The review of *Maasum e Avval* – The First Immaculate-, a short story by Houshang Golshiri; based on structural narratology techniques of Gerard Genette

Parvaneh Adelzadeh*
Associate professor of Persian language and literature, Tabriz branch,
Tabriz, Iran

Mahdi Aaryaei**
PhD student in Persian language and literature,
Tabriz branch, Islamic Azad university,
Tabriz-Iran

Kamran Aashaei Aakhri***
Associate professor of Persian language and literature, Tabriz branch,
Tabriz, Iran

(Received: 2016/07/21, Accepted: 2017/04/07 Date of publication: January, 2020)

Scholars and theorists, since Aristotle, have regarded narrative as the most fundamental principle of Dramatic and fiction. The audience needs to understand and interpret the literary texts, and understanding the ways the narrative works helps us to understand the literary texts. Among Iranian storytellers, Houshang Golshiri is a writer whose narrative structure is particularly important. The present study investigates the narrative structure of the first innocent short story from Hushang Golshiri's narrative story by using Garrett Genet's narrative theory in narrative discourse, which is one of the most recent theories in the field of structuralist narrative. This story is examined in three main categories of Genetic validity, namely grammatical time, facet, and sound, along with their sub-components. In

* E-mail: adelzadeh@iau.ac.ir (Responsible Author)
** E-mail: mahdi.daryaei@gmail.com
*** E-mail: pashaei@iau.ac.ir
moving from story to text, Genet narrates three major instances of order, continuity, and frequency. Order controls the relationships between the sequence of events in the story and the actual order of events in the narrative context. Genet calls any deviation in the arrangement of the presentation of narrative elements from the order in which the events in the story are arranged. Divorce is divided into two types of retrospective and future. In the first innocent story, the quality of expression of events in the narrative context differs slightly from the level of the story, and the narrative text has a chronological order except for the three events. The function of the retrospective timeline in this story is an explanation, and the narrator in the story goes back to explaining the events of Hosni’s existence in the near past, explaining them in order to clarify his direct narrative. Timing range to the near past and in some cases to the far past and the timing range is also limited in time. The narrator delays in telling things. Events have taken place in the recent past, and the narrator transmits them shortly after the writing of the letter. The continuity is the medium-term relationship between a given event occurring during that time in the story and the number of pages of narrative text devoted to the event. So the problem with the concept of narrative text time in terms of continuity is more problematic than the concept of order and frequency. Other reading effects can be achieved by changing the narrative speed. In the first innocent story, the time allocated to the narrative text is less than the time spent on the events at the story level and the narrative text has a positive acceleration. The sub-components of delay, scene, and abstract can be examined in the narrative context, but due to the use of letterheads in reporting information, the deletion component in the first innocent does not work. Frequency is a component of time that was not mentioned before Genet. Frequency is the relationship between the number of times an event occurs in the story and the number of times it is expressed in the narrative text, appearing in the three singular, repetitive, and recounting forms used in the first innocent story of all three types. Is. It is the space of narrative space. That is, what view does the narrator use for his narrative that is created through distance and focalization? Any reading of the point involves determining the distance between the narrator and the story. Because it helps us examine the accuracy of a narrative text and the information transmitted. By distance, the distance between story and narrative is meant to create distance, using direct speech, indirect speech, free indirect speech and narrative speech. But the use of direct speech and indirect speech is far greater than free indirect speech
and narrative speech, and this element illustrates Golshiri's method of creating his own unique prose in the story. Genet, using the concept of distance as a starting point, lists the narrator's roles in five functions, which also show the extent of the narrator's involvement in his narrative based on the extent of his separation and conflict. In the story of the first innocent, the narrator has communicative, attitudinal, and ideological roles, and there is no guiding role in the structure of this story. Although the narrator may be telling the story, the angle of view may belong to other characters. Thus, there is a distinction between narrative voice and narrative perspective. Narrative perspective is the view taken by the narrator and Genet calls it the focus of the narrative. Focalization is the angle of view or eyes from which each particular part of the narrative text can be seen. In the first innocent story the author has used the canonization scheme and the zero centers, the internal focus of the fixed, variable and multiple types, and the external focus according to the Genetic classification in the narrative. The voice or tone is the voice of the narrator and deals with the narrative itself. In it, the narrator's relationship with story and narrative text is examined. The narrator can narrate events before, after or simultaneously with their occurrence. The narrator may be outward or out of his or her narrative, or be inward or outward, or not only within the narrative but also the first character. In other words, the relationship between the time of narration and the time of narrative text is examined, and how a narrator narrates different temporal and spatial situations in the story. In the narrative, Golshiri has used the first-person, implicit, objective, and hero types, as well as the second-person narrative, and in the narrative ex-narrative has utilized the total knowledge of the play. The first infant consists of three views, the second person and the first person. In other words, the angle of view that comes from modern writing techniques is used in this story. We find with some accuracy in the form of narrative that the story is moving from the viewpoint of the theorist to the first person.

**Key words:** The First Immaculate- Houshang Golshiri, Structural Narratology, Gerard Genette, Time-Image-Voice.