A SURVEY OF THE NARRATIVE DISCOURSE IN "ZAT AL-SOVAR FORT" STORY IN MASNAVI BASED ON PROPP'S MORPHOLOGY THEORY.

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Abstract: In Narratology, story narration is the world based on language. The mind of a writer is recognized as the creator of this story world and the language is the tool to narrate them. The world narrated in the story is formed based on its similarity with the real world and based on human communication. Indeed, the story narration is based on a definite structure in which the events are depicted as cross sectional and narrative discourse is used to explain the events in the stories, biography, etc. The necessary of exact understanding of Masnavi stories to detect the hidden facts and realities requires some studies viewing them differently. In this study, besides the analysis of Masnavi story based on Propp view, some of story elements such as function, personality and narration method are evaluated to analyze the comparison of this narration with Propp model. The results of present study show that in this narration as a three- movement narration, the first movement consists of 11 functions and 2 elements. According to Propp, elements are not considered functions and the beginning scene and motivation are not functions. This movement is started with the function of going and is ended with reaching. The second movement consists of 5 functions and it starts with the function of lack and is ended with defeat. The third movement consists of 6 functions starting with news and is ended with defeat. Departure, interdiction, violation of interdiction, villainy, lack, defeat, reconnaissance, delivery functions with two repetitions have the highest frequency. Although most of the functions of Propp exist in Masnavi, in this narration, we don't consider the sequence of functions based on the sequence presented by Propp. According to Propp, interdiction, violation of interdiction, delivery, reconnaissance, trickery and complicity are the initial functions and they are emerged before the rest of functions but in this story, departure is occurred before interdiction and trickery and villainy and lack are occurred before reconnaissance. Generally, the results of this study show the consistency of "Zat Al-Sovar Fort" with Propp morphological functions and the sequence of the Propp functions can be considered with some changes in this story. The views of Propp in the story analysis has relative efficiency but the analysis of Masnavi stories requires some changes in it.

Keywords: Masnavi stories, Propp, Function, "Zat Al-Sovar Fort" story ,

I.   INTRODUCTION

Masnavi Manavi is a mystical set including six books and 26 thousands of verses. This book consists of 424 short and long stories as interrelated as Labyrinth and states the story of human difficulties to attain God by allegory. This book is one of the best Persian mystical books regarding the wisdom of Iranians after Islam as written in 7th AH by Jalaledin Mohammad Balkhi (Molawi). Masnavi book is written in the form of poem and it is also the name of the book.

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Stories are major part of mystical prose and poem. Story is a type of narration among people and it consists of a great treasury of traditions, beliefs, forgotten cultural and social issues of Iranian tribes. The stories of Masnavi Manavi are full of great experiences in the deepest sensory layers to transfer message and share the knowledge of our ancestors with the future generation in the history. To perceive these books, their analysis is necessary. One of the functional methods to recognize and study the stories is the analysis of its structure. The researchers have found that each story consists of elements making its structure and by the identification of this structure, we can reach the building of story. Among these scientists, Russian theorists have achieved important results. One of the most important achievements of Russian formalists is the analysis of literal forms as considered less on that time. They published important works on recognition of these forms, namely folklore stories and children stories and Russian folklore arts. Perhaps, August Wilhelm Von Schlegel was the first who raised folklore and children stories as "literal genres" but we should consider that based on the structure of these works, the application of advanced methods of linguistics was increased as Bogatty Riff, Oskar Timof and Veladimer Propp consider the classification and recognition of the structure of folkloric stories as the main issue of their work. The most important research in this regarding is the work of Veladimer Propp [1].

In the present study, the theory of Propp is examined in the story of "Zat Al-Sovar Fort" in Masnavi to show this structure in Masnavi and detect the differences and similarities of Masnavi narrations with the common narrations.

II. STUDY QUESTIONS

Any research is carried out for scientific response to the exact question or questions involving the mind of the researcher or a group of people in society.

The present study attempts to respond the following questions:

1. In the plot of "Zat Al-Sovar Fort" story in Masnavi, can we observe the detected functions by Propp?
2. Can we find the seven types of characters introduced by Propp in the narration "Zat Al-Sovar Fort"?
3. Is the type of moves and their composition in the narration "Zat Al-Sovar Fort" consistent with the movement model of Propp?
4. Is the manifestation of functions in Masnavi story consistent with Propp model?
5. How is the narration method in Masnavi stories?

III. THEORETICAL BASICS OF STUDY

A. Discourse and story

The term discourse is based on the French term "Discourse" and Latin "Discursus"

as speech, discussion or "Discursum" meaning procrastination and denial. This term in its evolutionary trend is referred to a coherent form of speech and written form. In Persian language, it is the combination of the gerund say" Said" and "Man" and by adding the suffix "Man" to say, the term "say" is out of its general meaning and accepts special space and this combination is turned into noun and by being converted to noun, it is referred to something that is manifested externally. It is worth to mention that this term has other equivalents in Persian as speech, word. Discourse is a term that is applied widely in different fields including sociology, philosophy, linguistics and anthropology and different theorists and philosophers have raised different theories about the role, range, concept and its function and various views have been presented about it. In linguistics, the linguistic units bigger than sentence are called "discourse".

B. From formalism to narratology

The Russian formalism as one of the literal critics with special view to literal language has made considerable changes in literal theories. Besides the important role of formalism in development of structuralism, with an emphasis on the coherent view on literal works, attempts to identify the methods of literal creation. The formalists were the first who considered literature as the form of speech art and consider the analysis of literal language as the distinctive feature of literature. They raised the concepts of literal structure and literal searching, these concepts were converted to the poetic structuralism (Mekarik, 2011:207).

C. The effect of structuralism on narratology

Structuralism is one of the linguistic theories with its considerable effect on literature namely narratology. This approach considers various scientific fields and the existing phenomena as a set consist of interrelated elements.

Structuralism was started of the distinction considered by De Saussure in 1970 between Langue and Parole in linguistics and then it was developed to other fields. According to De Saussure, language is the fundamental system and parole is the application of this system or speech action. The narratologists have entered this distinction into literature and they considered literature with a fundamental level including the narration or basic system [2]. As the structuralists followed the smallest meaningful units called "morpheme", to study grammar, the narratologists attempted to find the smallest narration unit to study narration command. The narratologists found that basic narration units (smallest component of each narration) should be found in all story works as all texts, speech or written are based on Grammar as creating unlimited set of texts. Thus, narratologists attempt to find the basic narrative units and their composition rules. Scholes [3] considers the reason to use such method as the belief of narratologists in this reality that the study of the structure of

literal works provides a ground for systematic comparison and improves the process of perception of literal works. Generally, the structuralists have attempted to find coherent structures at global level (universal elements of narrations) for different types of narrations as applied on different narrative types.

D. The studies and theories of Veladimer Propp

Considering folklore stories has been started in the early 19th century. The theorists in different countries have studied and collected folklore stories by different methods. Grim-Vilhelm and Jackob brokers were the first theorists who collected German stories and published in 1812-1814. They collected their stories of verbal narrations and from the story tellers [4]. Grim brothers believed that folklore stories were the remaining of old myths and believed that we can renovate the myths of old gods and heroes of these stories (Ibid).

Before Propp, other researchers such as Veselovsky, Russian folklore theorist started such researches and Propp followed Veselovsky works. Later, other researchers including Andre Jolles in Germany (1930) and Lord Raglan in England (1936) carried out some studies for structuralism of stories and legends [3]. The difference between the works of Propp and his works was his complete research of scientific methodology in the structural rules [5].

He made much effort to show how his 100 stories were the different forms of a fundamental draft. Propp evaluated a set of 100 legends with similar composition, structure of "king of stories" [3]. Propp summarizes the stories as only the actions of personalities are considered.

DIFFERENT TYPES OF FUNCTIONS IN THE MODEL OF PROPP AND THEIR TITLES

Definition	Functions	No.
Absentation	One of the members of a family absents himself from home.	1
Interdiction	An interdiction is addressed to the hero.	2
Violation of interdiction	The interdiction is violated.	3
Reconnaissance	The villain makes an attempt at reconnaissance.	4
Delivery	The villain receives information about his victim.	5
Trickery	The villain attempts to deceive his victim in order to take possession of him or of is belongings	6
Complicity	Victim submits to deception and thereby unwittingly helps his enemy.	7

Villainy	The villain causes harm or injury to a member of a family	8 A
Lack /desire	A member of a family lacks something or desires to have something.	8b
Meditation	Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.	9
Beginning counteraction	The hero agrees to or decides upon counteraction.	10
Departure	The hero leaves home	11
First function of the Donor	The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper.	12
The hero's reaction	The hero reacts to the actions of the future Donor.	13
Provision of a magical agent	The hero acquires the use of a magical agent.	14
Transfer from another land/guidance	Hero is led to the whereabouts of an object of search	15
Struggle	The hero and the villain join in direct combat	16
Branding	The hero is branded	17
Victory	The villain is defeated	18
Liquidation of lack	The initial misfortune or lack is liquidated	19
Return	The hero returns.	20
Pursuit	The hero is pursued	21
Rescue	Rescue of the hero from pursuit	22
Unrecognized arrival	Unrecognized, he arrives home or in another country	23
Unfounded claims	A false hero presents unfounded claims	24
Difficult task	A difficult task is proposed to the hero	25
Solution	The task is resolved	26
Recognized	The hero is recognized	27
Exposure	The false hero or villain is exposed	28
Transfiguration	The hero is given a new appearance	29
Punishment	The villain is punished	30
Wedding	The hero is married and ascends the throne	31

Propp also concluded that all the characters could be resolved into 7 broad character functions in:

1. The villain
2. The princess
3. The donor or predictor
4. The helper or friends of hero
5. The dispatcher sending the hero to mission
6. Villain
7. The false hero.

Generally, this approach allows Propp to summarize 100 stories in the framework of a unified story [6].

According to Propp, the composition of moves is manifested by one of the following forms in the stories (in the charts, A,W show start and end of moves):

1- Two-move stories

a. Simple: In these stories, two moves follow each other.

    1. A————— W   2. A————W

b. Complex: In these stories, the second move is located at the middle of the first move.

    1. A ————— ----------------------------- ————— W

    2. A————W

2-Three-move stories

a. Simple: In these stories, three moves come consecutively.

    1. A——— W   2. A———W   3. A——— w

b. Complex

First type: In these stories, before the end of first move, two other moves follow each other.

    1. A——— ---------------------------- --- ——— W

    2. A——— W 3. A———W

Second type: In these stories, after the end of first move, the second move starts and before its end, the third move is added.

    1. A————— W

    2. A——— ----------------——— W

    3. A———W

3-Four-move stories

These stories have not simple composition as:

First type: In these stories, before the end of move, two new moves come after each other, then the first move is continued and before its end, the fourth move is added.

1.A ⸺ - -------- ⸺ ---------------- ⸺ W

    2. A⸺W 3. A⸺W

            4. A⸺⸺W

Second type: In these stories, two new moves are at the middle of the first move and after the end of first move, the fourth move is added.

  1. A⸺ ---------------⸺·⸺ W

    2. A⸺W 3. A⸺W   4.A ⸺W

Third type: In these stories, we observe the presence of two heroes as separated after the end of first move and at the middle of second move. Before the end of second move, the third move comes and then the fourth move is added. At the end of story, the heroes attain each other and the second and fourth moves are finished together.

  1. A⸺⸺W

  2. A…………………………………………………W

      3.A⸺W   4. A⸺W

4-Five-move stories

These stories have two complex forms.

First type: In these stories, before the end of first move, four new moves are manifested. The third, fourth and fifth moves are at the middle of second move.

  1.A⸺ ⸺----- ----------------- ------⸺ W

    2.A⸺ ------ ⸺----- ------⸺ W

      3. A⸺W 4. A⸺W 5.A⸺W

Second type: In these stories, at the middle of the first move, the second move is started and both are ended together. Then, the third and fourth moves start and before the end of fourth move, the fifth move comes.

  1A……………………………………   W

    2.A…………………………………W   3.   3.A

⸺W 4.A------⸺W

        5,A…….W

Propp classifies the story moves based on content and subject. Thus, after the division of story moves, Propp raises a chart of composition of functions. According to Propp, all moves of story are consistent with one of the following charts:

  1- If we add all charts including the struggle and victory function H-I under each other, the following chart is achieved:

(A B C D E F G H J I K P r R S L Q E X T U W)

(ibid, 205)

2-   All charts consisting of difficult task function (M-N), give the following model:

(A B C D E F G L M J N K P r R S E X T U W) (ibid)

3-   If we observe struggle, victory and difficult task functions in a story, this chart is observed:

(A B C F H-I K L M-N Q E X U W) (Ibid:206)

4-   Of all charts not including difficult task, struggle and battle, this chart is achieved:

(A B C D E F G K P r R S Q E X T U W) (Ibid, 207).

According to Propp (Ibid, 210-211), although there are some deviations in the chart of combination of functions, these deviations are merely an inverse sequence and they have not violated the principle sequence of function and new sequence is not created.

The effect of the importance of studies of Propp is manifested for the researchers of narratology field namely, he is the pioneer of this field. The theorists who were active in narratology after Propp criticized his method and believed that his method had some shortcomings. Propp believes [7]. that the morphological and structuralism approach in the study of stories should be reducationalism and it means that we should consider only the basic elements of each story and minor factors should be ignored. Thus, in Propp method, the features, attributes and other features of the heroes of story should not be analyzed and the social and cultural textures of stories are put together. It is worth to mention that Propp [4] was aware of these issues and considering them. However, he believed that these issues were out of the specialization of the morphology researcher.

IV. REVIEW OF LITERATURE

Various researches have been carried out about the narratological analysis of literal and religious texts and we cannot refer to all of them. For example:

" An introduction to the study of narration and narration study. The writer in this paper believes that in narratology that is a new field, the theorists consider narration as a tool to transfer knowledge and define its broadness wider than the past. Narratology is based on the analysis of narration namely the different types of narrators and other various items and it is associated with the European structuralism as a modern theory. In this study, the writer defines narration, function, nature and the historical background of narration and introduces some new theories in which different types of narrations are evaluated.

"Poetical morphology of the story of Leili and Majnun of Nezami based on

the fairy tale of Veladimer Propp (Masume Shasti, 2015). The writer attempts to show that how much the Propp theory is consistent with these stories. He evaluated the narrative structure of "Leili and Majnun" and found that we can observe the sequence of required functions of Propp in the poetical stories of "Leili and Majnun".

The morphology of story of Leili and Majnun of Jami" (Saeed Zohrevand, 2014) and the author evaluated the analytical model of Propp and examined the special role of Leili and Majnun story of Jami and then by the evaluation of the sequence of functions and their relationship classified the structural elements of this narration to show its morphological structure.

"The functions of Homay and Homayun based on the theory of Veladimer Propp"(Adl Parvar, Farzi and Dehghan, 2016). In this study, the researcher evaluated "Homay and Homayun" of K hajavi Kermani   in terms of morphology of Propp. In the study, the functions of Propp were used in the mentioned story to show how much the theory of Propp is consistent with it. The results of this study show the consistency of the story of Homay and Homayun with the morphological functions of Propp and we can observe the function sequences of Propp with some changes in this story.

The analysis of "Khorshid and Jamshid based on the theory of Propp" (Ebrahim Vashaghani Farahani, Leila Hashemian, Maryam Rahmani, 2014). The authors found that only 12 functions of 31 functions of Propp can be considered in which these functions are repeated in the story of twice or more. Also, in some cases, this structural formula is moved and we can refer to some cases in the morphological analysis of this story. Other analytical items in this story as consistent with Propp's model are the characters of story and each one with its special function is consistent with the theory of Propp and based on their functions in the story, they accept two roles.

"The narrative structure of story in Masnavi"(Behrooz Mehdizadefard, 2013). Besides the evaluation of the general chart of narration in Masnavi stories, the author found that the general chart of narration structure in Masnavi stories is based on a simple plot and believes that receiving the statistic and ups and downs of story in Masnavi requires that we can define the narrative and non –narrative verses. In addition, the perception of Labyrinth narration (story into story) leads to a deep perception of narration.

The only source as associated directly to the subject of our study is the study "Morphology of Zat Al-Sovar Fort "in Masnavi according to the theory of Veladimer Propope [8]. After the examination of the story of Zat Al-Sovar Fort, the authors have found that the number of functions in the story is as this story is consistent mostly with the model of Propp. Based on the criticism of review of literature, performing a comprehensive study analyzing the Masnavi story based on Propp's morphology theory is necessary and this is the subject to be analyzed in this research.

V. STUDY RESULTS

The analytical analysis of "Zat Al-Sovar Fort" based on Propp's morphological theory is considered and this story is compared with Propp's model.

1- Initial situation (α):

<div dir="rtl">

بود شاهی، شاه را بد سه پسر

هر سه صاحب‌طنت و صاحب‌نظر

هر یکی از دیگری استوده‌تر

در سخا و در وغا و کر و فر

پیش شه مه‌زاده‌گان استاده جمع

قمرای‌علنان شه همچون سه شمع

</div>

[9]

In these verses, the poet introduces the characters of story and their situation and makes the audience familiar with the story characters and their features. Although according to Proppe model, this situation is not a function, it is considered an important morphological element.

2) Departure (↑)

<div dir="rtl">

عزم هر کردند آن هر سه پسر

سوی املاک پدر، رسم سفر

در طواف شهرها و قلعه‌هاش

از پی تدبیر دیوان و معاش

</div>

(Ibid: 3628-3629)

Three boys of king attempt to take a trip and go to other cities and castles to visit the estates of father and departure function is considered.

3) Interdiction (γ):

<div dir="rtl">

پس بدیشان آن گفت شاه شجاع

دست بوس شاه کردند و وداع

فی امان الله دست افشان شوید

هر کجاتان دل کشد عازم شوید

تنگ آرد بر کله داران قبا

غیر آن یکی قلعه نامش شه ربا

دور باشید و برترسید از خطر

الله الله زان ژده ذات الصور

رو بنشت برج شاه و سقف و پست

جمله تمثال و نگار و صورتست

</div>

(Ibid: 3630- 3634)

As it is seen, in these verses, king avoids his children to go to this castle on their way and asks them not to go there as there is only misfortune and difficulty for them. Here interdiction function is observed.

4) Motivation (mot):

<div dir="rtl">

ور نمی‌فرمود زان قلعه حذر

گر نمی‌گفت این سخن را آن پدر

خود نمی‌افتاد آن سو میلشان

خود بدان قلعه نمی‌شد خیلشان

از قلاع و از مهانج دور بود

کان نبود معروف سپس همه جور بود

در هوس افتاد و در کوی خیال

چون بکردن آن منع دلشان از مقال

که بباید سرّ آن را باجست

غربتی زین نیز منع در دلشان بُرست

</div>

(Ibid: 3652- 3656)

The poet defines the reasons and goals of the characters of story leading to the violation of interdiction of father and going to the castle. He believes that as ''الانسان حریص علی ما منع'', avoiding the princes to go to castle can encourage them to go there and if they were not prevented to go, they were not going there to search its secret. In these verses, the motivation of boy s to go to the castle is defined. According to Propp, motivations are extra elements not consistent with any function. In Propp model, motivation is one of the most instable elements of story [4].

5) Violation of interdiction (δ):

<div dir="rtl">

بر درخت مَنع مدند گیهی زدند

از طویلهٔ مخلصان بیرون شدند

چون شدند از منع و نهیش گرمتر

سوی آن قلعه برآوردندسر

بر ستیز قول شاه مجتبی

تا به قلعهٔ صبربرسوز هشربا

آمدند از رغم عقل بند توز

در شب تاریک برگشته ز روز

اندر آن قلعه خوش ذاتالصورپنج در

در بحر و پنجی سوی بر

پنج از آن چون حس سوی هب رنگ و بو

پنج از آن چون حس نهان باطن رازجو

زان هزاران صورت و نقش و نگار

میشدند از سو هب خوش بیقرار

</div>

[9]

In these verses, the princes disobey the interdiction of father and despite the will of father and his promise, go to the castle. They see a fort decorated with beautiful forms attracting the attention of all viewers and the violation of interdiction function is formed in Propp's model.

6) Trickery (η):

<div dir="rtl">

این سخن پایان نادر آن گروه

صورتی دیدند با حسن و شکوه

</div>

(Ibid: 3758)

<div dir="rtl">

خوبتر زان دیده بودند آن فریق

لیک زین رفتند در بحر عمیق

زانک افیونشان در این کاسه رسید

کاسها محسوس و افیون ناپدید

</div>

(Ibid: 3759- 3760)

In this section of story, the princes are deceived and are inclined to villainy. Although they have seen many pretty images, they fell in love with it.

These functions pave the way for villainy function and it can be occurred and as the real motivation and catastrophe of the story begin with villainy, these functions prepare the introduction of story.

8,9) Villainy (A), lack (a):

<div dir="rtl">

کرد فعل خویش قلعه هشربا

هر سه را اندرخت در چاه بلا

تیر غمزه دوخت دل را بی کمان

الامان و الامان ای الامان

قرنها را صورت رنگین بسوخت

آتشی در دین و دلشان برفروخت

چونک روحانی بودخو دو چون بود

فتنهاشان هر لحظه دیگرگون بود

عشق صورت در دل شهزادگان

چون خلش میکرد مانند سنان

</div>

(Ibid: 3761- 3765)

Here, princes fall in love with the image and think about the owner of this image and they also think about how to attain it? Here, the attractive fort deceives three princes and villainy is occurred and this is the disaster of story. We should say that the lack and desire of princes to have the daughter of China, creates this villainy and we observe lack and villainy functions here.

As emphasized by Propp, all stories are not started with misfortune. The hero searches because of lack and desire. If there is no villainy in the story, it starts with

desire and lack. According to Propp, villainy and lack are necessary in each story. Propp defines lack (a) as: One of the family members lack something or desire something (Propp, 2006).

10) Reconnaissance (ε):

در تفحص آمدمدند از اندهان

صورت یک بود عجب این در جهان

(Ibid: 3784)

To detect the mystery and the owner of the image, the princes start to search and discover. They search from one city to another to find the owner of the image on the wall of fort.

11) Delivery (ζ):

بعد بسیاری تفحص در رسیر

کشف کرد آن را از رار شیخی بصیر

نه از طریق گوش لب از وحی هوش

رازار بُد پیش وا بی روپیوش

گفت نقش رشک پروین است این

صورت مهزاده چین است این

همه جان و چون جنین پنهانست وا

در مکتّم پرده و ایوانست وا

سوی وا نه مردم هر دارد نه زن

شاه پنهان کرد وا را از فتن

غیرتی دارد ملک بر نام وا

که بنهان مرغ هم بر بام وا

(Ibid: 3785- 3790)

Here, an experienced old man has delivery man or helper informs the princes of the mystery of the images. The helper or donor in accordance to Propp is the one testing the hero and if the hero wins, he gives the hero a magic tool to attain goal. As the story is not a legend, the helper or donor gives information about the mystery of image and the conditions to attain goal and helps them.

12) Beginning counteraction (C):

این بگفتند و روان گشتند زود

هرچه بود ای یار آن من رای لحظه بود

صبر بگزیدند و صدیقین شدند

بعد از آن سوی بلاد چین شدند

والدین ملک را بگذاشتند

راه معشوق نهان بردادشتند

(Ibid: 3978- 3980)

After finding about the mystery of the images, the princes discuss with each other. The brothers go to China to find here to attain their goal. Each of brothers find something and say something. The brothers are separated and they find a way to attain their beloved. After this, as the brothers are separated, the story is divided into three separate moves and then, we analyze each of the moves separately.

a. The analysis of the first move of story (story of the older brother):

1) Lack (a):

<div dir="rtl">

آن برزگین گفت ای اخوان من

ز انتظار آمد به لب این جان من

لاابالی گشتماه صبرم نماند

مر مرا این صبر در آتش نشاند

طاقت من نیز صبوری طاق شد

واقعه من عبرت عشاق شد

من زجان سیر آمدم اندر فراق

زنده بودن در فراق آمد نفاق

چند درد فرقتش بُکشکد مرا

سر ببر تا عشق سر بخشد مرا

دین من از عشق زنده بودن است

زندگی زینجان و سرننگ من است

</div>

(Ibid: 4052- 4057)

The brothers were wandering in Takhtgah and other countries in China and finally the older brother was impatient and due to his desire to attain the beloved, he decides to go to the court of China king and reveals his secret and informs him, he can attain the beloved or he is killed.

2) Interdiction (γ):

<div dir="rtl">

آن دو گفتندشد نصیحت در سر مر

کم مکن زاخاطر ار خود را بیخبر

هین منه بر ریشهای ما نمک

هین مخور این زهر بر جلدی و شک

زج به تدبیری یکی شیخی خبیر

چون روی چون نبودت قلبی بصیر

</div>

(Ibid: 4069- 4070)

Two younger brothers advise the older brother and prevent him and ask him not to leave them alone and not be separated from them. The brothers emphasize to use a guider in this way and not to go to the king alone.

3) Violation of interdiction (δ):

<div dir="rtl">

این همه گفتند و آن گفت ناصبور

</div>

که مرا زین گفته‌ها آید نفور

سینه پرآرامش مرا چون منقل است

کشت کامل وقت گشت منجل است

صدر ار صبری بُد اکنون آن نماند

برمقام صبر،عشق آتش نشاند

صبر من درد ان شبی که عشق زاد

درگذشت، او را حاضران را عمر باد

(Ibid: 4157- 4160)

The older brother doesn't listen to the advises and states that he cannot avoid this and he is impatient and he should go to love. Thus, violation of interdiction is formed here.

4) Departure (↑):

در زمان برجست کای خوشی ان وداع

امن الدنیا و مافیها متاع

پس برون جست او چو تیری از کمان

که مجال گفت کم بود آن زمان

اندر آمد مست پیش شاه چین

زود مستانه ببوسید او زمین

(Ibid: 4388- 4390)

Again, the princes give advice to the older brother but he is separated from brothers and they go the court of China king and kiss the earth without his allowance.

(Ø)5) Defeat

رفت عمرش چاره را در تصرف نیافت

صبر بس سوزان بد و جان برنتافت

مدتی این دندانکنان این میکشید

نارسیده عمر او آخر رسید

صورت معشوق زو شد در نهفت

رفت وشد اب معنی معشوق جفت

(Ibid: 4613- 4615)

The older brother goes with the king and as the king is so kind, he forgets his past grief as he attempts to forget the image he fell in love with and his physical love is turned into spiritual love and he dies as he has no opportunity to heal himself and he has not forgotten his physical love. The older brother dies and he is buried with royal tradition. According to Propp's model, the hero is the winner and despite all difficulties, he is not defeated and he wins but here, the older prince doesn't attain his beloved and loses his life for his beloved. As referred by Molana, he attains the meaning of beloved and the beloved is divine and real, the hero who wins attains

the beloved in the form and meaning and we cannot consider the older brother as a winner and we are faced with a new function called the defeat of hero.

B.The analysis of the second move of story: the story of the middle brother

1) Reconnaissance (ε):

<div dir="rtl">

شاه دیدش گفت قاصد نیک یکی است؟

که آز آن بحر است و این هم ماهی است

</div>

(ibid: 4633)

After the older brother dies, the younger brother is ill and only the middle brother is present for the burial of the brother. The king sees him and he acts the same with the older brother. As he knows the secrete, he pretends to be unaware and asks for the introduction of the one present at the corpse.

2) Delivery (ζ):

<div dir="rtl">

این برادر زآن برادر خردتر

پس معرف گفت پور آن پدر

</div>

(Ibid: 4634- 4635)

The agent introduces the prince.

3) The help of the donor (F)

<div dir="rtl">

شه نوازیدش که هستی ای دگار

کرد او را هم ادبان پرسش شکار

از نواز شاه آن راز حنیذ

در تن خود غیر جان جانی بدید

در دل خود دید عالی غلغله

که نیابد صوفیی آن در صد چله

عرصه و دیوار و کوه سنگ بافت

پیش او چون نار خندان میشکافت

ذره ذره پیش او همچون قباب

دم به دم میکردصد گون فتح باب

باب گه روزن شدی گاهی شعاع

خاک گه گندم شدی و گاه صاع

در نظرها چرخ بس کهنه و قدید

پیش چشمش هردمی خلق جدید

روح زیبا چون که وارست از جسد

ازقضا بیشک چنین چشمش رسد

صدهزاران غیب پیشش شد پدید

آنچه چشم محرمان بیند بدید

آنچه او اندر کتب برخوانده بود

</div>

چشم را در صورت آن برگشود

از غبار مرکب آن شاه رن

یافت او حکل عزیزی در بصر

بر چنین گلزار دامن میکشید

جزوجوش عنهرزن هل من مزید

(Ibid: 4635-4646)

قوت میخوردی ز نور جانِ شاه

ماه جانی، همچو از خورشیدهما

راتبه جانی ز شاه بیدندی

دم به دم در جان مستش میرسید

(Ibid: 4758- 4759)

In these verses, we are faced with new function as it is in another form in Propp's model. As a helper, the king attempts to consider the prince and makes him familiar with the secrets of divine love. Thus, the middle brother is selected to be with the king. Based on the inner consider of king, the concurrences are increased. The prince observes some secrets as thousands of inner secrets as unknown for all are revealed as he is the slave of the affection of the king. In the model of Propp, after testing the hero, the donor gives a magician object to attain his final goal. As the story is mystical, there is no magic object and the help of the donor is as mercy and the grace.

4) Villainy (A):

اندرون خویش استغنان بدید

گشت طغیانی ز استغنان پدید

که نه من هم شاه و هم شهزادهام

چون عنان خود بدین شه دادهام؟

چون مرا ماههی برآمد با لمع

من چرا باشم مشابه غباری را

آب در جوی من است و وقتِ زان

نان غیر از چه کشم من بینیازا

سر چرا بندم چو دردسر نماند

وقتِروی درد و چشم تر نماند

چون شکر لب گشتهام عارض قمر

باز درد کرد دید دکان دگر

زین منی چون نفس زاییدن گرفت

صد هزاران ژاژ خاییدن گرفت

(Ibid: 4761- 4767)

When the prince is full of the grace of king and the holy food comes to him by the king, he is gradually proud and attempts to disobey "ان الانسان لیطغی ان را استغنی". The prince is proud of his states and says:" I am the king and prince, why I have lost my control and I have followed him. I am young, I am beautiful, why should I serve another one. I should take the opportunity for myself. I see all the divine mysteries, I don't need to obey the king of China. This pride is the villainy in the heart of prince and the divine grace is lost.

5) Punishment (U):

شاه را دل درد کرد از فکر او

ناسپاسی عطای بکر او

گفت آخر ای خسرو ای بدا

این سزای داد من بود ای عجب

من چه کردم تو اب زین جنگ نفیس

تو چه کردی اب من از خوی خسیس

من تو را مهی نهادم در کنار

که غروبش نیست ات روز شمار

در جزای آن عطای نور پاک

تو زدی در دیده من خار و خاک

من تو را بر چرخ گشته نردبان

تو شده در حرب من تیر و کمان

درد غیرت آمد اندر شه پدید

عکس درد شاه اندر وی رسید

مرغ دولت در عتابش برطپید

پرده آن گوشش گشته بردرید

(Ibid: 4770- 4777)

The disobey and ungratefulness damaging the inner part of prince affect the king and the bright heart of the Chinese king is affected and he believes that the punishment and reward of all my good deeds were not this disobey. Suddenly, the grace of the king is finished and no grace is given to the prince. Thus, the king was sad about the pride of the prince and doesn't want to pay attention to the prince.

6) Defeat of Hero (Ø) :

مرغ دولت در عتابش برطپید

پرده آن گوشش گشته بردرید

چون درون خود بدید آن خوش پسر

از سیه کاری خود گرد و اثر

از وظیفه لطف و نعمت کم شده

خانهٔ شادی او پر غم شد

با خود آمد او ز مستی و عقار

زان گنگ گشته سر شرش خانهٔ خمار

خورده گندم حلّه وز بیرون شد

خدل بر یو بادیه و هامون شد

دید کان شربت ورا بیمار کرد

زهر آن ما و منیها کار کرد

جان چون طاوس در گلزار ناز

همچو جغدی شد هی ویرانهٔ مجاز

همچو آدم دور ماند او ز بهشت

در زمین میراندن گاوی بهر کشت

اشک میراند او کم ای اندوی زاو

شیر را کردی اسیر مّد گاو

کردی ای نفس بد بار نفس

بیحفاظی ات بش فریادرس

دام بگزیدی ز حرص گندمی

بر تو شد هر گندم او کزدمی

درد سر آمدت هواى ما و من

قید بین بر پای خود پنجها من

(Ibid: 4777- 4788)

Later, the prince finds out that all his graces were based on the attention of the king and now disobey has destroyed grace, he is regretful and cries but it is late and he can not return to his initial state. The story of the prince is like the story of Adam who was sent from heaven to the earth. Although God forgives his sin, he doesn't return to his initial position.

قصص توته هم کن کم رشک آن غیو

درب او را بعد سالی سوی گور

(Ibid: 4863)

As it is seen, the king doesn't consider the middle prince and he dies with the grief of losing the secrets and mercy or attaining his beloved.

c.   The analysis of the third move (The story of the younger brother)

The story of this brother is not stated in Masnavi and his final end is stated in a verse and he attains his beloved in the form and meaning and the main hero can be considered the younger brother attaining the beloved.

1)   Wedding (w):

وآن سوم کاهل‌ترین هر سه بود

صورت و معنی به هم کلّی او ربود

(Ibid: 4874)

The younger brother is not proud and he attains the target, his beloved and this is the end of story.

The chart of functions of the story "Zat Al-Sovar Fort"

Based on the analysis in this research, we can draw the chart of functions of the story "Zat Al-Sovar Fort"

$$1.\ a\ \gamma\ \delta\uparrow\varnothing$$

$$2.\ \varepsilon\ \zeta F\ AU\ \varnothing\ \alpha\uparrow\ \gamma\ \text{mot}\ \delta\ \eta\ \theta\ A\ a\ \varepsilon\ \zeta\ C$$

$$3.\ W$$

Based on the formula in this research, the sequence of the functions of "Zat Al-Sovar Fort" as a three-move story is defined as follows:

Initial situation, departure, interdiction, motivation, violation of interdiction, trickery, complicity, villainy, lack, Reconnaissance, delivery, Beginning counteraction.

The story of the older brother: Lack, interdiction, violation of interdiction, departure, defeat.

The story of the middle brother: Reconnaissance, delivery, help of the donor, villainy, punishment, defeat.

The story of the younger brother: attaining beloved

As it is observed, in this narration, functions don't follow the sequence of Propp. Indeed, as the story doesn't consist of struggle, battle and difficult task, the narration is not considered in three first sets of sequences of Propp function and it should be in the final set. This is a mystical story not legendary and as the narration is not defined with details, the story is general and the story is not complete. Most of the functions are not seen in this story. We can say, the chart of sequence of functions cannot be in any of the required classifications of Propp.

The description of the characters in the story "Zat Al-Sovar Fort" based on the view of Propp:

As it was said, Propp (79:1968) classified the characters in the stories in seven broad groups to describe the story characters:

a. Characters in the first move of "Zat Al-Sovar Fort" story

Hero: Princesses. The older and middle brothers are victim heroes and the younger brother is the real hero of story.

Helper: In this story, there are two helpers giving information to the heroes to help them and eliminate the probable risks as follows:

1. The father king gives information of the risks of Zat Al-Sovar Fort and avoids them to go there and he is the helper, avoider and the one giving interdiction.

2. The wise old man revealing the mystery of Zat Al-Sovar Fort and makes

the heroes aware that finding the owner of this image is not possible and the king of china keeps her away from everyone.

Villain: The daughter of Chinese king

b. Characters in the second move of Zat Al-Sovar Fort

Hero: Prince (middle brother): This hero is the victim hero defeating at the end.

Villain: The pride of the middle king, internal villainy avoiding the hero achieving the target and he is destroyed.

Helper: The Chinese king is the helper in this story and he attempts to give information to the prince about the divine secrets and he attains the divine beloved. He is the guider for the prince.

c. Characters in the third move of "Zat Al-Sovar Fort" story

Winner hero: He is the younger prince, he attains the beloved and target in the form and meaning.

The chart of moves of "Zat Al-Sovar Fort"

In the chart of moves, in "Zat Al-Sovar Fort", we can have:

$$W \qquad \text{...} \qquad \uparrow$$
$$\varnothing \qquad \varepsilon \qquad \varnothing \qquad a$$
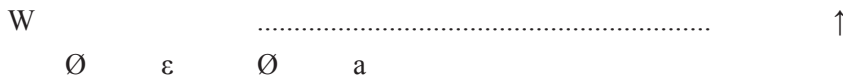
Based on the above chart, we can say the move chart of "Zat Al-Sovar Fort" narration is completely consistent with Propp's model. As the narration of a story is three-move and it is of complex and first type stories, we can say, "Zat Al-Sovar Fort" in Masnavi is complex three-move narration, first type. The story begins with the departure of princes and it is not ended and the prince brothers are separated. The move of the older brother is started and ended, then the story of middle brother is started and ended. The story of the younger brother as the main hero of story is not completed at the continuance of the first move of story and it is ended. We can conclude that the type of moves in "Zat Al-Sovar Fort" is consistent with the move model of Propp.

VI. Conclusion

Based on the studies, we can conclude that "Zat Al-Sovar Fort" is mostly consistent with the morphological model of Propp and most of functions of Propp are seen in this story. Although their definition is different from that of Propp's, this is due to the different genres of stories. "Zat Al-Sovar Fort" story is a mystical story but the stories of Propp are Russian legends. Thus, we are faced with two functions with new definition. First case of function is the defeat of hero and despite the model of Propp in which the hero is the winner always, the hero is defeated sometimes. In this story, the donor doesn't give a magic object to the hero and the heroes are aware

of the secrets by the information and words and they can have some information about the conditions and problems and his can help them.

Another important point is that in Propp's model, reconnaissance is performed via villain but in this story, reconnaissance is occurred via the heroes of story.

In this story, villainy and lack are interrelated, it means that the desire and lack of princes to beloved lead to villainy.

Another important point is that it is different with Propp's model, sequence of functions is different. According to Propp, although all functions are not in each story, the functions are in definite order in all stories and they are manifested based on specific sequence. In this story, we don't see the required sequence of Propp. According to Propp, interdiction, violation of interdiction, reconnaissance, delivery, trickery and complicity are the initial functions and they are revealed before the rest of functions. In this story, departure is occurred before interdiction and trickery and villainy and lack are occurred before reconnaissance.

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