

The Analysis of Narrative structure of *Bad Az Payan* novel by Fariba Vafi

Teymoor Malmir *

Chonor Zahedi**

Abstract

Feriba Vafi is a hard working novelist of our time. Her first novel was 'My bird' has been worried to alleviate the plight of women in the society. In her last novel by the name of 'bad az payan' she deals with women issue continuously. But to intensify the effective ness of the story in the community and proper to time condition besides the choice of subject, she has used plot, signs and particular way of telling narrative. In this paper based on the account of Todorov analyzes we study the thematic link, plot and the way of telling narrative. The actions and reactions of characters in the novel 'bad az payan' represent an attempt, consciously or unconsciously, more or less, to recover and to reconstruct women's identity. The plot reflectively addresses the social and partly the familial problems of the community of women. In this novel, *the journey* leitmotif serves to portray a departure to independence, knowledge and a better life; yet the problems persist and the journey continues, a journey which is associated with solitude and disorderliness. Notwithstanding, the journey is an 'evasion, as the journey of the characters of the novel is represented as an evasion, in one way or another. Men and women set out the journey hoping to find a better situation, leaving a self-made bitter situation. The narration of *Shahrzad* in 'hezar-o yek shab' has dramatically influenced this novel in terms of such elements of narration as the use of subplots, multiple narrators, which serve to highlight narration as opposed to verbose 'story-telling' with which men identify women. That is to say, the type of narration invoked by women is distinct from that of men; this distinction, on the one hand, represents an old style which has bolstered the retention and

* Professor of Persian Language and Literature, University of Kurdistan, Sanandaj, Iran.
timoormalmir@ut.ac.ir

** Ph.D. Student of Persian Language and Literature, University of Kurdistan, Sanandaj, Iran.
chonor.zahedi_2012@yahoo.com

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survival of women, on the other, it represents a mockery towards the masculine world. It, therefore, implies that the reason why women have adopted a narrative discourse is because of their predisposition to bring about a change in their lives.

The narration is structured as follows: 1. the present incidents, 2. the narrator's thoughts and reveries, 3. the memory of past events by the narrator, 4. narration of past events to the narratee, 5. narration of the narratee's past events, 6. narrator's conjecture about the other's mind. The narration of these six components is based on a combination of three tenses:

1. Past events that are being reviewed
2. The present recurrence of past events
3. The narration of the two former narratives

The characteristic feature of the author's style is the particular combination of time and narration. That is why an abundant number of propositions in this novel belongs in the narrator's memory of past events and the recurrence thereof.

The plot of the narrative revolves around correspondence; correspondence, which is the essence of life, ultimately turns into identity following a sequence of conflicts. Identity signifies 'an end'; as long as there is correspondence, there is life, however, in the course of suffering or sickness, identity looms in. The deep structure of the narrative is that, for its continuity, life is contingent on correspondence. When there is a death or an end, there is no correspondence, and this serves to signify the fact that correspondence underlies life. This is reminiscent of love which ends with union, though it begins with an enthusiasm and affection which get intensified in the face of stumbling blocks and problems. The title and the theme of the novel is based on the desire to found a real life on love, a type of love which is congruent with the current age and lifestyle. The breaks and unions in the narrative are based on old-fashioned love traditions which doomed to failure; while the new age entails a new perspective on the love relations. The title serves to highlight the same theme. Love in past ages was a pioneering affair on the part of men, and this has been portrayed in the novel as an ephemeral emotion which recalls a master-slave or boss-employer system. At its face value, this status quo has only given rise to masculine heroes, a heroism which has resulted but in vagrancy and disorderliness. Heroic ethics have downgraded in this novel; there is no hero, but a character. Past heroes are alluded to but their heroism is displayed as detriment to the lives of the heroes that is why heroes regret their actions. As for women, their current status is represented as much

better than the past. Notwithstanding, feminine culture is considered to be crucial to the amelioration of human relations.

Keywords: Correspondence, Emigration, leitmotif, Narration, time, women

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