

A Morphological Reading of Bizhan and Manizheh Based on Vladimir Propp Narrative Theory*

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Abstract—Contemporary narrative theory came to being with Russian Formalism and developed through the work of authors and critics such as Sheklovsky, Todorov, and Strauss. Relying on Saussure's linguistic theories, literary structuralism flourished in the 60s. Structural narratology started in 1928 with the publication of Vladimir Propp's *Morphology of Fairy Tales*. Propp, a Russian anthropologist, claimed that despite apparent differences, all stories follow similar actions and share similar characters. He believes there are fixed and changing elements in the stories. Names and traits may change, but the actions remain the same. Propp categorizes his findings in four formulas: fixed elements, 31 functions, and 7 spheres of action. This paper tries to reread *Shahnameh's* Bizhan and Manizheh from Propp's perspective to see if it complies with it or not. Finally, it concludes that it is compatible with the 31 functions, though Propp does not go beyond the surface structure and ignores key components such as motives, starting points, ethics, and religious considerations. Also some of the functions are not found in the story.

Index Terms—Propp, morphology, elements of story, function, Bizhan, Manizheh

I. INTRODUCTION

Narrative theory came to being with Russian formalism and developed through the work of authors such as Jacobson, Tinyanov, and Sheklovsky. Tinyanov who was also a novelist, being influenced by formalists' skill and expertise, embarked on the reading of literary structures in cooperation with Jacobson. Like Sheklovsky and other formalists and being inspired by Saussure's ideas and binary oppositions, Tinyanov and Jacobson used a systematic approach. Sheklovsky believed in the differentiation of prose and its independence from everyday language as much as Jacobson believed in the independence of poetry. In his book titled "art as technique", he introduced alienation concept and thereby challenged the realism of novel by attracting the reader's attention to the unfamiliarity of something which is quite usual.

Structuralists believe that although literature uses language as a tool, but it does not mean that literary structuralism is the same as language structure, for example when Todorov talks about the creation of general rules of literature, indeed, he means the underlying rules that are governing the literature. On the other hand, structuralists believe that literature has a special relationship with language and this, in turn, explains the nature of the language, this is where formalists and structuralists are closely related.

There are cases in which structuralism theory provides critics with a desirable ground for the implementation of descriptive theories. This theory, also, has enchanted many critics, for it has entered realism in the realm of literature impressionism. Of course, it cost a dear because structuralists, believing that speech is a subset of language, disregard real scripts as being specific. The most fruitful function of Saussure's model is a model that considers the structural concepts as metaphor. Attempts on literary-scientific structuralism have not been so influential. A structuralist disregards the text and author to account for the real subject, that is the system existing in the story. As it is said, author

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is someone who thinks and tries hard to write the text and his experiences constitute the base of the story. In fact, writer is the origin and creator of the text, but according to structuralists, writing does not possess any base.

By determining a system in literary works, structuralists reject the history too, for the discovered or universal structures do not have any time and place or arbitrary components are a changing and developing process. Historical questions are linked to change and innovation, whereas, structuralism disregards them owing to determining the system present in the work; thus structuralists are not interested in the historical or developing trend, or conveying literary styles. They are only interested in the narrative structure of the story and aesthetic system governing it. Raman Selden, in his book **“An Introduction to Contemporary Literary Theory”** believes that structuralism is necessarily static and anti-history. They do not believe in the starting point and that of receiving point to its interpretation (Selden, 1989).

Undoubtedly, structuralism challenged various kinds of literary activities in its own period such as modern criticism, ethical criticism, and other humanistic criticisms. All the writers believing in these theories considered language as something which is able to comprehend reality. In their opinion, language reflects the writer's mind or his worldview. That is, writer is inseparable from his character and text represents the presence of the writer. However, Saussure's view introduced the eternity of the language. He believed that words have initially existed and text is derived from these words. Structuralists, instead of saying the writer is reflecting the reality, argue that the structure of language is the outcome of reality and meaning depends on the contrasts governing the language not on the writer's mentality or reader's experience, on the other hand, individual does not determine meaning, but the system governing the individual determines the meaning.

Within structuralism of codes' discovery, there are rules and systems that underlie all cultural and social activities of human being. Structuralists apply the principles of archeology and geology as their models and believe that what is observed at the surface is merely a small part of the iceberg. The real justification of the levels can be obtained only through digging and contemplation in levels. It can be argued that all sciences are structural in this regard. Reading beneath the lines, is exactly the structuralists' interpretation of the text.

Literary structuralism flourished in 60s and was going to use the methods and thoughts of Saussure, the founder of modern structural linguistics, in literature. Since it has been much said about Saussure's masterpiece, **“A Course in General Linguistics”** (1916), here, only some points are mentioned. Saussure considered language as language of signs, which cannot be studied diachronically but synchronically, that is in every point of time. He believed that every sign is composed of one signifier and one signified and their relationship is arbitrary and only cultural and historical traditions explain the relationships between them. In the governing system, every sign, due to its differentiation from other signs, becomes meaningful, for example the word **“gain”** is meaningless by itself and just because it is not **“pain”** or **“rain”** becomes meaningful. Finally, Saussure believed that if linguistics is only concerned with speech, it will not succeed. In fact, he had no interest in speech and was interested in the analysis of the concrete structure of the signs that made speech possible. Also, he was not interested in the real things people talked about.

Structural narratology is known with Propp, Strauss, Bakhtin, Grimas, Todorov, and Gennete. There are specific linguistic similarities between all of these individuals. Syntax, the rules governing the structure of the sentence, constitutes the basic model of the rules of the story. Todorov et al. talk about **“The syntax of narrative”** (Selden 1993). The most basic syntax of a sentence is subject and predicate. For example, in the sentence **“Bizhan killed the hogs with sword and wand”**, **“Bizhan”** is the subject and **“killed the hogs with sword and wand”** is predicate. This sentence can constitute the basis of part of or the whole story. If Bizhan is replaced with Rostam or Esfandiyar and wand and sword are replaced with bows and spears, the structure of the story will be the same. Vladimir Propp presented his theory in two books titled **“Historical Roots of Fairy Tales (1946)”** and **“Morphology of the Folktale (1927)”** based on the comparison between sentence structure and narrative.

Before talking about Propp, it is better to take a look at Claude Levi Strauss and his role in structuralism. He was one of the first scholars who used Saussure's linguistic principles in narrative discourse in 50s and 60s. Strauss, who was interested in the rich symbols in mythemes, spent years studying mythemes in different parts of the world and claimed that mytheme, like language, has a special structure; therefore every mytheme is an example of individual speech. He was trying to discover the linguistic system of the mytheme, that is a structure that made possible the function of separate examples of individual speech and their meaningfulness. In his book titled **“Structural Reading of Mythemes”**, he presented a structural analysis based on which mythemes of various cultures throughout the world were similar.

After studying a lot of mythemes, Strauss distinguished themes that were present in all of them. These themes were beyond culture and language, and according to Charles Bresler, **“talked directly to the mind and heart of all people”** (Bresler 2007, p. 111). He called those basic structures **“mytheme”** (Taslimi, 2009). These units in mythemes are exactly equal to phonemes in language. Strauss believed that mythemes, just like phonemes, acquire their meaning from and through the internal structure of the mytheme and are based on opposition. For example, phonemes /b/ and /p/ are both obstructive, but their difference is in the vibration of vocal cords. /p/ is voiceless, while /b/ vibrates the vocal cords and is considered a voiced phoneme. In real speech, these vibrations of vocal cords differentiate /b/ from /p/, similarly a mytheme obtains its meaning from opposition. To love or to hate parents, to love someone who loves or doesn't love you, and to enjoy life with children or to leave them are all binary oppositions in the nature of a mytheme (Bresler, 2007). Bresler called the rules governing the connections between mythemes, structure or grammar of the mytheme.

The meaning of every mytheme depends on the interaction and order of the units within the story and the meaning of the mytheme is formed based on this structural model. In narratology, Bresler has analyzed King Lear by Shakespeare (ibid), and Selden, in **"A reader's guide to contemporary literary theory"** (Selden, 1993), has analyzed the mytheme of "Oedipus the king" from this perspective, and in **"Practicing Theory and Reading literature: An introduction"**, he has carried out the reading of a short story by John Updike.

Vladimir Propp was born in Saint Petersburg in 1885 and after finishing his education started teaching German in Leningrad University. He, simultaneously, began researching the folktales. There are various articles and books by Propp; the most important ones include: the historical roots of fairy tales (1946), Russian heroic epic (1958), folk lyrics (1961), and morphology of the folktale (1928).

In the preface of **"Morphology of the Folktale"**, Propp mentions the reason for writing the book as: "the word morphology means the study of the components of the plant and their relationships with each other and with the plant itself, on the other hand, the study of the structure of the plant. But, I think nobody has ever thought about the morphology of the folktale" (Propp 1989, p. 12).

In the first chapter of the book, he talks about the scientific history of fairy tales and believes that there is no comprehensive book about fairy tales and the present books are merely derived from the public observations and understanding and cannot be called scientific research. Greimas, in an article titled "structure and form: contemplations on a book by Vladimir Propp" which is presented in the second chapter of this book, argues that "there has been little progress in morphology reading of folktales because the research has mostly concentrated on the origin and history of folktales and morphology reading has been disregarded" (ibid, p. 50). Thus, proper morphology reading constitutes the basis of every scientific study and when there is no proper morphology reading, proper study will be impossible too.

In the second chapter of **"Morphology of the Folktale"**, Propp begins the research method in the following way:

1. A tsar gives an eagle to a hero. The eagle carries the hero away to another kingdom.
2. An old man gives a horse to Súenko. The horse carries Súenko away to another kingdom.
3. A Sorcerer gives a boat to Iv án. The boat takes Iv án away to another kingdom.
4. A princess gives Iv án a ring. The ring takes Iv án away to another kingdom.

In all of these stories, there are fixed and variable elements. The names of dramatic personae and their attributes change, but not their actions or according to the translation by Fereydoon Badrei, their functions. In folktales, different personages perform similar actions that are used as the basis of the study. To do so, Propp selected tales 50 to 150 of the collection by Afanás'ev based on which he found 31 functions, seven spheres of action, and four principal formulas.

The general pattern of fairy tales is as follows: after explaining the initial situation, one of the characters is dispatched directly or indirectly because of obedience or disobedience. A villain appears in the story, acquires some information about victim, and deceives him in order to hurt him.

Propp classifies this sequence into seven spheres and represents each with the first Greek alphabet to be distinguished from functions which are indicated by Latin capital letters. These seven spheres of action include:

1. Villain: evil X, combat L, pursue P
2. Donor: delivering magical tools D, submitting the tools to hero T
3. Helper: transference of hero R, liquidating lack or defeating villain E, rescuing hero from pursuit S, carrying out difficult task A, transfiguration of hero Tr,
4. Princess: setting difficult task T, marking the hero M, unmasking the villain DV, identifying hero I, punishing the second villain P, marriage N,
5. Dispatcher: dispatching hero on a mission Y
6. Hero: decision making and moving ↑W, reaction against donor's request H, marriage N
7. False hero: 1W, H, his only task F

Then, Propp classifies these seven spheres into three groups: 1. in its own sphere of action 2. in several spheres of action 3. some persons in one sphere. After these findings, he arrives at the following four major formulas:

1. Function of characters serve as stable, constant elements in a tale.
2. The number of functions to the fairy tale is limited.
3. The sequence of functions is always identical.
4. All fairy tales are only one type regarding their structure.

In morphology of the folktale, Propp explains how personages appear in the story and describes the appearance of each character as follows: villain appears twice in the tale. It is not obvious where he has come from and his appearance is unexpected, but the second time is clear and after hero arrives he appears (R). The donor's reaction is accidental, and it often happens in the farm, forest, road, or street. The magical helper appears as donor (Z). Dispatcher, hero, false hero, and princess appear in the story from the starting point, but nothing is said directly about the false hero. Princess, like villain, appears twice. The second appearance is obvious. Although Propp does not consider these reaction styles without exception, but has tried to analyze all possible situations.

Dr. Ali Haghshenas, in an article titled "New Findings in the morphology of Iranian mythemes", analyzes the tales according to Propp's theory. After reading morphology of the fairy tales, he concludes that "religion is part of Iranian beliefs and is present in all aspects of this people. Tales have been influenced by this effect too; for example in Iranian folktales, parents' prayer, bet, or presence of true dervish cause the birth of the hero" (Haghshenas, 2008, p. 35). In

conclusion, he believes that some of the Propp's functions are not true for Iranian tales and sometimes new elements should be added to Propp's inventory. Overlapping roles, functional differences between tales in which the nature of their heroes differs, and absence of constant sequence of functions in Iranian tales are instances of differences observed in comparison with Propp (*ibid*).

Seyyed Mahmood Hejazi (2005) has read elements of folktales in *Touti Nameh*, but has not discussed morphology the way Propp has intended. In another article, Siamak Mohajer has examined the structure of narrative in Persian literature and tales of *Fihe-ma-Fih*. Although he has taken a short glance at Propp's morphology theory, but what he intended was to study these stories based on Todorov's theory and whether symbolism was direct meaning or indirect content.

Mahboobeh Khorasani has tried to generalize Propp's theories to one thousand and one night tales. She has randomly selected 47 tales and has claimed that her work is selective. "The results of this analysis are merely obtained from the case study of morphology of narrative in one thousand and one night and are not intended to be generalized to other scripts. Other studies can be carried out parallel to this study to judge the accuracy of the obtained findings (Khorasani, 2008).

Parvini and Nazerian believe that "the domain of narrative is so much extensive and is not merely limited to fiction, it also includes shortest narration of an event, short news headlines, longest historical works, biography, memories, itinerary, novel, poem, lyric, epic, short story, other forms of story, cinema, advertisement, and even stories we tell about ourselves and others in everyday life, and this is why narratology is related to sciences like typology" (Parvini and Nazerian 2008, p. 186).

Then, Parvini and Nazerian presented a summary of ten case stories of *Kelileh vo Demneh* and, in a table consisting of four columns named: name of the story, characters, functions, and personality type, performed their morphology reading based on Propp's theory and came to conclusions which were consistent with Propp's findings (*ibid*).

Like Haghshenas, they also found problems with Propp's articles suggesting that "prop does not go beyond the surface structure of stories and does not pay attention to deep structure, and considers other aspects of the story such as attributes of heroes, their motives, dimensions of tale's typology, and cultural, religious, and social aspects of story as subsidiary and claims they are not related to the morphology" (*ibid*, p. 200).

II. DISCUSSION

Now, with regard to the elaborate introduction presented about the elements of the story, morphology of the tale, and its history, we turn to reading *Bizhan* and *Manizheh* according to Propp's 31 functions. The story begins with the attack of hogs to a territory called *Arman* on the border of Iran and *Touran* as well as complaint of a group of people before *Kai khosrow*. The king determines a big reward for a volunteer to kill the hogs. *Bizhan*, the only child of *Giv*, in spite of his father's warning about possible dangers, is volunteered and together with *Gorgin Milad* who is familiar with the path, depart.

There, *Bizhan* kills the hogs and beheads them to send to *Kai khosrow*. *Gorgin*, jealously and deceivingly carries *Bizhan* away to the camp of *Manizheh*, *Afrasiab's* daughter. *Manizheh* falls in love with *Bizhan* and by giving him anesthesia takes him to her palace. After some days, *Afrasiab* becomes aware of the event and captures *Bizhan* by his brother *Garsivaz*. First, *Afrasiab* wants to kill him, but with the intercession of *Piran Veiseh* changes his decision and imprisons him in a well, and sends *Manizheh* out of the palace.

Gorgin comes to Iran and tells a pack of lies to king, but *Kai khosrow*, through his cup finds out that *Bizhan* is alive. He summons *Rostam* from *Sistan* and along with penitent *Gorgin* dispatch them to save *Bizhan*. After a lot of happenings, *Rostam* gets informed of *Bizhan's* prison by *Manizheh* and saves him nightly. Then, they combat with *Afrasiab's* army and by taking many booties return proudly to Iran. Eventually, *Kai khosrow* praises *Manizheh* for her devotion and loyalty and appreciates *Bizhan* in order to thank her.

I.

One of the members of a family absents himself from home. (Definition: absention. Designation: E)

In *Kai khosrow's* celebration for the sake of killing *Akvan Div*, a number of *Arman* people, a territory between Iran and *Touran* frontier, come to the king to complain about their gardens and farm's destruction by wild hogs and *Bizhan* volunteers to kill them.

II.

An interdiction is addressed to the hero. (Definition: interdiction. Designation: K).

Bizhan is only child of *Giv* and his father wants to prevent his going, so he warns him of possible dangers.

(The opposite of forbidding. Designation K²).

Bizhan goes to the forest, kills the hogs, beheads them, and sends their teeth to *Kai Khosrow* to indicate his victory and bravery.

III.

The interdiction is violated. (Definition: violation. Designation: Q)

Although *Bizhan* is supposed to kill hogs, but following *Gorgin's* suggestion, he heads to a forest in which *Manizheh*, *Afrasiab's* daughter, puts up a camp every year.

Here, the villain, Gorgin, who feels jealousy for Bizhan's victory and is disappointed for his not participating in killing hogs, appears in the story. The main objective of villain is doing harm on the hero.

IV.

The villain makes an attempt at Reconnaissance. (Definition: reconnaissance. Designation: V).

After Bizhan is imprisoned in a well in a territory called Khotan and plundering Manizheh's palace by her father, and her wandering, Gorgin who is not aware of Bizhan, tries to get information about him. So, he goes to camp worriedly, but finds out nothing about the camp and Bizhan, except his horse with an overturn saddle. Thus, he inevitably returns to Iran with Bizhan's horse and hogs' teeth.

V.

The villain receives information about his victim. (Definition: delivery. Designation: W).

After Bizhan's going to Manizheh's private chamber and taking him to palace, the gardener of palace is scared of the presence of a man in the palace, so he informs Afrasiab. Afrasiab's corps under the command of Garsivaz, Afrasiab's brother, surround the palace and take Bizhan to Afrasiab. Afrasiab order his hanging, but Piran Veiseh arrive and remind him of Siyavash story and make Afrasiab change his decision. Finally, they decide to throw him into the well and put Akvan Div's stone on it. It is after these events that Gorgin becomes aware of the happenings.

VI.

The villain attempts to deceive his victim in order to take possession of him or of his belongings. (Definition: trickery. Designation: J).

To bring Bizhan to Manizheh's camp, Gorgin turns to trickery and by praising Bizhan and his braveries, his being fully aware of the region's situation, knowing Manizheh's camp, and intending to find some beautiful girls, encourages Bizhan to go there.

VII.

The victim submits to deception and thereby unwillingly helps his enemy. (Definition: complicity. Designation: G).

In morphology of the folktale in the subcategory of this part of the character's actions, proposes designations g^2 and g^3 . "Reaction to magical agents and other methods is spontaneous, that is the hero goes to asleep, gets injured, etc.

Manizheh, after getting familiar with Bizhan, gives him anesthesia while going, and the hero unwillingly appears at Afrasiab's kingdom. This makes a difficult situation for the villain and Propp calls it "primary element of unluckiness" for which designation "h" is used to differentiate it from other forms of trickery.

VIII.

The villain causes harm or injury to a member of a family. (Definition: villainy. Designation: X).

The seven actions can be called the preparatory part of the tale. Propp has considered various forms for villainy and classified them into 19 sections from x^1 to x^{19} , but not all stories always begin with such losses; some tales begin due to a lack or deprivation. These lacks can be internal. Then, Propp classifies the lacks which are indicated by designation x, into six groups, including: not having fiancé necessity of acquiring a magical agent, etc.

While killing hogs, Gorgin abstains from helping Bizhan and after observing his victory is afraid of his infamy for not helping Bizhan.

IX.

Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.

(Definition: mediation, the connective incident. Designation: y).

Propp has introduced seven subcategories for this section. The first role is the way the hero is dispatched from home, that is asking hero for help and his going: y^1 . Requesting for help is usually from the king and is accompanied with a reward.

In Bizhan and Manizheh, Kai khosrow asks for help to kill wild hogs and donates ten horses with gold harnesses and a box of jewels to anyone who volunteers to do this important task. Here, threat is observed with reward and Giv warns his son of the dangers ahead.

X.

The seeker agrees to or decides upon counteraction. (Definition: beginning counteraction. Designation: w).

Having convinced his father, Bizhan decides to kill the wild hogs.

XI.

The hero leaves home (Definition: departure. Designation \uparrow).

According to Propp, there is a difference between the seeker hero indicated by designation "C" and the victimized hero. In seeker hero, the hero is only after something, but in victimized hero, there are many events ahead of hero. During these happenings, the donor or what Fereydoon Badrei calls "preparator" or "helper", appears in the story.

The first helper in the story is Piran Veiseh who arrives when Bizhan is supposed to be hung, and by reminding Siyavash story and the disasters that occurred to Touran, saves Bizhan.

The second helper is Kai khosrow, for according to the tradition in Hormozd day, the first day of the first month of the year, he looks at his cup and finds Bizhan alive and sends help to save him.

The third helper is Rostam who, with merchant's clothes along with one thousand skilled warriors, garrisoning them on the frontier, and hiding his ring inside grill chicken which is delivered to Bizhan by Manizheh, saves Bizhan

XII.

The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper. (Definition: the function of the donor. Designation: D).

Kai khosrow: looking at the cup and discovering the future secrets; because via this cup, Kai khosrow finds out that Bizhan is one of the heroes of the big combat between Afrasiab and him, so he is definitely alive.

Piran Veisheh: requesting for not killing Bizhan and imprisoning him in order for the Iranian to learn a lesson.

Rostam: the issue of ring and indirectly indicating his presence in Touran.

XIII.

The hero reacts to the actions of the future donor. (Definition: the hero's reaction. Designation: H).

By seeing the ring, Bizhan finds out that Rostam and his fellowships have come and makes Manizheh promise to confide her a secret. Finally, he tells her to go to caravan and tell him inform him if he is the owner of Rakhsh.

XIV.

The hero acquires the use of a magical agent. (Definition: provision or receipt of a magical agent. Designation: Z)

This function is not seen in Bizhan and Manizheh story.

XV.

The hero is transferred, delivered, or led to the whereabouts of an object of search. (Definition: spatial transference between two kingdoms, guidance. Designation: R).

With the guidance of Gorgin Milad, Bizhan arrives in the kingdom of Arman, the residence of hogs. Propp, in the subcategory of this function analyzes six possible ways which is consistent with the second definition or R² of Propp in the case of our hero, that is the hero is moving on a horse via earth.

Bizhan, after taking anesthesia by Manizheh, is transferred to Afrasiab.

XVI.

The hero and the villain join in direct combat. (Definition: struggle. Designation: L).

Hogs cannot be considered as villain. In this story, there is only one occasion of hero and villain struggle: when Afrasiab sends his brother, Garsivaz to Manizheh's palace at the suggestion of Qarakhan and makes sure that Bizhan is there, he sees Bizhan busy drinking and having fun with Manizheh without weapon. Bizhan takes out a knife in his shoes and wants to fight and defend himself, but is calmed down by Garsivaz words suggesting his intercession before Afrasiab.

XVIII.

The villain is defeated. (Definition: victory. Designation: V).

If Afrasiab is taken as villain, after Bizhan is rescued by Rostam, he attacks Afrasiab palace along with his battalion, kills some people, acquires some booties, and comes back to Iran very soon. Afrasiab loses his daughter and a number of his warriors.

XIX.

The initial misfortune or lack is liquidated. (Definition: dispose of evil. Designation: K).

This function is not observed in Bizhan and Manizheh, too.

XX.

The hero returns. (Definition: return. Designation: ↓).

After Rostam arrives at the well with the guidance of Manizheh and using a fire made at Bizhan's well, asks seven heroes to pick up Akvan Div's stone on the well, but their attempt is useless. Then, Rostam picks up the stone by himself, saves Bizhan, and returns Iran with Manizheh.

XXI.

The hero is pursued. (Definition: pursuit, chase. Designation: P).

After Rostam attacks Afrasiab's palace, he pursues them with a big army to Iran's border.

XXII.

The hero is rescued from pursuit. (Definition: rescue. Designation: S).

Rostam and commanders of army at Iran's border defeat Afrasiab and distribute booties among the corps.

XXIII.

The hero, unrecognized, arrives home or in another country. (Definition: unrecognized arrival. Designation: C).

This function is not seen in Bizhan and Manizheh's story.

XXIV.

A false hero presents unfounded claims. (Definition: unfounded claims. Designation: F).

This function is not observed in Bizhan and Manizheh story.

XXV.

A difficult task is proposed to the hero. (Definition: difficult task. Designation: T).

Killing hogs which have attacked Arman, a territory between Iran and Touran.

XXVI.

The task is resolved. (Definition: solution. Designation: A).

After arriving at Arman forest, Bizhan kills hogs one by one by sword. Then, beheads them to extract their teeth and send them to the king.

XXVII.

The hero is recognized. (Definition: recognition. Designation: I).

When Garsivaz and his corps arrive in Manizheh's palace, after the report of the gardener of Manizheh's palace, they recognize the strange person who is Bizhan.

XXVIII.

The false hero or villain is exposed. (Definition: exposure. Designation: DV).

After returning, Gorgin claims that after killing hogs, Bizhan enters a forest following a beautiful zebra and disappears, but the king, according to astronomers, knows that he is alive and in Hormozd day looks at the cup and finds him.

XXIX.

The hero is given a new appearance. (Definition: transfiguration. Designation: Tr).

This function was not seen in Bizhan and Manizheh story.

XXX.

The villain is punished. (Definition: punishment. Designation: pu).

Gorgin is imprisoned, and when Rostam and other commanders go to rescue Bizhan, expresses his penitence and want to risk his life to compensate. Although Kai khosrow has sentenced Gorgin to life imprisonment for dishonesty and unfairness, forgives him by Rostam's intercession and sends him to rescue Bizhan.

XXXI.

The hero is married and ascends the throne. (Definition: wedding. Designation: N).

After Rostam's victory and return, Kai Khosrow fondles Bizhan and Manizheh who have suffered a lot, and gives them a palace with all luxuries.

III. CONCLUSION

1. Despite various happenings and large number of heroes in this story in each a story is placed, heroes have many things in common in terms of actions and behavior: Gorgin deceives Bizhan and intentionally throws him into the enemy's trap. Manizheh give Bizhan anesthesia and takes him to her palace. Garsivaz attracts Bizhan's trust and takes him to Afrasiab palace. To compensate for Bizhan's love, Manizheh is deprived of all her privileges and sent out of the palace. Gorgin is sentenced to life imprisonment for his villainy toward Bizhan. Kai khosrow, Rostam, Piran Veiseh, and Manizheh are helpers.

2. There was no need to add a new element, but some of Propp's functions were not seen in Bizhan and Manizheh story, including the villain causes harm or injury to a family member, the hero is designated, the hero, unrecognized, arrives home or in another country, the false hero presents unfounded claims, and the hero is recognized.

3. Lack of consistent sequence of functions in Bizhan and Manizheh story: Propp emphasizes that sequence of functions is always the same in folktales, but in Iranian folktales, including Bizhan and Manizheh, it is not necessarily so.

The following functions are considered as final functions of the folktale according to Propp's 31 functions:

XXXVI. The difficult task is resolved (Bizhan kills the hogs)

XV. The hero is transferred, delivered, or led to the whereabouts of an object of search (Bizhan is carried away to Arman territory with the guidance of Bizhan).

X. The seeker agrees to or decides upon counteraction (Bizhan's convinces his father to go kill the hogs).

VI. The villain attempts to deceive his victim in order to take possession of him or of his belonging (Gorgin takes Bizhan to Manizheh's camp by trickery).

The following function, however, is one of the first functions of Propp's model which is located in the middle part of the tale:

V. The villain receives information about his victim (the gardener of palace reports the presence of a stranger and Afrasiab dispatches an army under the command of Garsivaz).

4. Propp's model does not go beyond the surface structure of the story, for example there is nothing about the physical characteristics and traits of the heroes, including Bizhan or Rostam, and the motives of the heroes, including Bizhan's motive to kill hogs.

5. In sum, it can be concluded that:

Morphology reading of the folktale is not the final objective, but it's a tool for the better identification of the story which has to be used at the beginning of the story, and other external elements such as culture, environment, religion, and emergence of the tale should be criticized for the better understanding of the story. This style is a modern criticism that along with old criticism further our enjoyment and understanding of the story.

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