



Examining design structure in Lakki Pachas (tales)

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Abstract

Story design is a chain of events that adds direction to stories. Not only it determines the order and succession of events, but also an organized set of events connected through cause-and-effect relationships and arranged by a pattern or map. Design has a strong relationship with other elements of a tale. Examining the structure of design in folk tales enhances understanding and perception of the ruling system of tales and their attractions. Lakki's written tales examined in this paper are based on design elements and the types included Pacha (eight tales in one book), Se-Charaki by Jahanshah Azadbakhsh and Lakki legends by Kiomarsh Amiri Kalejoie. The design of the majority of stories was linear and since the manufactured order of events and trends rule the natural order of tales, closed-design was the most popular design in Lakki's Pachas. The drawbacks of extending Pacha's design were in the mystery solving part. Magical agents with metaphysical forces solve the protagonist's problem, while there is no introduction for the presence of the protagonist's supporting character. That is, the protagonist encounters them by accident.

Keywords: *Folk literature, Lakki Pachas (tales), Character in folklore stories, description in popular literature.*

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Extended Abstract

1. Introduction

Tale means a narration of events and it is usually used for works mostly emphasizing on extraordinary events. Folk tales are inherited to the next generations whether orally or in written form. Traditional values and cultural and psychological background of a nation, events, and social incidents all are reflected in tales.

Lakk people live in the west of Iran, mostly in Kermanshah, Hamedan, Ielam, and Lorestan. The Lakk people in Hamedan and Lorestan believe that they are a subgroup of Lors, while those in Kermanshah and Ielam believe that Lakk people are a subgroup of the Kurds. In “Selected History” by Hamdollah Mostofi (740HG) Lakks are introduced as a subgroup of Kurds and the regions where Lakks were settled is one of the 16 counties of Kurdistan (Yasami, 1984, 172-181). There are similarities between Kermanshahi, Gurani, and Lakki. Researchers in recent years have considered Lakki an independent accent from ancient Pahlavi. Henry Ravlinson, a historian and translator of Iran's ancient scripts mentions that “Lakki language is a derived form of ancient Farsi, which was common as an independent language along with Pahlavi” (Ravlinson, 1981, 55).

At any rate, there are many oral tales among Lakks inherited from previous generations and some of these tales are not available as organized written works. Pacha or Parcha (parča) in Lakki means tale.

2. Literature Review

Zolfaghari (2014) showed that the majority of short and semi-long stories have a linear design, love and *Ayyari* stories have a circular design, stories rooted in Indian culture have a tree design, long stories have a chain design, and proverbs have a staircase structure.

In his dissertation titled “Lakk common culture” Rezaei Norabadi (1993) begins with giving a thorough introduction to the background of Lors and Lakks along with geography, historical importance, etymology, language, accent, music, and so on in nine chapters.

3. Methodology

The study population consisted of three books, namely “Eight Stories in One Book” and “Secharaki” by Jahanshah Azadbakht and “Lakki’s Legend” by Kiomars Amiri Kalejoie. Taking into account the large number of tales included in the three books, only 12 tales were selected for further analysis. These 12 tales contain more events where the

growing conflicts increase the actions and interactions. The study was carried out as a descriptive-analytical work through document method.

Results

Structures in Lakki Pachas were examined. The findings indicated that “Eight Stories in One Book” was the only book in which all the stories had a narrative process. Suspension and surprise were rarely seen in the stories under study. Several stories had shared aspects with Mashdi Galin Khanom and Jame-al-Hekayat works. The most common design in the stories was linear followed by circular, and tree design in terms of frequency. Happy endings were more common. Magical or supernatural forces were widely used to solve the problems of protagonists. The common weaknesses of the design in folk stories, the fight between evil and good and negligence of the existential aspects of the characters, were quite clear in Lakki stories. narrative process.

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