



## Extended Abstract

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### **Methods of Revealing the Presence of the Narratee and Its Signs in the Short Stories of the Weekly Magazine *Bicycle***

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#### **Introduction**

Narrative is not merely a diverse array of literary genres; it is a fundamental human impulse to both tell and hear stories. This is a universal characteristic of all narratives, irrespective of their unique style, voice, or plot: someone says something to another individual about something. Therefore, there is consistently a speaker, a narrative, and a listener. The narrator is assisted by the audience of the narrative, who are referred to as narratees, in providing the narrative with a more precise framework. Additionally, the narrative's themes are underscored by the narratee's presence.

The signs of the presence of the narrator are more evident and numerous than those of the narratee; however, the presence of the narratee become evident when the narrator pauses the representation and reports details that are well-known to them but are unknown to the reader. In numerous narratives, there are clear signs and elements that enable us to trace the narratee.

#### **Methodology, Literature Review and Purpose**

Many investigations have employed the theories proposed in structuralism and narratology. Nevertheless, the impetus for this investigation is the fact that this perspective is rarely explored and analyzed in the

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context of tales, poems, and other texts that are published in magazines, particularly those aimed at children and adolescents. Consequently, the objective of this investigation is to conduct a descriptive-analytical analysis of forty short stories that were published in the weekly magazine *Docharkheh* (*Bicycle*) between 2011 and 2021. We will be attentive to the opinions, comments, and definitions that have been proposed and are currently in existence regarding “narratee” and will be on the lookout for indicators that indicate the presence of the narratee. We will provide examples from each category.

It is important to note that this research has also considered theses relevant publications and theses: “Investigating the Position of Narratee in Fiction Literature” by Mohsen Mohammadi Fesharaki and Shirin Ashourloo (2014), “A Study on the Relationship between the Narrator and Narratee and Events and Characters in Fiction Literature” by Elias Nouraei and Fazlollah Khodadadi (2014), “Narrative Types in the Collection of *Good Stories for Good Children* by Mehdi Azaryazdi” by Gholamreza Fouladi and Sudabeh Keshavarzi (2017), “Investigating the Position of Narratee in the Works of Jalal Al-Ahmad” by Farhad Dorudgarian and Maryam Torabi Goudarzi (2022), “Analysis of the Position of Narrator and Narratee in the Novel *The Vacancy of Soluch* Based on the Typology of Jaap Lintvelt” by Hossein Karimi (2019), and “Investigating the Nature and Function of Narratee in Persian Modernist Fiction with a Focus on Novels of the 1960s and 1970s” by Najmeh Aghaei (2012).

## Discussion

A variety of tools and options are available to each narrator in order to disclose the presence of the narratee in the narrative. To this end, narrators typically employ a variety of options in combination.

1. Directly conversing with the narratee: The narratee becomes more immersed in the narrative when the narrator addresses the narratee openly and directly, using second-person singular and plural pronouns and identifiers. This demonstrates that the narrator occasionally disrupts the passive state of the narratees and transforms them into active narratees who are expected to advance or construct portions of the narrative.

2. Questions and quasi-questions: In some sections of the narrative, the communication between the narrator and the narratee is shown in the form of questions or quasi-questions. The objective is for the narrator to either maintain their connection with the narratee, thereby emphasizing their importance in the narrative, or to attract the narratee’s attention to the story.

3. Responding to the hypothetical inquiry posed by the narratee: This response should be interpreted as the narrator’s attempt to eliminate ambiguity and clarify the narrative, thereby reducing the narratee’s confusion during the reading process. This is particularly used in narratives in which the narratee is an active actor who is preoccupied with the text and is not satisfied with merely hearing and receiving the narrator’s narration.

4. Elucidating the rationale behind the statements or actions: When the narrator believes it is necessary to clarify the purpose of a sentence or quotation after it has been spoken, they are attempting to resolve any ambiguity for the narratees.

5. Additional introductions to the narratee: The process of introducing oneself or other characters in the story during narration is another method of revealing the narratee's presence. This can be achieved by either opening a parenthesis and explaining it, or by not opening it.

6. Employing certain constraints and phrases to demonstrate the narrator's honesty and sincerity in the narrative: Occasionally, the narrator employs constraints, phrases, and sentences that convey their honesty and sincerity in the narrative in order to establish a cordial rapport with the reader.

7. Description: In a description, the narrative and story are halted to allow the reader or narratee to observe a static image of a scene or state of mind. When the narrator provides a detailed description of the environment and delves into the details, it is evident that they are doing so for an audience that is not physically present.

8. Suspense: Suspense can also be regarded as an element that underscores the narratee's presence, as the narrator has intentionally employed it to garner more attention from the narratee. The reader's curiosity is piqued by the trick of suspense, which compels them to read the sentences and the remainder of the story with great eagerness.

## Conclusion

Addressing the narratee directly or posing a question is an effective method of capturing the narratee's attention to the narrative. The narrator employs a variety of methods to enhance the significance of the narratee as a reader or listener, to maintain their involvement in the narrative until the conclusion, and even to engage them as collaborators in the progression of the narrative. These methods include dispelling ambiguity, providing additional explanations, and answering the narratee's hypothetical question.

In the majority of the stories examined, the narratees have faith in their narrator and are enthusiastic about hearing the narrative. Consequently, they do not disrupt or halt the narration and interfere with it less. Occasionally, the narrator intentionally engages the narratee and the audience by generating ambiguity and questions in the narrative. This technique is employed to activate the narratee and prevent them from remaining in a passive state. Additionally, the narrator's distance from the narratee is indicated by the provision of supplementary explanations or descriptions. Throughout these narratives, the narrator endeavors to elevate their distant narratee to a more intimate level. In simpler terms, their objective is to enhance audience communication and engagement.

**Keywords:** *Bicycle Weekly*, children's and young adults' literature, narratee, narratology, short story

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