



## Rhetorical Narrative Of The Novel Panjshanbe Firuzees

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Narratology is a field that has been considered in various forms since the beginning of the twentieth century and many people like Propp, Schlofsky, Baret and others have addressed it in their theories. Rhetorical narratology is a type of narrative reading of the text and analysis of the novel. The combination of contemporary narratology and rhetoric creates rhetorical narratology or story rhetoric, which is a one of the sub-categories of post- classical narratology in the contemporary narrative theory, and seeks to discover tricks that affect the narrative on the audience. This approach assumes narrative as a targeted communication action. In this view, narration is not merely a representation of events, but an event in itself, an event in which the author seek to attract attention and influence the cognition, feelings and values of the audience.

In addition to story rhetoric, pragmatics and discourse analysis- two new branches of linguistics- have also paved the way for new critique with the help of rhetoric; with the difference that traditional semantics is narrative –oriented, while these two new branches of linguistics- which can be called new semantics- are also readers-oriented, that is, it pay attention to both the speaker and the reader. Bakhtin believes that fiction is a subset of rhetoric, because what is does is goal-oriented. Bakhtin argues that the novel has more in common with poetry at any given historical point in time than with the rhetorical forms, such as languages used in journalism, ethics, religion, politics and economics.

Attention to structural narratology in recent years in Iran has led to less attention to rhetorical narratology and rhetorical research. In books such as the Encyclopedia of Narrative (in an article by David Herman) translated by Mohammad Ragheb (2012) and some other books of linguistics, novels and text books have been made brief references to this theory (the rhetoric of the story). But the practical critique of the story based on this theory is limited to Mohammad Ragheb's article entitled "analysis of the short story Tree by Goli Taraghi from the perspective of rhetorical narratology (2015)" which by clearly distinguishing between structural narratology and rhetorical narratology, he has scientifically studied three generations of rhetorical theorists, and analyzed the story based on it; About the novel of Turquoise Thursday, as one of the most popular religious-social novels in recent years, no scientific research has been so far, however, due to the audience, there are specialized criticisms in the form of meetings, lectures and interviews.

In this article, after expanding the concept of story rhetoric based on opinion (Wayne. C. Booths), the novel of Turquoise Thursday by Sara Erfani has been studied and analysis. This novel can be included in the group of religious novels that have been created with the aim of the reader's excellence in the orbit of religious lifestyle. Discovering the rhetorical tricks of this novel can help us in analyzing contemporary religious novels.

In this article, the novel has been reread and analyzed at three levels of author, text and reader with the aim of finding rhetorical tricks affecting the audience That the result of the research

show that the author consciously tried to use tricks to reach the desired level of rhetoric and thereby reach the aim goal of the story, namely communication with the audience and human intellectual-spiritual development with the help of selectivity. The main theme of the story is the faithful lifestyle in the face of various matters such as love, marriage, pilgrimage, etc. and considering purposefulness and commitment of the religious story, it is natural for the author to seek the intellectual- spiritual development and moral excellence of the reader under the pretext of each, and to achieve this goal, use several rhetorical tricks. If we examine these tricks in the three areas of author, text and audience, in the first area, the implied author has subconsciously drawn the reader into the area of judgment and selectivity with tricks such as the constant and uninterrupted confrontation between welfare and evil, light and darkness, right and wrong, normal and abnormal, love and lust, ascension and fall and ... in all scenes of the story, and has strengthened the effects on the reader with other tricks such as special choice of subject (love), truth-likeness, reasoning and its justification.

By examining the semiotics and discourse tension in the text- which indicates the upward trend of intensity and extensive in the schema- we come across factors that have contributed to the rhetoric of the story and the goals of the narrative; such as naming and anonymity and signs such as turquoise, philosophy, wounds, etc., the empathetic-emotional impact (intensity) by using the power of reason and reasoning of the audience (extensive) and the quantitative and qualitative fit of these two, creates a successful discourse tension in the story. An examination of the audience and recipients of the message which emphasis on it, is the most important distinction between traditional and modern rhetoric, shows that the author has tried to attract the attention of the narrative audience, the story audience and the ideal audience at the same time.

**Keywords:** rhetoric narratology, novel, Religious novel, turquoise Thursday, Sara Erfani

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