

Analysis and review of the Fara-Story genre in the school of word originality

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Article Info (287-311)

ABSTRACT

Article type:
Research Article

Article history:

Received: 17 February 2022

Accepted: 14 May 2022

Keyword:
Contemporary literature
Story
Fara-Story
school of word
originality

Fara-Story is one of the literary genres of the school of word originality and is specific to those whose artistic tendency is towards fiction. The first proposed components for Fara-Story are given in (80s SH) and in the statement of the "Third Genus" book. In literature, before the school of word originality, we are faced with the title of postmodern Fara-story. The difference between these two types of stories is in the type of attitude and worldview arising from these two schools. This research which has been done by descriptive-analytical method by using library resources, seeks to analyze a Fara-Story text by defining Fara-Story and expressing its characteristics in the school of word originality. Therefore, postmodern Fara-Story has differences in terms of principles such as sounds in the text, type of narration, ending, structure of narration, and so on. The Fara-Story in the School of Word Originality is not a one-dimensional word and is not the result of merging other dimensions.

Citation: Mirzapour Meysam (2022) Analysis and review of the Fara-Story genre in the school of word originality. *Modern Literary Research*, es. 1 (1) 287-311



Publisher: Association for the Promotion of Persian Language and Literature
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DOI: [20.1001.1.28211/413.1401.1.1.13.0](https://doi.org/10.28211/413.1401.1.1.13.0)

Introduction

Meta-fiction is a literary genre specifically crafted for writers who seek to transcend the traditional boundaries of storytelling. While postmodern meta-fiction is a recognized literary form, the “School of Wordism” (*Maktab-e Asalat-e Kalameh*) introduces a distinct ontological and philosophical approach to this genre. In Wordism, meta-fiction is not merely a postmodern narrative game; rather, it is a purposeful trajectory from “story-centric” writing toward “word-centric” creation. This study examines the definition, unique characteristics, and philosophical foundations of meta-fiction within the framework of the School of Wordism, distinguishing it from traditional postmodern interpretations.

Method

This research employs a descriptive-analytical method, utilizing library resources and primary manifestos of the School of Wordism. The study defines the core components of meta-fiction within this school and evaluates their application through a textual analysis of the work *Tana-Rooh* (Body-Soul) by Arash Azarpik. The criteria for meta-fiction in this school—specifically its resistance to summary, definition, and visual representation—serve as the analytical framework.

Results

The study identifies three foundational criteria that define meta-fiction in the School of Wordism, arguing that the absence of any of these renders the genre incomplete:

١. **Non-summarizability:** Treating the text as an organic whole where every word has essential value; summarizing is viewed as an act of reductionism.
٢. **Non-definability:** Rejecting the limitation of the “word” to mere audio-visual aspects; rather, acknowledging the infinite dimensions of the word accessible only through deep, scholarly reading.

۳. **Non-showability:** Unlike stories that can be easily adapted into screenplays or films, a genuine meta-fictional text in Wordism resists external visualization. It demands an intimate, text-based experience that technology cannot replicate.

Furthermore, the research highlights other structural features:

- **Multifonic Sound:** Moving beyond the postmodern “about-ness” of narrative to a state where characters and phenomena speak for themselves, creating a harmonious, symphonic narrative rather than a dissonant collage.
- **Center-Augmentation (*Markaz-afzayi*):** A 360-degree approach to narrative events, where even marginal characters are granted subjectivity to analyze the “center” of the story from their unique perspectives, resulting in the most democratic form of narrative structure.
- **Super-form (*Fara-form*):** Utilizing various non-fictional forms (poetry, history, philosophy) to advance the narrative, not as mere stylistic ornament, but as a multi-dimensional integration of the word’s potential.

The analysis of *Tana-Rooh* demonstrates how these elements—such as numerical symbolism, linguistic layering, and the synthesis of realistic and surrealistic spaces—create a text that is both logically coherent and ontologically deep.

Conclusion

The study concludes that meta-fiction within the School of Wordism is a transformative genre that surpasses the binary logic of postmodernism. By transitioning from a focus on the “story” to the “word,” it achieves a synthesis of all literary potentials (poetry, drama, prose). This genre does not negate the rules of its predecessors but transcends them, allowing for a “Third Gender” of literature—one that is liberated from ideological traps, where the text achieves a state of “unveiling” (*Oryaniyat*), and where characters emerge independently, reflecting the infinite, transcendent nature of the Word itself.