THE STUDY OF NARRATIVE STRUCTURE IN STYLISTIC STORYTELLING TYPE, COMMIT STRIP (BASED ON CHILDREN'S LITERATURE)

Zeinab Khatiri[*]

*   *Department of Persian Language and Literature, Bonab Branch, Islamic Azad University, Bonab, Iran*
    * Corresponding Author zkhatir95@gmail.com

Abstract. Commit strip, in French called "Bande dessinée", is sort of the comic story that presents anecdote in the form of a series of sequential images accompanying the text, which follows a message and a narration in the aggregate of images. In terms of content on imagination and historical, it implies that it is humorous, which is why it has known as " Commit strip ". If commit strip is known as an illustrated story against verbal stories, this story also has structural elements - unique narratives; But the question that arises is that, in the commit strip stories, what are the position of the narrator, audience Story, characterization, and point of view? For instances, how to determine the personality of a person in these stories? Where is the narrator of story and first person or third person point of view? Such questions have prompted author to carry out the present research and use a narrative approach to analyze the structural elements-narratively of the quantity of stretches in the children's literature.

Keyword: Narration, Text, Story elements, Commit strip.

1. **Introduction.** The commit strip is a collection of images that can be narrated independently of the text. In this type of story, the most part of the "descriptive-narrative" changes to "descriptive-visual" energy. Communication with the contact is also made through pictures and words, or images without text. In commit strip, words play a helpful role and provide an explanation through the chain and continuity of images. In other words, the text is used only where images cannot express a specific or intended meaning. The commit strip sees consecutive images, and even if he does not read, he receives the message and he listens to the words. Objective images, always written before the text, are presented, and visual imagination precedes literary imagination. The audience story, imagining a picture, easily imagines. Images are usually not limited to the experimental memory of the child, and in general children are personally empowered to deal with the images. Accordingly, images of the commit strip books provide deeper meanings and concepts to children (Ismaili, 1998: 96). In the commit strip volume books, the chain of images is the first letter. It can be said that the notion behind commit strip provides storytelling events to the reader by the illustrator and in the form of "descriptive-visual". Illustrator for drawing the physical change of speech to the image, draws a prodigy from the events of the story, taking into account the principles of aesthetics and the dramatic rules of the story, in accordance with the ability and understanding of the audience. This preface should explain the details of the story through images and as much as possible without any writing. This is a series of images called stretch numbers. The key to the creation of these stories is to divide the story into decoupage.

2. **Statement of the Problem.** Among the literary and dramatic types of narrative and structure structures, the narrative and the grammar of the narrative (poétique/structure) of any species. So that the analysis and verification of these elements of narrative reflects the delicacies and complexities of the varieties. For example, the narrator is hidden in the film, and the audience Story does not have any other hardship that comes with in the novel and the story when read; Or in the cartoon, as a species, what is important is the meaning behind the narrative. Commit strips, as a kind of narrative with elegant structural dimensions, is a narrative that doing research in this way can greatly clarify these dimensions. For example, in commit strip, one should look for challenging narrative structures such as how the tone appeared, the type of narration, the position of the audience Story, the point of view, the scenery, the description, and the point of view. The difference between these elements in commit strip and the story reflects the specific narrative structure of this kind against the story. The story of commit strip genre includes a lot of video sequences that start from the beginning to the end, and for that reason it's better to be clear, simple, informative, and entertaining. Creating a sense of pleasure is necessary in children's books. In stories written for children, events usually happen to someone who cares about the audience. When the reader is concerned about the story, the personality or characters of the story are likable and of his concern, and the subject of the story (picture) is also about the concrete facts. Thus, the child sees the manifestation of his existence in one of the characters of the story and suggests (identification), that is necessary to pay attention to the details, and with the help of these details, the reader's imagination can be used to reveal the character traits of the characters. " (Ibid., 1998: 98). Although in commit strips, unlike text-centric stories, there is no point of view, description, etc., but what comes from the narrative structure of the genre shows that the quantity of stories narrative elements are very much compressed in their hearts. For example, in a stylistic quantity, one can follow the tone of the word from the facial expressions. The space around the actor represents the scene of the story, and the more detail is portrayed, the better the audience is to the story space. An interesting point in the commit strip genre is the lack of a "point of view". Simply say, in the

commit strip, there is no narrator, so any external point of view (first person or third person) can be seen in this genre. Although the monologue in such a way may lead us to the direction that the first-person point of view leads. But this is not the case, and there is no narrator who quotes outside the events. The set of these factors and how they appear in the genre of commit strip form the issue of the present study, and make it clear that the commit strip as a kind of story has various elements of the mechanism: Narrator, text, point of view, audience Story (audience), personality, and so on. In this study, the author analyzes the elements of the validity of the commit strip. Therefore, the fundamental question that forms the corpus of the present study is:

1) How can the narrative structure be analyzed in a stylistic narrative type (based on children's literature)?

3. Review of the Related Literature

Regarding the historical background of studies on commit stripe, the author should say that the breadth of these studies is very small and minor, so that a few of these articles can be cited. For example, Farahnaz Sedighi Moghaddam (2010), in an article titled "The Tales inside the Frame", tried to define as well as narrate elements of illustrated stories. Apart from the scientific value, this has not spoken about the commit strip, and most of the illustrated stories without text have been considered. Also, the Cartoon Kayhan Magazine in an interview called "A New Opportunity in the Comic Strip of Iran", interviewed four members of the commit strip field, asked each one of them in relation to the definition as well as the history of this kind of story, but unlike the research, there is no mention of the narrative of commit strip. Morteza Esmaeili (1998), in a research entitled "The Comic Strip's Comic Structure Chain and Continuity," more specifically addresses the question of what the commit strip is and how it is made, and more closely analyzes the chain of images in this kind of story, and the narrative structures of this story has not made a point. In this little history of the history of commit strip research, it can be said that none of these studies have specialized in the study of structural-narrative structures of stylistic storytelling type, and most of the work remains in definitions and history. Therefore, the present study is worthwhile for two reasons, the newness of the researchers' opinions and other new perspectives on the quantity of stretch marks.

4. Beginning of the Discussion

Here, in order to enter the topic, the author first outlines some of the important elements in the narrative in the story and then he will analyze each of them in the commit strip structure.

4.1. Audience Story (audience)

"In every narrative text, as well as a narrator and who narrates the story, there is also a listener whose story is narrated to him, and the audience Story is different from the reader, just as the narrator is different from the author, and in that context Tzvatan Todorov said that:" We should not be mistaken by acting as it plays" (RimmonKenan, 1993: 55). Narratives exist in all aspects of human life and they are always with him, when one thinks, reads, talks or listens to news media, s/he deals with the narrative. "The narratives continually enjoy the streets and buildings from morning till night. They spell out our ways of life by teaching us what they are doing. We rarely think of narratives, but our lives are immersed in them deeply "(Asaberger, 2001: 14).

The narrator and audience Story are integral elements of each story, in which at least one narrator can be found in each story. In the fictional literature, each narrative work has four levels: A real writer, a true reader, narrator and audience Story. Knowing the narrator as the speaker and the source of the message transmission and the essential and vital components among the four roles of narratives is very important. " The narrator is someone who says or narrates. Each literary work consists of three levels: narrator, actor and audience (audience Story). These three levels in contrast to each other result in different types of narrative with different levels.
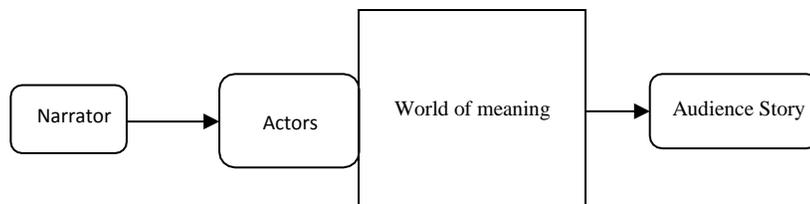

Figure 1. Levels of literary work

"An audience Story " is the person to whom the narrator addresses him. The categories and questions that are discussed in the audience Story review are also considered in the narrative review, as an audience Story like narrator can either be outsourced or within a narrative. The most important point is that the type of audience Story is in harmony with the narrator; that is, any narrator has the same type of audience Story; for example, a narrator is obvious to the audience Story, and the narrator recites the narrators of the narrators of the Faithful (Bamashky and Qavam, 2010: 92).

Sometimes this audience Story is perfect and sometimes invulnerable. However, audience Story is a factor that is a narrator's point of view, and all the criteria used to classify the narrator apply to the audience Story (ibid, 142). For example, in the story of "Little Black Fish" by Samad Behrangi, audience Story is the fish that are inhumane, as well as in the story of "Monsieur Elias" by Sadegh Chubak, the narrator defines his story for his Weasel.

" audience Story can be presented in different ways in the text. Sometimes his presence for the true reader can be apparent with some narrative techniques, including his interaction and narrator; Or, that his presence will not be so tangible. In many other types of narration, at least the narrator refers to him if he does not represent and represent an audience Story (Prince, 1980: 17-25).

Audience Story - The personality may have no other role other than the role of Audience Story in narration. But there may be other roles. As an example, it is unlikely that he is a narrator. Audience Story - The personality can be more or less affected by the narrative that was addressed to him, more or less. Audience Story is affected gradually and deeply from the events that he narrates for himself. Finally, the Audience Story can take on a more or less fundamental role in narrative, and as a narrative of narrative audience is irreplaceable "(ibid., 1980: 17-25).

In the science of narration, there are always some great theorists among the Audience Story and the reader. Examples include Jerald Prints who always takes care to distinguish the Audience Story from readers. In fact, the Audience Story, whether it is apparent or hidden, is like a narrator and is more likely to be personality, before being a reader. Therefore, the Audience Story is always understood and by readers as someone who is the medium behind the writer and the reader "(Atkin & Lauru, 1989: 83). Tzutan Tudorov, 7 says about the importance of the narrator said that: "When the narrator (in the broadest sense of the word) recognizes a book, we need to recognize the complementary complement of it, and he is the one who spoke to him, and we call him Audience Story today". The Audience Story is not a real singer, as the narrator is not the author. A narrative review is just as important for the Audience Story to be recognized as the narrator's review "(Scholes, 2000: 74). To illustrate the differences between the narrator, author, Audience Story and reader, we draw a graphical representation of the text of Jhap Lint Volt and its various parts, and then we will outline an illustration of an insight into the boundaries between the elements mentioned above:
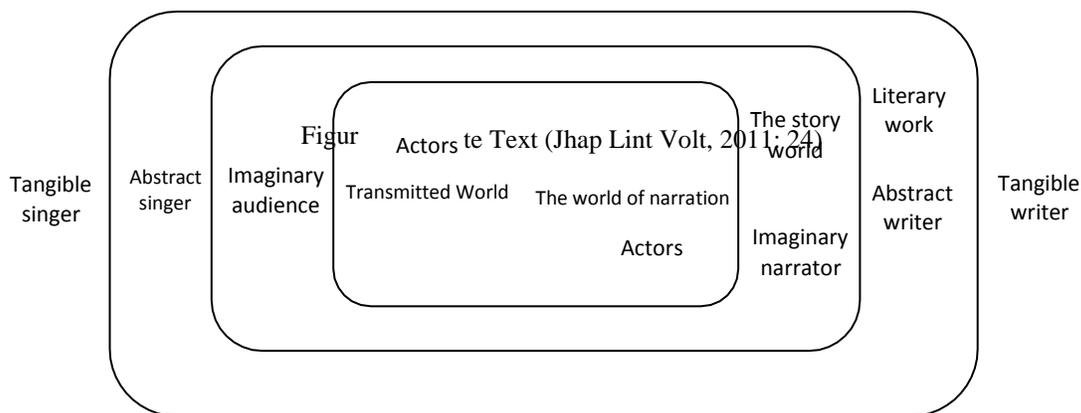
In a more comprehensive model, Roman Jacobson considers any interaction between narrator and audience in constructive factors as follows:
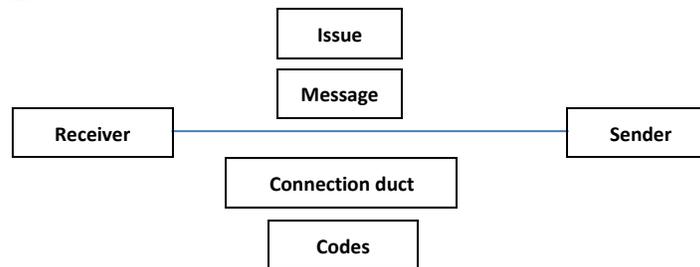

Figure 3. The Jacobson Communication Model (Sujudhi, 2001: 91)

The sender sends a message to the receiver in this template; this message must refer to a subject or an item in order to be effective. The subject must be comprehensible to the recipient and verbally expressed, and there are also codes that need to be identified for the encoder, or the sender and receiver, and ultimately need a communication path that allows the reader and receiver to establish a verbal communication between themselves. (ibid, 109). Roman

Jacobson believes that in every communication a message between the writer and the reader lies in different roles. One of these roles is a volatile role and aims at informing the audience about the position of their lives. In the theological inscriptions as a sacred text, the main purpose of the author (sender of the message) is to persuade the audience.

5. Review the audience Story Position in the Commit Strip (Illustrated Story)

"The commit strip should not be one of the children's illustrated stories. In the children's illustrated stories the text is written and the image has an aesthetic aspect, which means that if the story of children is without a picture or with the hand over the images, the story is conceived regardless to its pictures for the audience, while the opposite is true in the commit strip. The main image is played and by covering the images, the story is by no means conceived, and nothing short of the words and short sentences that bring out a small amount of the text. "(Seddiqi Moghadam, 2010: 66).

Arthur Asaberger thinks cartoons are like a single photo frame, not a narrative text. "Illustrated stories are narrations, but the cartoons are not narratives. Such cartoons give us a moment of time and do not have a cluster "(Asaberger, 2001: 16). But it seems that the cartoon is also the equivalent of a storyteller in the language stories of the foundation and can be considered for that story because it lies behind every cartoon story. Each cartoon, in short, is a summary of a story, while a single photo lacks such a feature. A single shot of a time is without cause and effect, while the cartoon is a humorous story. For example, see the cartoons below:

Figure 4. Modernity and its dilemmas

This cartoon depicts the modernization of modern day life and the girls' evasion from school, and the resulting consequences (trapping and encouraging girls to do this and telephone numbers and communication). You can define a storyteller for this cartoon. See also another example:

Figure 5. An old Woman and Villains

This cartoon is also intensely contributing to a story. So it cannot be said that the cartoon is not a narrative, because we have seen that there is a story behind it. In fact, the commit story is a combination of several images that we go to another image after watching a picture and follow the narrative, and if we remove one of the images out of this collection because of the causal relationship and the disorder and the chain, the story is discrete, the picture is no longer a narrative and is something like a picture. So what transforms this collection of images into a narrated storyline is the same sequence of images and their relationships with each other, but photos are not narrated as lacking in this relationship.

5.1. Narration

Illustrated stories (commit strip) are due to the narrative that there is a causal relationship between their images. In fact, if we remove one of these images from the story, this relationship will collapse and its validity will be disturbed. To illustrate the discussion, we give an example: If we put together three pictures (one image) of

ourselves (all of which are related to a period of our age), they do not define any story, because they only show a moment of time and do not have any causal relationship. But if we combine a composite image - a set of images involving multiple actions in a frame - is a narrative. Because there is a causal relationship between them, in this context, Michael Toulan provided an example and said:

"If we go into a coffee shop that has three pods on the table, they do not define any story and do not include a narrative, but if the corner is full of smoke, the other is full of coffee and the last is fat, these include a narrative because a causal relationship has been established between them (Tulan, 2008: 18-17). In fact, since these cups are out of order, each showing a different personality in a cafe, they can be considered a story.

5.1.1. Time and Place

Time in the story does not need to be defined. When the story takes place, the story time is closely related to the place, and both together help to spatialize the story.

According to Mandenipour, a story has four types, as far as tense is concerned:

1. Calendar tense (seconds and minutes are included)
2. The galaxy's time (the widespread and extensive times of the various sections of the creation and the course of the universe are included)
3. Sensory time (when the human sensation is effective, apart from counting the outer seconds)
4. The time of narration is when it passes through the story and is subject to the rules of the story. "(Mandenipur, 2005: 114).

In the illustrated story, both vocabulary and images have this feature. Both can refer to the passage of time because of their nature and the images because of their coming together. In the short story and the novel, the relationship between events is based on time, that is, the flow of events is going through the time of the calendar, but in the illustrated story and the image "Relationships are spatial rather than temporal. That is, in speech, in writing, what a speech is the conjunction between the signs on a chain of time, while the elements and symbols of the image are arranged according to a place of special occasion "(Sojoodi, 2007: 74). In the story and other types of language texts, we have two types of time-in-text and offline-language foundations. In the story of events over time, several types of calendar, galactic, narrative, etc. It comes, but in the illustrated story, the relationship between frames is a place and we cannot measure the temporal distance of an event to another according to the time of the intranet or the offline one. As a result, both of them have the ability to have a beat and they create a third beat alongside: the beat of the narrative of the illustrated book (Nollman, 2005: 84). In commit strip, in addition to visual cues, in addition to visual cues, other language signs such as: a little later, a few minutes later, one day later, and indicate the narrative time of these stories.
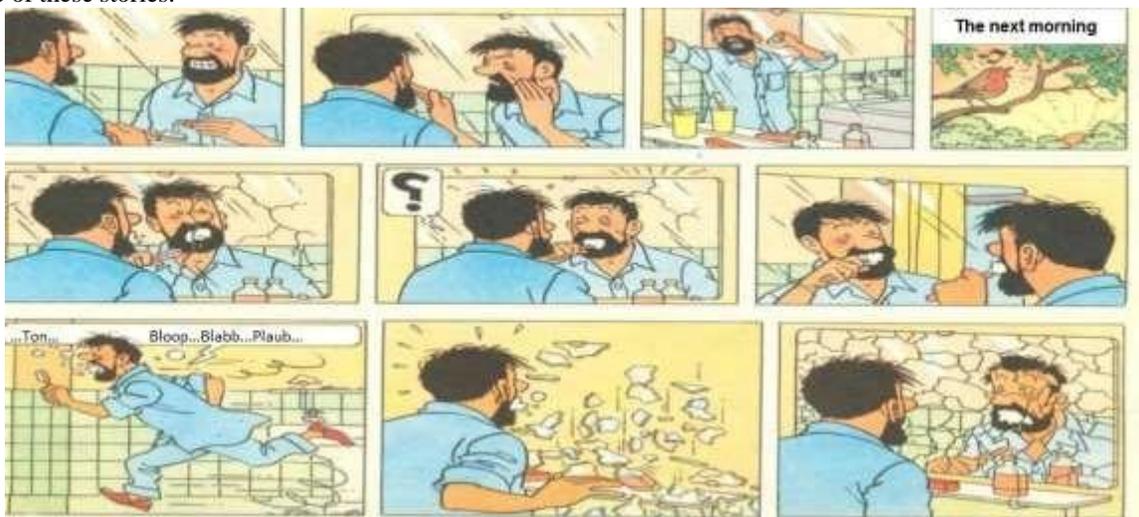

Figure 6. The commit strip story of the early morning

As we observe, the phrase "the next Morning" is a sign of the narrative time of the story. Also, the story of the foundation language is a linear, time-dependent, line-of-the-line text, and no story can be imagined without time, because its events and periods are based on the time series; but, in commit strips the causal relationship between the frames of the story and their narrative order is preserved, its time, such as the story of the foundation language, is not obvious. For example, in a commit strip that includes several frames, time cannot be considered because, firstly, we do not have a historical background, and secondly, we do not know what are the interval between the first and second frames, but if, for example, the story of Rustam and Esfandiyar, Khosrow and Shirin as a commit strip, it is true that it is impossible to determine between the frames at a time interval (interlocutory time), but given the

historical background of the story, it is a story about the historical past of Iran. Also, if we see a commit story that is covering the Qajar time, although the time interval between the frames is not clear for us, but we can say that the story is related to the Qajar period (offline time) using the style of dressing up characters, weapons and tools. "In writing, and in words, the conjunction between the signs on a line is chain-time. While elements or pictograms are not based on a linear or chained relationship, they are spatially related to each other in terms of spatial relationships. So the relationship between frames in a pictorial story is a spatial association, not a time "(Suhudi, 2006: 74). In the illustrated stories, unlike the language texts of the foundation, where time and space are interconnected, time and space are two separate concepts. In the illustrated stories, the intransitive time of the story is constant and the observer moves towards them and moves from one place to another, but in the language stories the foundation of all the events of the story unfolds in the context of time.

5.2. Tone

The tone, harmouny and voice of the story are expressed in various forms. "The tone is the way that a writer pays for the work, so that the reader guesses it, just like the tone of the voices that may show his attitude to his subject and audience. For example, humiliating, solemn, formal or intimate "(Mir Sadeghi, 1997: 523). In fact, we find through the "tone" in the manner of the speaker's expression. If the phrase "The boy fell down the stairs" is said to be sad, it is a sign of our concern, and if it is said with humor, it will make us laugh.

In fact, this "tone" that creates these qualities in our mental state. In the illustrated story "Although there are no equations for tune in the field of imagery, exactly the same images can be used in them. A boy cartoon falling down the stairs is a pictorial and disturbing and different response from the same subject, however, we may not be able to find any context or subject in the picture as a source of our own perceptions and perceptions about it. "(Nøldmann, 2007: 77). In the illustrated storyline, it's a difficult task to fit the boundary of tone and space. For example, the image of the brutal lips of the lame boy in the coal mine reveals the rude tone of the illustrated story, and it can also provoke an atmosphere of anger and violence in the story.

5.3. Themes

"The theme of the main idea is dominant in any work, and it means the whole story, the thought or set of thoughts that consolidates the main subject matter of the author in the story" (Mir Sadeghi, 1997: 174). In the illustrated story, the theme embodies the sensational-emotional state of the text and the content of the text and image. To access the theme, you can look at the keywords found from different parts of a text and its overall sense. The fear of loneliness, the struggle against hardship, the love of others, the sacrifice, the endeavor of others, and the sense of security, are the possible and different senses that come from different parts of a text. In every text story, usually one of the themes is bolder than other themes and makes the whole context of the text.

5.4. Plot

The plot contains the main skeleton and the body of the story. One cannot call the plot a summary of the story, because the plot contains the causal relationship between the events of the story and the answer "why?". In the same vein, Mir Sadeghi says: "plot narrates events based on the existence and causal relationships" (Mir Sadeghi, 1997: 66). In the illustrated story of the narration of events formed in the text, with the advent of visual events. As the words show the course of the story from the beginning to the middle, then from the middle to the end. The image follows the same path. Little or non-existent books in which the images of successive times carry the original burden of the text. The best way to get a picture is through the picture. In these books, a child reads the story included in the images with the help of illustration and follows the events from the first to the end (Akrami, 2008: 72). In the illustrated story, like the language stories of the foundation, images are associated with the text of the story and its plot. The beginning of the story begins with steady and gentle images, and as the story progresses, the movement of the story elements becomes more intense and more intense, and at the end of the story, the images will reach the very first stage of the story.

5.5. Setting

"The air (calm, passionate, etc.), which the reader breathes in the creature's world of literary work, is called theme and plot" (Mir Sadeghi, 1997: 523).

In illustrated stories, other literary works of space are used to determine the location of the time and place of a story and to create a proper atmosphere. The most practical form of using space is to put the hero or heroes of the story in the center of the earth, which has occurred in the background of the moment of the image. Also, the details of the pictures and hand movements of the characters along with the writing creates a special atmosphere in the story. What has been spatialized in this piece of commit strip is the detail of the movements of the captain, the person who caused him to fall, the movements of the face, the surrounding people:

Figure 7. Train Station Commit Strip

5.6. Point of View

This is a method which is used to describe the story. The point of view is in fact a window opened by the writer on the singer's side to see the reader of all events, deeds, scenes, behaviors, and behavior of the story's people. The point of view is either first (person) or third person (he). In the first part of the story, the story of the personality of the first story is narrated in the third person omnitient knowledgeable language (Ajand, 1996: 40). In the illustrated story (commit strip), the type of content look is illustrated by the projection of the elements of the image, with its technical and exterior point of view, from the up and down, to the elements of the image, the point of view of the illustrator. The point of our outlook is in front of us. It's as if the camera image that has been set up like a cameraman at the height of the human eye, and it records the behaviors of its heroes. At the technical viewpoint from above, which is called the point of view of birds (Mahan, 2009: 82), usually we do not have the third or third person narrator in storytelling stories, and the story is based on dialogue and in two forms of dialogue:

Figure 8. Dogs and caskets

Here, the monologist has been promoting narrative in the story. Also, look at some other part of these stories based on the dialogue:
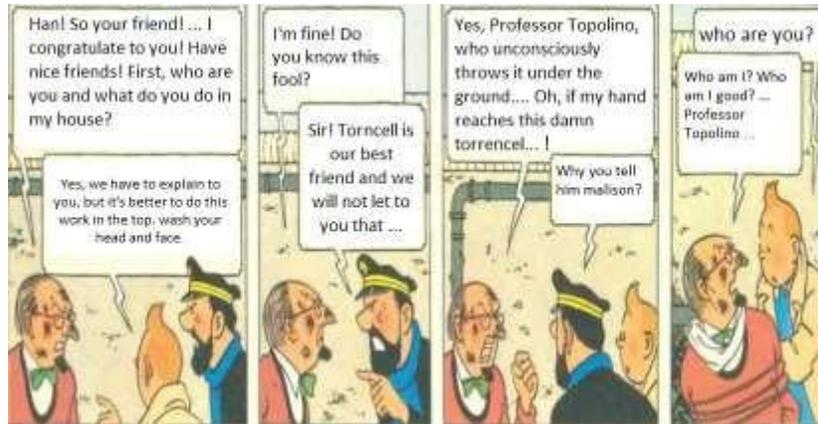
Figure 9. Monologue and dialogue in the story of the thief and the police

As we have seen, the illustrated story (commit strip) has no specific narrator, and what makes the story a twofold factor is the dialogue and the monologue.

6. Conclusion

The narrative text is a text in which it narrates by narrative factor. Also, verbal speech is spoken or written, which deals with events or a set of events. The narrative texts are reports of the purpose of the events of the comet: "It happened at first, then it became so", while events, situations, and actions are presented so that they appear to flow from one another and appear one after the other; The story expands, progresses and evolves. In fact, we refer to the essential continuity of the sequence of events from any term we use. But the non-narrative text lacks continuity and cohesion, and there is no causal relationship between its actions. That is, like narrative texts that do not have the trajectory of the comet, and remains at the limit of a mere report. Also, a commit strip can be considered as a narrative text, because the story, text and narration are the three main components of the narrative text. In fact, it can be said that the illustrated story contains most of the elements of short stories (the text of the language of the foundation). When an audience sees an illustrated story, he reflects on the first picture in the primitive plot of the story, the precision of the details of the pictures in the storyline, as the author's narrative in the short story, we find out from the faces, movements, and faces of the characters of the story, then seeing the first picture, It goes to the second image, just like when it goes from one paragraph to another in the short story and from one page to another, it ends the story. Illustrated story is a story that is similar to the story of the language of the foundation and the novel with various elements (narration, time, plot, theme, space, tone, character and dialogue), and its similarity to the story of the foundation language is that in the illustrated stories, the causal relationship exists between the frames of the story and their narrative order is preserved, leading to its time, such as the stories of the language of the foundation, is not obvious. For example, in an illustrated story that includes several frames, time cannot be considered. In the story of the language-based, the foundation is a companion between the signs on a chain-time chain. While elements or pictograms are not based on a linear or chained relationship, they are spatially related to each other in terms of spatial relationships. On the other hand, the illustrated story is an open source (readable) and based on the elements of the story, anyone can use it differently. For example, the image of a person falling from a height according to the tone and space of the story for the child in one form and for the adult in another way can be interpreted and restored.

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