Analysis of narrative discourse and the interactive dimension of speech in the narration of "Hasan Qanad and Malik Ibrahim"
"Using the shoairi poetic model and combining it with William labou's narrative discourse scheme"

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ABSTRACT

Narrative semiotics examines the narrative features of the story to show the conditions of production and reception of meaning in the discourse. Discourse is the foundation of semantic research. This research, with analytical-descriptive method, in the form of semiotics and using the shoairi poetic pattern and mixing it with the diamond-shaped pattern of William Lebou to analyze the narrative discourse, dynamics and interactive dimension of the word in the narration of "Hasan Qanad and Malik Ibrahim", from The collection of stories of "Everlasting Land" is dedicated. In the discursive analysis of this narrative, the attempt is made to explain the narrative body chains of this story, and to express its formative verbal dimensions as well. The findings of the research show that in this narrative discourse, "Malek Ibrahim", the main character of the story, seeks to know the surrounding environment and change his life situation, and this change is unconscious and by a beautiful girl, in a special context of time and place. , occurs with successive events and the dynamic process of meaning production in it, on the one hand, due to the interaction of intra textual factors (actors and recipients of action) and on the other hand, due to the interaction of extra textual factors (narrator and narration-hearing); In this story, the narrator has been able to pass through the interactive functions in creating the primary meaning and reach the extra-linguistic semantic functions, forming special systems of narrative discourse and creating a dynamic and purposeful narrative body in the realm of language and literature.

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1.Introduction

The book (Legends of Evergreen Land), written by Seyyed Hossein Mirkazemi, is a collection of stories from the oral traditions of the people of Mazandaran and the Turkmen of the Sahara, which have been handed down for many years, like a sacred trust, from one generation to another. This book is full of personal and social experiences of its narrators and people. "Narrative is any verse or prose story that includes a series of events, fictional characters, their speech and behavior". (Abrams, 1912: 26) Narrative is a means of expression, understanding and understanding, which by examining its structure, one can achieve its deep structure and concepts, and the science of narratology examines the theory and general method of narration and discourses. through which the narrative is expressed, in all literary genres. The meaning-making process in the narrative discourse is subject to complex symbolic elements and systems, and to understand the determining role of these elements, semiotics is the most scientific tool. Usually, in semiotics, "every sign in interaction, challenge, collusion, acceptance, rejection, contradiction, confrontation, convergence, divergence, alignment, divergence, homogeneity with other signs, creates a process movement that This movement is a way to produce meaning. (Shoairi, 2015: 1) So, with such an approach, "signs get a chance to be signified again; That is, common signs with common and known functions are changed to different, new signs with unexpected and aesthetic functions. The reason for the transformation is that signs are always reproduced in the discourse process and are replaced by signs with a different function and

meaning. (Shoairi and Ariana,2020: 162) In linguistic and literary semiotic analysis, the most focus is on the structure of the text and the relationships between the components of the desired text structure; "That is to say, the examination of the signs that make up the text and the hidden and obvious relationships between them are taken into consideration". (Nabilu,2012: 82) For this reason, the present article, with documentary method and qualitative method (descriptive-analytical) and (symbolic-semantic analysis); which is one of the structural methods and the analysis of literary texts and originated from the methods of linguistic sciences, which emphasizes the role of intra-textual and extra-textual factors and the interactive nature of the relationship between them, and then by using the semantic-symbolic model offered by Shoairi (2003) and its combination with the diamond shape pattern of William Labou (1967) tries to investigate the semiotics-semantics of the interactive and dynamic dimension in the field of linguistics of literature, with a discourse-logical perspective, while dividing the narrative body into chains. word in the narrative body of the story "Hasan Qanad and Malik Ibrahim" from the collection of stories "The Land of Evergreen", as a macro sign; So, in this regard, the following questions are answered:

- How can sign-semantic processes, by using linguistic signs, in addition to advancing the narration of the story, produce meaning in the minds of internal and external factors.

- How a linguistic structure can form a special system of narrative discourse by using linguistic components and signs to pass through interactive functions in creating primary meanings and achieve extra-linguistic functions.

2.Research background

Since it has been several years, "sign-semantics", as one of the new methods in the in-depth analysis of literary and narrative texts, has attracted the attention of researchers, and in Iran, "about the explanation of the semiotics-semantics of the discourse, "Poetry compositions can be considered as its vanguard". (Akbarizadeh and Mohsass. 2016: 295) Because he, in addition to his abundant works, such as: Semantic-Semantic Analysis of Discourse, (2005), which in this book focuses on the dimensions of discourse with regard to its process function, including the sensory dimension- perceptual, cognitive dimension, aesthetic and emotional dimension, and also how the process of meaning production is done according to the interactive, interactional, visual and mental functions; By presenting many articles, regarding the theoretical topics of semiotics and expressing how this approach and its practical aspect, such as: "Semiotic-semantic analysis of the narrative discourse of the story of Zahak and Fereydoun" (2015), which in this research, this result was achieved. This discourse is dynamic and at the end of the story, the primary situation changes to the secondary situation, and the situation does not remain as it was at the beginning of the story, and the stages of verbal evolution of this discourse are in four stages: contract conclusion, ability, Action and evaluation are summed up, and by this, they have been the pioneers of many researchers in this regard in the analysis of some literary texts. It should be mentioned that Ali Abbasi also has publications and researches in the field of narratology, which include: applied narratology (linguistic analysis of narrative: applied analysis of narrative situations, Narrative style and syntactic element in narratives according to

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Grams and Lentvelt's theory (2013), pointed out that the author in this book, in two completely separate theoretical and practical parts, the basics of narratology and elements related to it, He has expressed by bringing examples of narrative texts. But from other researches in this direction, we can mention the following cases: "Analysis of narrative discourse in the two collections of stories of Majid and Karak Hawiji", Farideh Alavi et al., (2017) which the researchers tried in this article. By emphasizing the elements within the text, they have examined things such as: the relationship between the narrator and the narration-hearing, the type of speech and also the polyphony in the narration in these two works; This article, from the point of view of methodological criticism and in terms of choosing a clear and limited topic and in terms of the novelty of the topic, so far, no one has specifically analyzed these two discourses; This research is completely compatible in terms of matching the title with the content of the article, and this is an indication of the researchers' mastery of the subject under investigation; The headings in this article are clear and explicit, and the only objection that can be made is that the main headings do not have sub-headings, and this has caused the reader to not be able to easily understand the researchers' intentions. In the abstract of this article, the researchers have correctly pointed out the problem, objectives, method and findings of the research, and its introduction is completely based on the system and principles proposed in writing scientific-research articles, while the researchers of this article have analyzed and Information processing has also been quite successful and other articles, titled: "Comparison of the twenty-second hymn of the Iliad and the epic of Rostam and Esfandiar

based on the model of Labou and Waltsky", Mohammad reza Pahlan-Nejad, (2006), this article is also well-suited in terms of the problems of choosing the general topic that makes the research superficial and ambiguous. The title is compatible with the text of the article and the principles of writing, the abstract and the main body of the article are completely compatible with its scientific method, and the result of this research also shows that these two narratives, although they belong to two language and culture are different; But in terms of narration, it can be completely adapted to the Labou model. In this article, the writer, in the framework of sign-semantic and using the poetic model and mixing it with Labou's narratology, explains the verbal dimensions that form the narrative of "Hasan Qanad and Malek Ibrahim" from the collection of stories (The Land of Evergreen) has been discussed in the desired framework; Because folk stories in Persian literature have been researched with different approaches from content and thematic studies to structural and narrative studies; However, as far as the researcher has reviewed, no independent academic and scientific research has been done on this folk tale, focusing on the analysis of the sign-semantic and interactive dimension of the word, and for this reason, the proposal of this issue is innovative.

3. Theoretical basis of research

3.1 Narration and narratology

The origin of the word narration means: "narrating news or hadith or words from someone". (Omid, 1998: 712) And in fact, the narration is: "a collection of events that has a specific order and has a certain introduction, middle and ending". (Bennett and Royle, 2008: 67) Therefore, narration means anything that tells a story and "the story is what the narration is". (Felan et al., 2005: 550) which "consists of two basic elements, story and storyteller, which applies to all narratives, of any type, and is part of the essence of any kind of narrative" . (Yagoubi, 2019: 290) It is after the characteristics of the narration that: "something is happening there".(Abbasi,2014: 92) and in a general view of the narration: "narration of two or more events that are logically related; They are formed in the past tense and through a fixed theme, they are formed as a linguistic whole and as the verbal art of the narrator and the expression of the individual's linguistic ability, the characteristic of the speaker, and during the cognitive process of changes, meaning occurs. It's done. (Sahibi,2010: 11) But the concept of narratology; It is the science of narration or the theory of narration that examines the theory and general method of narration in all literary genres and "instead of paying attention to what it is, it focuses on how to express the narration".(Noghani and Abaji,2019: 142) And in general, narratology is a method of research "that tries to discover the relationship between narrative elements and units in a text". (Ansari Barzi, 2017: 20).

3.2 Narratology of Labou

William Labou is an American linguist and theorist and the founder of modern sociolinguistics. He is one of the structuralism narratologies who has done many researches on narratology; Labou in an article titled: "Narrative Analysis: Oral Types of Individual Experience"; He expressed new theories about the investigation of narrative and discourse; According to him, narration is: "a verbal trick to repeat the experience, especially a trick to form narrative units that are consistent with the time

sequence of the first experience". (Lebou et al. 1967: 13) Like other structuralisms, Lebou seeks to find single patterns and sequence of narrative order in the analysis of narratives; He wants to "identify the linguistic and formal characteristics of the narrative and their role through a detailed examination of many narratives and make a connection between them". (Tolan,2008: 256) Lebou, in collaboration with Waltsky and based on the oral narratives of English speakers, put forward a model for the structure of the narrative, which became known as Lebou's diamond pattern; This model consists of six parts as follows.
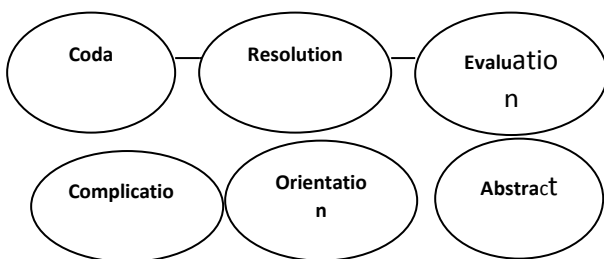
3.3 Sign - semantics

The theory of "Semiotics-Semiotics", as its name suggests, is formed from the intersection of two approaches "Semiotics" and "Semantics". It means: "You look for the meaning in there latioships between the components of the text". (Tahmasabi et al., 2013: 215). The knowledge of semiotics is "the regular and systematic study of all the effective factors in the emergence and interpretation of signs". (Zimran,2004: 7) Semantic-semantics is "not a finished knowledge". (Grimas, 1989: 539) Semiotics is: "The systematic study of language that starts with signs and continues with signs" (Shoairi, 2017: 4) and the knowledge of semantics which is one of the parts Linguistic studies are dedicated to discovering the relationship between words and their meaning, and thus, semiotics is the science

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of studying the relationship of signs in the meaning-making process. Humans need meanings to continue living, and the sending of signs "makes us in some way forced to make meaning and provides the possibility of producing and multiplying meaning". (Shoairi,2008:6) "What semiotics deals with more than anything else is the study and investigation of all the events that take place in the depth of the construction of signs or between them, in the sense that semiotics in The discovery of meaning lies in the place where the foundations of mutual and close relationship between signs are formed. (Shoairi,2003: 1) In short, sign-semantics is "the study of language process that starts with sign, but aims at meaning and is mostly based on the relationship between two linguistic plans, i.e., form and content." (Shoairi, 2017: 4) and "discourse systems are divided into three types: program-oriented, interactive and random, according to the sign-semantic features that prevail over them". (Landowsky, 2005: 43)

3.4 Summary of the story "Hasan Qanad and Malek Ibrahim"

In the old days, there was a sultan whom God did not honor him with a child; He was very bored; until a dervish came to him and asked the reason for his sadness; He said: I have no children to replace me. The dervish took out an apple from his pocket and told him: Give half of the apple to yourself and the other half to the queen. After nine months, they had a son and named him "King Ibrahim". Sultan ordered his vizier to build a palace underground for the queen and her child so that they would be safe from any bite. The boy reached the age of fifteen; One day, he asked the mother to go for a trip to the city, and the queen shared her son's request with the minister, and

with the consent of the minister, the two went. But King Ibrahim disappeared from the vizier's eyes in the crowd of people and left the city without being noticed. King Ibrahim reached the shore and a beautiful girl appeared in a ship. The two fell in love with each other. King Ibrahim reached the ship and the girl showed him the china bowl; The boy fainted as soon as he saw the china bowl; When he regained consciousness, the girl showed him a knife and the boy fainted again due to the intensity of his love, and this time when he regained consciousness, the girl touched the ship's anchor and the boatman started the ship. When the Sultan heard the news of his son's disappearance, he wanted to kill the minister; But the minister asked for three days. After much searching, the minister found the prince by the sea and brought him to the palace. The sultan did not like his son and wanted to kill the minister. But the minister again asked for time to treat the prince. The minister had a wise friend named "Hasan Qanad". When Hassan Qanad heard about Malekzadeh's condition, he asked the minister to take him to the prince to treat him. He came to the presence of the prince and was alone with him. So Malekzadeh told everything that happened to him. When the boy came to the story of that beautiful girl, Hassan Qanad asked: Did that girl give you an address? Malekzadeh also spoke to him about that china bowl, knife and anchor. After hearing the boy's words, Hasan Qanad considered his pain as love and told the minister: "The bowl girl who represents King Ibrahim means; They take me to China; The hand that takes the ship to the anchor means; They bring me from Langroud and the knife that shows means; I am a butcher's daughter. Hassan Qanad says to the minister: We must go to China and bring that

girl to cure the pain of the sultan's son. Hassan Qanad and the prince went. There they saw an old woman who was a potter. Hassan Qanad asked the old woman to host them in her house that night. The old woman took them home. Hasan Qanad asked that old woman at night: Does the king of this land have any princesses? The old woman answered: Yes, he recently brought a girl from Langroud as a wife. But that girl does not show a good face to our prince. Hassan Qanad gave two coins to the old woman and said: He should do something for her. He gave the old woman a tray full of flowers and a ring with an Iranian gem to take to the anchor girl. The old woman reached the door of the palace with that tray and told them that she had brought a gift for the king's bride from afar. The old woman was allowed and brought that tray to the king's bride, and the girl saw the ring and realized that the young man in love had reached that city. The girl ordered her slave to beat the old woman and throw her in the bathroom door. Hassan Qanad found the old woman and gave her some more coins; Seeing the coins, the old woman forgot about being beaten and returned home. Hassan Qanad said to Malik Ibrahim: You should go to bathroom Qasr tonight and never sleep at night, that girl will visit you tonight. The girl came to visit him in the dark of night, but found him sleeping and left. Hassan Qanad, who was watching from a distance, approached King Ibrahim and woke him up. The girl had put some walnuts in King Ibrahim's pocket as a sign that you are still a child and it is better to play walnuts than to be in love. The next day, Hassan Qanad sent the old woman to the girl with a tray full of flowers and an Iranian coin, and this time the girl ordered her slaves to beat the old woman and

throw her in the palace garden. Hassan Qanad once again found the old woman and gave her some more coins and the old woman forgot about being beaten again. Hassan Qanad said to Malik Ibrahim: You should go to the garden of the palace tonight and not sleep at night. King Ibrahim promised not to sleep; But Hassan Qanad did not trust him; So he cut his finger and sprinkled some salt on it so that he would not sleep because of the pain. girl to meet He came and shared secrets with each other. They met each other for several nights in this way; But one day the news reached the emperor of China that some night, animals came to the garden and trampled the flowers. So he ordered his gardener to find those animals. The gardener came to the garden at night and wrapped King Ibrahim and the girl, who he thought were animals, in a blanket and tied them with a rope, and since he could not go to the presence of the king at night, he took them to the Muslim mosque. Ironically, a dead man was brought there that night, and a Qari was reading the Qur'an above him. The gardener said to that Qari: There are two dead people inside these carpets, so in the morning he should read the Qur'an over their corpses, so that the morning will come and he will hand them over to the king, who he thought were animals. The girl in the carpet said to Malik Ibrahim: Didn't he who is your protector tell you what to do if you are caught? He said: Why do I have to say "confectionery" three times? So the girl said: Ask this man reader Qoran . Hearing these voices, reader Qoran got scared and ran away; But he thought to himself that the dead do not speak. Then he came back and the two of them said that we were two strangers who were sleeping in the garden and the gardener had tied us up and brought us here by mistake. Now we will give

you some coins and you say "confectionery" three times. He said and his voice reached Hassan Qanad. Hassan Qanad appeared in front of the door with a woman's dress and a tray of halwa and told reader Qoran that I had brought halwa dish for my deceased husband. Then he asked reader Qoran: Whose corpse is this? He replied: The corpse of a Muslim stranger and then asked, is there a corpse inside these rugs? He said: No, they are alive and the king's gardener will take them tomorrow. Hassan Qanad said to reader Qoran: If you allow me to go inside the carpet instead of one of them, you will own several bags of gold. He accepted. Hassan Qanad returned to the old woman's house and got a girl's dress and returned to the mosque. He sent the girl to the palace and put the girl's dress on King Ibrahim's body. He also took off the clothes of an old woman and went into the carpet and wrapped them with a rope. In the morning, the news reached the emperor that the animals that came to the garden at night, his bride was with a strange man. The emperor got angry and sent a courier to the girl's palace, but the courier saw the girl resting on the bed; The king was relieved and ordered the rope rugs to be brought to him. A girl and a young man came out of them. They told the king that we are brothers and sisters who have come to this land in search of our brother, who is angry with his father, and we were sleeping in your garden when your gardener wrapped us in a rug and brought us here. The king said, "Now go after your brother with a calm mind; Hassan Qanad said: If the king allows, my sister will stay with your daughter-in-law and I will go alone. The king accepted. King Ibrahim went to the palace of the emperor's bride wearing a girl's dress. On the other hand, the emperor's son, who was tired of the girl's neglect, reached the girl's room with a lasso at night, and

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Hassan Qanad, who was taking care of the girl and King Ibrahim, the prince. He killed China and put him in a well He dropped it and said to Langroudi's daughter: Tomorrow, go to the king and tell him that his son ran away at night with the girl they entrusted to him. Hasan Qanad took Malik Ibrahim with him. In the morning, the girl went to the emperor's palace and told him the news. The emperor was upset and no matter how much he searched, he did not find his son. Hasan Qanad went to see the king with Malik Ibrahim and said: This young man is my lost brother and asked the king for his sister. But the minister told him: The prince and his sister fell in love with each other and ran away together. Hassan Qanad said to the Shah: This is not a trustworthy custom. The emperor gave him the right and in exchange for his sister, he gave them his daughter-in-law, and in this way, the daughter of Langroudi and King Ibrahim were united. Then the news of the return of King Ibrahim and his wife reached the court of Iran and they went to meet him and rejoiced for forty days and nights and thus they started a happy life. (cf. Mirkazmi,2001: 44-57)

4.Discussion and review

4.1 Analyzing the narrative of "Hasan Qanad and Malik Ibrahim": dimensions and chains.

In this place of speech, by using the poetic sign-semantic pattern (2003) which is based on the intersection of the text into dimensions and chains and mixing it with the diamond-shaped pattern of William Labou, to analyze the narrative body of the discourse. Hassan Qanad and Malik Ibrahim.

4.2 Abstract

In this narration, the narrator enters the narrative area of this story with the usual way of telling folk tales, i.e.: "There was one, there was no one" and then by adding the words: "In the olden days, there was a sultan whom God He had not honored him with children." (Mirkazmi,٢٠٠١: 44) draws the narrator's attention to the fact that this narration is related to ancient times; That is: a time to which the storyteller does not belong, and for this reason, the role of the storyteller in this narrative is second to that of the narrator, and since the creators of these folk tales are unknown, so the source of news about the narrator in It is an aura of ambiguity and obscurity, and in this way, the narrator avoids the responsibility of the truth and correctness of the narrative propositions. In this narrative, the discursive discontinuity occurs at the very beginning, by the narrator bringing words such as: "In the old days", "There was a sultan"; Because when "my three factors, here and now present to the other three factors; That is: he, there and at another time, the flow of discursive separation is formed and leads to another system which is called the speech system. (Shoairi,٢٠٠٧: 16)

4.3 Acquaintance (indicative dimension of the word)

In this story, the narrator is introduced to the factors of the story, the time and place dimension gradually and simultaneously with the progress of the events of the story; As the narrator, in the beginning of the chain of narration, which is a conversation between "Sultan and Dervish", he gets acquainted with the result of the birth of "King Ibrahim", that is, the main character of the story. "Sultan said: More than fifty years of my life have passed; I have no children to replace me. Darvish said: "If the Sultan allows, I will remove this sadness from the Sultan's heart." (Mirkazmi,٢٠٠١: 44) Then the dervish takes out

an apple from his bag and tells the Sultan: Give half to himself and the other half to the queen. After nine months, they will have a son whom they should name "King Ibrahim". In any case, the narrator in this chain does not find any verbal indication of the time and place of the story, and only with the verbs that belong to the past tense and the past tense, he notices the narration of a story by the narrator, from the distant times. and it is from the next chains that the effective factors, temporal and spatial dimensions gradually appear in front of the speaker.

4.4 character familiarization (identity of verbal agents)

In semiotic-semantic analyses, the word "agent" replaces "character" in literature; Because "personality refers only to the human factor; While non-human factors also play a role in the transformation process that is mentioned in the word. Based on this, identity includes both human factors and non-human factors. (Shoairi, 2001: 83) In examining the identity of the verbal elements of the story "King Ibrahim and Hassan Qanad", the following elements can be mentioned: subject, anti-subject, main, stage-turning and impulse.

- Subjective agent: In the first chain of narration, "malk Ibrahim" complains to his mother due to living far away from the people and being separated from them for fifteen years, and for this reason, at this level, he is a "subjective agent". Narration is considered. Months and years passed. King Ibrahim reached the age of fifteen. One day, he asked his mother to let him go to the city for an excursion. (Mirkazmi,۲۰۰۱: 45) So "King Ibrahim" intends to leave the father's palace in order to overcome this state of separation and reach the unity of the people. When he leaves the palace, he passes from the

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level of "status subject" to the level of "practical subject". Then, in the second chain, the active agent enters a new stage of action and activism by being in an emotional and tense (love) situation, which leads to the next events.

-Anti-active factor: This factor plays a decisive role in the formation of the semantic structure of the narrative. The anti-active agent prevents the active agent from changing from its disordered state to its balanced state; As we pass through the second chain in this story, we notice the infatuation of "King Ibrahim" with the girl of langroudi; That girl is also reluctantly, not willingly, taken to the land of China to be the wife of the prince of that land. So the Chinese prince faces a problem with the active agent in this narrative and is called the anti-active agent. Hassan Qanad and Malik Ibrahim came to the old woman's house. Hasan Qanad asked the old woman: Does the king have a princess here or not? The old woman said: Yes; But our king has brought a girl from Iran's Langroud for his son, but this girl does not show happiness to our prince. (Mirkazmi,۲۰۰۱: 49) In the third chain, when King Ibrahim intends to meet his lover in the bathroom of the palace, sleep takes over him and prevents him from meeting that girl. "Until on that black night, a girl whose face shone like the sun's paw jumped down from the palace wall with a rope and went to the bathhouse; King Ibrahim had fallen asleep, the girl immediately returned and went to her palace. (Ibid.: 50) So sleep is an anti-active factor in this place. In the fourth chain, when the gardener finds King Ibrahim and the girl in a rug as the animals that destroyed the king's garden, the informers say to the king: "The animals that came to the garden at night are the emperor's bride and a strange boy." ». (Ibid.: 54) In this way, informers are

considered as the stimulator in the foreground and the king in the background of the fourth chain, an anti-active agent. "The emperor sat on the throne of anger, sent a courier to the girl's palace to make sure that he had heard this news correctly or not." (Ibid.: 54) Of course, in this context, informers can also be considered a "scenario agent". In this way, from the second to the fourth chain, the anti-agent agents provide the causes of separation of the agent from the value object (Langroudi's daughter).

- **Determined agent**: or the "assistant" agent who has superior power and strength to help the active agent, steps into the arena in the second chain of this story, and he is not a person; Except "Hasan Confectionery". When the Sultan heard the news of his son's disappearance, he wanted to kill the minister; But the minister asked for three days' respite, and after many searches, he found the prince by the sea and brought him to the palace. The sultan did not like his son and wanted to kill the minister. But the minister again asked for time to treat the prince. The minister had a wise friend named "Hasan Qanad". When Hassan Qanad heard the description of Malekzadeh's condition, he asked the minister to take him to the prince to treat him. "Hasan Qanad said: Take me to Malik Ibrahim so I can see him." (Ibid: 47) He came to the presence of the prince and finally considered the sultan's son's illness to be love pain. "Hasan Qanad said: Sultan's son has fallen in love with a girl. This girl was taken from Langroud to China." (Mirkazmi,۲۰۰۱: 48) From the second chain to the end of the narrative, Hassan Qanad is the helper of the agent (Malek Ebrahim) who has suffered a crisis, tension and huge troubles and cannot solve his problems alone. In the third chain, the old woman, who is chosen by Hassan Qanad to play the role of the link between the subject (King Ibrahim) and the object of value (Langroudi's daughter), is known as a co-worker; "They saw an old woman carrying a pitcher, who wanted to take water from a pitcher spring." (Ibid.) Of course, since the old woman with a jar accidentally rushes to save the trapped hero of the story, perhaps she can also be considered as an "impulse agent". In any case, these two definite factors or helpers in this narrative, set many events in the direction of meaning and in the end, they connect the active agent with the valuable object (Langroudi girl).

4.5 Spatial familiarization (spatial dimension of words)

In a narrative, actions may take place in one or more places; Phrases such as: "In the meantime, King Ibrahim, who was looking at everything with astonishment, stayed behind the minister in a crowded place and disappeared from the minister's eyes... and slowly left the city without realizing it. and fell on a desert road"; In the first chain and in the second chain: "King Ibrahim reached a mountain... from that height of the mountain, he saw the sea far away". "Sultan's son has fallen in love with a girl who was taking him from Langroud to China" and in the third chain: "Hasan Qanad and Malik Ibrahim rode on horses, they came to this city with their backs facing China" and In the fourth chain: "Glim took the twisted rope on his shoulder and took it to the Muslim mosque" and in the fifth chain: "King Ibrahim and his wife came to the city of China with dowry on their backs and facing their own city" all indicate the place of the incident. There are different chains in this narration.

In every story, there is a place called "origin" and a place called "destination". In the story of

"King Ibrahim", the place of origin is the hometown of King Ibrahim and the destination is the land of China. In this narration, "factor" has spent many years in his father's city, away from people and in a palace, and for this reason, this place is repetitive and monotonous for him. So, during a transformational and narrative process, the actor prepares to enter a new world. He comes into the city and gets separated from the minister in the crowd of people and leaves the city. In the second chain of the story, he reaches a mountain and looks around from the height of the mountain to see the city and return, but he does not see a trace of his home and city, and he still looks carefully around. He slows down and this time, from that height of the mountain, he sees the sea in the distance, where a black thing can be seen on its shore. By the sea, the subject meets the object of value (an anchored girl) and falls in love with her, and this girl is forcibly taken to the land of China. From this point of the story, the actor is forced to leave his place of residence, which is interpreted as "my own place", and go to a specific side (the land of China), which is his goal and destination, in order to change the situation of his own weakness (love). In other words, the beginning of the journey is the beginning of the "practical activity" of the active agent and the change of his status from the primary state (living in his father's city) to the secondary state (traveling). In this journey, the actor, after going through many hardships, achieves a connection with the object of value (Langroudi's daughter) and returns to his father's city or the "home place"; Therefore, the movement and action of the active agent in this narration begins from the father's city or the "own place" and ends with his return to the same "own place"; Therefore, according to Shoairi's analytical model (2011), in

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this narrative, we can also speak of "inclusive place"; It means the place where the action of the actor starts and ends there. "The small caravan of Hasan Qanad, King Ibrahim and his wife came to the land of China and towards their own city with dowry on their backs... The king, the minister, the courtiers and the people of the city came to meet them and the wedding celebration of King Ibrahim with the Langroudi girl lasted seven days and nights. It took a long time." (Mirkazemi,٢٠٠١: 57)

4.6 Familiarization with time (time dimension of words)

Every discourse, especially the dynamic type, takes place in the framework of time, and in this narrative, time plays a big role; As we read in the first chain: "Months and years passed; King Ibrahim reached the age of fifteen. One day, he asked his mother to let him go to the city for an excursion. In the second chain, after the disappearance of King Ibrahim, it is stated: "The minister was surprised and confused, and asked for three days' respite. The upset and lamenting minister went to the desert with his soldiers following King Ibrahim" and finally the minister finds King Ibrahim in the desert, which all these cases show the different cuts of the narrative and the time indicators of the chain of events. it has. On the other hand, in the third scene, when King Ibrahim's meeting with the anchorite girl is prepared, the narration-listening again faces the element of time as an active and important factor in the narrative process of this story: "In the darkness of the night, Hassan Qanad, Malik left Ibrahim in the doorway of the ruined bathroom and hid himself and kept an eye on the situation until that night he saw a girl whose face shone like the sun's paw. "The girl jumped down from the wall of the palace with a rope and approached

him and they had sex together until morning." The use of the time tool by a specific agent (Hasan Qanad) to save the valuable object (Langroudi's daughter) in order to save the active agent (Malek Ibrahim) makes the effect of the time dimension more obvious in this narrative; As Hasan Qanad told the King of China together with King Ibrahim, who is wearing women's clothes: We are brothers and sisters who have come to this land in search of our brother, who is offended by his father. We were sleeping in your garden when your gardener wrapped us in a blanket and brought us here. The king said, "Now go after your brother with a calm mind; Hassan Qanad said: If the king allows, my sister will stay with your daughter-in-law and I will go alone. The king accepted. King Ibrahim went to the palace of the emperor's bride in a girl's dress. On the part of the emperor's son, who was fed up with the girl's inattention, he led himself to the girl's room with a lasso at night, and Hasan Qanad, who was taking care of the girl and King Ibrahim, killed the Chinese prince and threw him into a well and said to the anchor girl: Tomorrow, go to the king and tell him that his son ran away at night with the girl they entrusted to him. Hasan Qanad took Malik Ibrahim with him. The girl went to the emperor's palace and told him the news. The emperor was upset and no matter how much he searched, he did not find his son. Hassan Qanad went to see the king with King Ibrahim and said: This young man is my lost brother and he asked the king for his sister. But the minister told him: The prince and his sister fell in love with each other and ran away together. Hassan Qanad said to the Shah: This is not a trustworthy custom. The emperor gave him the right and in exchange for his sister, he gave them his daughter-in-law, and

in this way, the daughter of Langroudi and King Ibrahim were united.

4.7 Complicatio (Sensory-perceptual dimension of speech)

The knot is equivalent to the conflict in the story; In the story of "King Ibrahim and Hassan Qanad", King Ibrahim's love for the anchorite girl, which is formed at the very beginning of the narrative and causes changes in his feelings and actions, is the same chaotic situation and deficiency or the story knot. "When he reached the edge of the sea, he saw a ship on the turbulent water of the sea. A girl who was shining with beauty like the sun's paw appeared on the ship. As soon as King Ibrahim saw this girl, he fell in love with her not one heart, but a hundred hearts. (Mirkazemi,۲۰۰۱: 45) appeared on the ship. So, the active agent during the process of this narrative, inevitably seeks to pass through this deficiency or initial state (love) and reach the secondary state and eliminate the deficiency, that is; (connected to the beloved). For this reason, in order to overcome this situation, which has caused changes in his feelings, he took action and a kind of practical activity, that is; (to travel) A journey during which he encounters a series of incidents and events, such as: "gardener came over their heads with a heavy club and wrapped the daughter and King Ibrahim in a rope rug... and left them as dead in the Muslim mosque». All the hardships that befall the protagonist during this journey are due to this node and the change of situation from the state of deficiency (love) to the new state (connection) which causes conflicts and tensions in the course of the narrative and sometimes the node. It is added that in this evolutionary process, the intention of the active

agent is to change the existing situation and open all these nodes.

4.8 Resolution (transformational aspect of the word)

Resolution is the same as opening the secrets and knots of the story. In the story of "King Ibrahim and Hassan Qanad", King Ibrahim, as an active agent, embarks on a journey in the direction of the transformational process, in order to overcome the existing knot or shortcoming. But the semantic logic of this narrative cannot solve the knot just because of "practical activity" and without the benefit of the active agent having "abilities". For this reason, unraveling the knot in this narrative is based on one of the most common methods, that is; The sudden appearance of a certain agent (Hasan Qanad) and of course in another place of the story (the old woman) happens. "minister Hasan brought Qanad to King Ibrahim's bedside; He was yellow and weak... Hassan Qanad said to him: Let me see what pain you have... King Ibrahim said: You cannot cure my pain; Hassan Qanad said: I will find a solution. King Ibrahim described losing the way, climbing the mountain, the sea, the ship and the beautiful girl. Hassan Qanad said: "I found your illness" and then he called the minister and said: "The Sultan's son has fallen in love with a girl" and in the continuation of the story, Hassan Qanad went to China together with King Ibrahim. In any case, the action of the active agent (journey) and his practical activity in the direction of eliminating the deficiency (passing from love and reaching connection) and untying his work, brings up the discussion of the dynamics of speech. "The dynamic of the word, which is tied to the issue of passing from one stage to another, to create a change of situation,

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brings up the discussion of "becoming". "Becoming" forms the foundation of Grems' semantics; According to this semanticist, meaning emerges when a change occurs. Jacques Fontenay believes that in this case "becoming" in its general meaning is continuity and continuity that is recorded in change and transformation. (Shoairi, 2001: 81) The intention of the subject of this narrative is to connect and to become a partner, and his movement towards the object of value (Langroudi's girl) is a dynamic movement; In other words, it is a kind of change and transformation at work. In this story, the active agent knows that he is facing a disadvantage; After one "knowing", he is benefited, and from the other side, he takes a step in the direction of eliminating his shortcoming, and this movement of the active agent from "being" to "becoming" is the same as from throwing knots to knotting. Opening happens. In the passage of an active agent from the knot and its opening, two sets of forces are in conflict with each other: "forces in favor" and "forces in opposition". forces that play a role in line with the intention of the active agent and in order to help him; There are favorable or positive forces in the narrative, and the forces that are against the direction of the subject's movement are revealed in the story, and their purpose is to create obstacles on the path of the subject and the favorable forces to prevent them from moving towards the valuable object; They say opposing or negative forces. In the story in question, both "forces in favor" and "forces against" are present. Another point regarding the dynamic aspect of speech and the issue of "becoming" is that this story does not intend to change the identity of its agent and it is necessary to differentiate between "becoming" and "changing identity". In this narration, King

Ibrahim is not trying to get a new identity to reach the connection; Rather, he wants to achieve connection with Langroudi's daughter with the same identity he has (Sultan's son). Therefore, the dynamic dimension and the evolutionary process of speech in this story is such that King Ibrahim reaches a new state from the state of lack (love) to a new state, which is the object-object conjunction of value, and for this purpose, he goes through several different stages in the evolutionary process of speech. He leaves his head.

4.9 Evaluation (value dimension of words)

According to Lebou's model, the distance between the knot and the knot is called "evaluation"; Evaluation is "the main body of the story that contains the message of the story". (Pahlavan-Nejad,۲۰۰۷: 144) The role of evaluation is to give importance to those parts that are of interest to the narrator; In other words, "the tool is available to the narrator for the purpose of narration, that is; point out the reason for its existence; Why is the narration narrated and what is the narrator's intention in narrating it?" (Labou, 1972: 366) "Evaluation includes all the tools that are used to prove and maintain the main point of the story, its contextual importance, retell ability or report ability". (Tolan, 2016: 271) In other words, it is the evaluation of the narrator's emphasis to tell the message of the story, and this emphasis is through the methods of "direct expression - emphatic words - stopping the action through: equivalent clauses and repetition - third person judgment" It takes place. (Pahlavan-Nejad,۲۰۰۷: 144) The evaluation is the main course of the story and is somewhat related to the plot of the story; Michael Tolan says in this context: "Evaluation: So why now?" Why and

how is this story interesting? (Tolan, 2016: 266) It happens. In the story "Malek Ibrahim and Hassan Qanad", after the beginning of the story and based on the existing deficiency and entering the action stage, with the aim of shaping the transformational process and unraveling the knots, the dynamic operation of the speech is evaluated in the direction of the transformational process of the discourse. and the reason for telling the story is explained to the audience. According to Labou's evaluation model, which is done in two forms, external and internal evaluation. In the story "Malek Ebrahim and Hassan Qanad", he saw traces of external evaluation in which the narrator expresses his motives and opinions about events and persons in free clauses (non-narrative sentences). can't; But the internal evaluation, which is the narrator's indirect and hidden interventions in order to achieve specific goals in this story, finds a special expression. In this story, "Hasan Qanad", "Malek Ibrahim" and "Daughter Langroudi" are responsible for the evaluation plan of the text; They show the moral message of the narrative, which is "love", "prudence" and "craftsmanship" and the whole narrative is written to deal with it. The narrator's purpose in telling this narrative is to express moral themes, and when the narrator deals with knot after knot and then unravels them, he is actually evaluating the story.

4.10 Coda

The ending is the last part of the story that comes after the resolution; This part of the end of the narrative is placed in front of the summary which is the beginning of the narrative. "In the end, it is quite common to use two tools: one of them is to explicitly announce that the story itself has ended, so that if the audience in This is the

time to ask, "What happened next?" His question will be meaningless or chilling, because his question shows that he has not understood the main point of the narration. (Tolan, 2016, 280) After the end of the story, the narrator returns to the real world and this happens by using one of the following methods:

1) using reference elements;

2) by following an event that is connected to the present"(Pahlavan-nejad,2007: 195)

In the story of "King Ibrahim and Hassan Qanad", after the conclusion of the speech with the end of the action and transformational process of the journey and the becoming of "King Ibrahim", it means; active agent; In that part of the narrative, you see the face that the narrator says: "The small caravan of Hasan Qanad, Malik Ibrahim and his wife came to the city of China facing their own city with the load of dowry on their backs. Near the mountains of the city, they brought the news to the king that King Ibrahim was coming with his wife and Hasan Qanad. The king, the minister and the courtiers went to meet them. By order of the Shah, they illuminated the city for forty days and nights, and the wedding celebration of King Ibrahim with the girl of Langroudi lasted for seven days and nights. (Mirkazmi,2001: 57) The ending of this story tells about the end of the process of "becoming", removing the deficiency, reaching the second state which is the connection and the return of the active agent from the journey to the "inclusive place" and in the end The conclusion is with the end of the story and informs the reader of the end of the narrative.

4.11Analysis of the interactive dimension of discourse in the narration of "Malek Ebrahim and Hassan Qanad"

The discourse that we are facing in this narrative is a dynamic and moving discourse. "Dynamic discourse is a discourse in which the set of constituent factors move forward...in this type of discourse, the meaning is subject to change and transformation that moves human factors from the primary state to the secondary state". (Portner, 2002: 61) In the narrative discourse of the story of "Malek Ibrahim and Hassan Qanad", the dynamic process of meaning generation is, on the one hand, due to the interaction of intertextual factors (actors and recipients) in the sequence of events, and on the other hand, to It is caused by the interaction of extra textual factors (narrator and listening narration), and for this reason, the production of the narrative discourse of the story of "King Ibrahim and Hassan Qanad" is also dependent on leaving the current discourse process when the narrator uses some words related to He guides himself outside of himself; That is, the saying "by negating me, here and now and through dissociation, a discourse is formed". (Shoairi, 2015: 26). In this narrative, breaking away from the current narrative discourse, by bringing the phrase: "In ancient times, there was a sultan whom God did not honor with children." (Mirkazmi,2001: 44) draws the narrator's attention to the fact that this narration is related to ancient times, that is; A time that the narrator does not belong to, and for this reason, "the three factors of me, here and now, have given the presence to three other factors, that is: him, there and another time, and what is worthy of attention in this story is the occurrence There is a period of disconnection and discourse connection, from the first chain to the last chain.

5.conclusion

The collection of findings of this research indicates that the narrative discourse of the story of "King Ibrahim and Hassan Qanad" from the collection of stories of "The Land of Evergreen" is a narrative discourse of an inductive (perceptual-emotional) type and with a semiotic-semantic nature and function. This discourse is dynamic; Because the set of factors in this story move forward and the conditions for changing the primary to secondary situation are such that at the end of the story, the situation is not the same as it was at the beginning. Also, in the narrative discourse of the story of "King Ibrahim and Hassan Qanad", the movement towards meaning is on the one hand due to the interaction of intertextual factors (actors and recipients) and on the other hand, due to the interaction of extra textual factors (Narrator and narration-listening) which is formed in a period of disconnection and discourse connection. In this story, the narrator has been able to form special systems of narrative discourse by passing through the interactive functions in creating the primary meaning and reaching the extra-linguistic semantic functions, and started creating a dynamic and purposeful narrative body in the realm of language and literature.

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