

Checking Time Justifiability Pattern in “Wedding Photo” Play

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Abstract

Showing the narrative patterns of a work is an important step for expressing a network of elements of the narrative and structural connotation of the human mind. Narratives are one of the most popular genres in contemporary literary research. The existence of the element in the literature, philosophy, diaries, plays, etc. has long been the subject of interest among scholars of literature, sociology, and philosophy. Finally, by combining linguistics, literature, and other sciences, the need for the formation of a new discipline, called narration, was considered. The purpose of this study was to examine the way in which elements and components of a narrative were used to convey meaning. Of these narrative elements, time has a key role in narrative function. The term of time as the most important aspect of the narrative structure is the central element of the theory of Genetts. He discusses one of the most recent narratives about time, with three components of order, continuity and frequency. To understand the function of a literary work or a collection of works by a writer, narrative analysis based on the use of time is one of the researches that have been considered in recent decades. Narrative as a scientific method has been able to open a new place in the literary critique and literary attitudes and insights.

The play as one of the triple Aristotelian genres is closely related to literature and is one of the oldest literary works of mankind, which with the use of narrative elements - as in the story - has special capacities in exploiting the components of validity. The validity of each play is indicative of its resources and infrastructure. Therefore, the elements of any screening, as the basic rules of each work, are studied and studied, with the proper understanding of its constructions and the way of communication They can better understand each other.

In his works, especially in his plays, Kista Yasrebi has used various narrative capacities in various ways. The author has distinguished himself from the narrative

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of other writers in its clever use of translating the concepts of his literary works. The narrative capabilities of this literary-dramatic work reveal the author's artistic enjoyment of time-oriented techniques, using all the literary-narrative capacities of the element of time and with the precise application of narrative elements of the fit between concepts and transmissions. With the movements in the linear order of the play, the drama creates a desirable and fitting piece of art to achieve the specific timing of the "play world" and, besides, makes the attraction and eloquence of the narrative while he triggers instilling a sense of suspense and expectation in the audience. This has led to the immortality of his dramatic work.

Yasrebi has been writing in various literary and literary styles. In fact, he provides the reader with all his work using a style appropriate to what he intends to say. But often it talks about the world through surreal features that deal with emotions, mysteries, dreams and dreams, and sometimes the boundaries of reality and dreams are so obscure and intertwined that there are streaks of realism.

The timing factor of narrative in his plays has an extraordinary role; in fact, in expanding the anecdotes, the beauty and strength of them, and the artistic presentation of his fictional reports. In his works, he has tried to search for people's life and their existential reality and create new themes for their simple happenings, often with bitter satire. This humor is generally associated with psychological analysis, which makes it different from others.

In this research, using the analytical-documentary method, while demonstrating the postmodern components, the play has been examined based on Gareed's narrative theory. The "wedding picture" of the novel, according to the theory of gentle narrative time, is considered to be a multiplicity of narrative.

In this play, the natural and linear course of time is broken. The findings of the research show that in postmodernist plays, the techniques of past, present, future, and continuity have been highlighted at the service of the author's deep thoughts of psychology, in such a way that the seemingly distracting time of the play in the format of text events is a continuum with other narrative elements. From the point of view of the principles of play writing, the acceleration of the narrative of events and their frequency has made a direct and meaningful connection to the content of the plays.

The structural unity of the elements of display is to convey the regular or irregular sequences of display events in the context of the time to reach the pre-invoked action of the narrator, which, according to Genett's theory, moves from an unstable state to a stable state.

Yasrebi has been able to use the conversation element as a constant acceleration. The frequency of conversation in the play creates approaches and plotting events with equal rhythm. Regarding the story space, the presence of dimming is seen from calendar or chronological times, and the writer, with his own work, bases its narrative time in the genre of fantasy stories. The narrator's position about the events of the story and his utilization of the timing of the narrative movement of the story by turning the speed of presentation is appealing and pleasant, and with the application of the retrospective method, the inner time of the couple's fifteen years of life is in the line of time now.

Keywords: Gerardgenette, Chista Yasrebi, Scheduling, Narrative, Play