low and insignificant. Only a comparative approach can discover the complexities of competing discourses in Iranian popular culture where cultural borders of Persian tradition and western modernity are blurred. Despite their modern and westernized style, Iranian hit songs, be it underground or licensed by the Ministry of Islamic Culture and Guidance, are heavily indebted to classical Persian literature and didacticism. With melancholic or euphoric tone and recurring imageries, they are the site of rivalry between the reinforcing discourse of national tradition and the subversive discourse of modernized Iran. The beloved is the combination of Hollywood female celebrity and the damsel in classical Persian love poetry. Though the songwriters are reluctant to accept the credit of tradition, they are teaching the youth lessons of courtship and parental approval to start a relationship. On the other hand, they challenge the definition of faith and Platonic love, the fundamentals of Persian poetry.

3:00 PM - **The Social Lyricism of Bertolt Brecht and Nazim Hikmet**

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Bertolt Brecht (1898-1956) and Nazım Hikmet (1902-1963): Two colossal artists of two different literatures. Both have written poems, plays and novels. Both have critical writings. Both were communists. Both had to go on exile. Both are beloved by many women. Widely known and appreciated as one of the most important and influential figures in the contemporary theater, Bertolt Brecht has more than thousand pages of published poetry. Right up to his death, poetry accompanied all phases of his life and career, just like Nazım Hikmet. "It's impossible to find a single non-political line of him": That's what Marianne Kesting said, who has written the most popular biography of the German poet. He was never associated with a literary group or movement and even after embracing Marxism in the late 1920s remained remarkably independent as a writer. His poetry is not introspective in the traditional lyrical mode. He always had the desire to communicate with his readers directly, engage with them in an immediate way. The same desire for direct communication could also be found in Nazım Hikmet, the first real modernist poet in Turkish Republican literature. Called only by his first name, Nazım developed a distinctive poetic use of the spoken language, a kind