TÍTULO: Examen de la teoría de Greimas en algunas de las historias cortas de la literatura clásica.

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RESUMEN: El punto principal de nuestro estudio es analizar estructuralmente cualquier tema cultural, incluido el folclórico, el lingüístico y el literario; por lo tanto, para lograr este objetivo, de cada uno de los libros evaluados, se han seleccionado narrativas para su análisis y adaptación con el patrón que domina las vistas de las principales figuras del estructuralismo; de modo, que además de la expresión de las hipótesis y opiniones propuestas en el campo de una rama de la morfología relacionada con las historias y narraciones, adapta estas teorías con los textos literarios iraníes con la cultura que los domina, a fin de revelar el manifesticismo y la iteración que se encuentra en todas estas obras.

PALABRAS CLAVES: formalista, narrativa, estructuralismo, función.

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ABSTRACT: Main point in our study is to structurally analyze any cultural subjects including folkloric, linguistic, and literary. Therefore, for achieving this goal, from each of the books evaluated, narratives have been selected for analysis and adaptation with the pattern dominating the views of the main structuralism figures; so that, besides expression of the hypotheses and views proposed on the field of a branch of morphology related to the stories and narratives, adapt these theories with the Iranian literary texts with the culture dominating them, in order to reveal the manifesticism and iteration which lies all over these works.

KEY WORDS: formalist, narrative, structuralism, function.

INTRODUCTION.

We should know that when we are talking about the structuralism, which ideas and methods we are exactly talking about. Structuralism is not a superficial fashionable, or outdated term, to be summarized in a few sentences. It is dependent on the objective methods. The methods that can be proven and generalized, and are not changed with the modifications in the matters studied by the researcher.

The text-based approaches in the literary criticism and evaluation, have been among the most practical and most common methods for addressing the distinguished world's literary works, since the twentieth century. Meanwhile, the position of the formalism school linguists in the evolution of literary criticism of the twentieth century is undeniable. Their intellectual heritage has been the

inspiration for many schools and approaches succeeding them, such as: the Prague Linguistic Circle, Polish Literary Criticism, French Structuralism, and approaches such as Narratology.

The evaluation range of literary works based on these theories has been extended to the Iranian-Islamic texts, in the recent years. Among the examples of these evaluations, the contrastive studies of Marshal Hodgson about the Tarikh al-Tabari, and also the Tayeb EL-Hibri's readouts from the narratives remained from the Harun al-Rashid era, can be named. Both of these researchers have departed from the traditional methods of the archaic texts, and evaluated the texts from the view point of important literary assumptions, narrative structures, and the poetics of the archaic texts, however, Propp can be considered as one of the main formalist researchers, who has evaluated the literary works with a morphological-based approach. Proppis actually trying to find a formula for the stories, by the help of which the structure of that story can be narrated. After the Russian formalists, the French structuralists such as Greimas, Todorov, and Genette were among those who studied the narrative and its different structures. In the Fairy Tales, Propp identifies the elements of the story and how these elements succeed each other, and the narrative is formed based on them. What has been done by Propp as morphology, is the first step in structural analysis discussions. The current study is an evaluation of four outstanding literary books, which are Siyasatnama, Qabus-nama, Tarikh-i Bayhaqi, and Golestan, so that it would be revealed to what extent these books can be adapted with the modern literary criticism, and on the other hand, can their iterative scenario be proven through categorization of these narratives' motifs and function?

Discussion.

The initiation of a Thought.

The most pervasive theory in the 1950's and 1960's, which affected the field of folklore, was the structural school theory. Raglan, in his controversial book titled "the hero", which was published in 1936, provided a general fictional plot for the ancient tales. However, the research that influenced all

these studies, was that of the Russian formalist scientists, Vladimir Propp, whose book was published in 1928. Propp named the fixed occupation of the heroes, the "function, and overall, identified thirty-one functions for the Russian fairy tales, whose sequence showed the formation of the fairy tales. Propp's morphology created a new era in folklore-based studies and research. Allen Dance and the other researchers also responded favorably to the translation of Propp's book, and the efforts for categorizing the narratives based on the structure and not the theme, became a trend in 1950's and 1960's.

Vladimir Jakovlevic Propp was born in 1895 in St. Petersburg to a German family. From 1913 to 1918, he was a university student in St. Petersburg University and graduated in the field of Russian and German linguistic. Soon, he became a German language teacher. Among his publications, three German books for the Russian students and an article about the German language grammar can be noted. In 1928, he published his first book, titled "Morphology of Forktale".

It was in the following the translation of this book into English that the active structuralists of France such as Barthes, Todorov, Greimas, and Bremond, investigated Propp's morphology in the framework of their own knowledge. The basic thought in this book is that the excessive plurality of the details in the Russian fairy tales can be reduced to a single plot, and the elements of this plot does not exceed 31 in Propp's categorization, and they always succeed each other in specific order. Finally, only seven characters are manifested in these tales. Propp always sought to find a uniting principle beyond the divisions and dispersions.

All the subsequent followers of Propp's theory faced his method based on their own scientific visions and tastes. This led Propp's holistic structuralism method to have lots of dependent sets.

Algirdas Julius Greimas is a Lithuanian linguist, structuralist, and symbolist who graduated in semiotics, in Paris. Greimas believes that the narrative's structure is highly similar to the language

grammar, and our task is to discover this grammar through reading the separated tales (Parole). He believes that the tales, despite all their differences, follow a single grammar.

Grammar intended by Greimas is the same as function in Propp's theory. In fact, Greimas' words are modified form of Propp's theory, which introduce more general aspects of narrative and structure of the tale. He believes that there is a significant distance between the narrator and the narrative. It means that the narrative can be considered as an independent subject that can be evaluated separate from the narrator. However, this statement has some defects. For example, we cannot consider the narrator totally separated from the narrative, since the narrator himself is inside the social and cultural context from which the narrative arises. Although the narrator is always trying to form the text of the narrative separate from himself, still there are tracks of narrator's attributes in the text.

The narratives of the four books discussed by us can be categorized into two general groups from the perspective of Greimas actors' pattern:

Narratives in which the author addresses the character's moves and details elegantly, and narrates it in a way that has a high realism. Analyzing this kind of narratives to achieve the deep structures existing in the narrator's mind, some repetitive points which always exist in the text narrative, must be considered. For example: Saadi, in some of his narratives in Golestan, depicts a society whose structure, regarding the existing functions, is based on the compulsion, social corruption, and hypocrisy.

Narratives that the author did not care about the details. In such cases in which the body of the story is included in limited lines, the narrator, without addressing the details, only deals with the depiction of the general plot. Here, we are faced with a limited number of actors, and would not see some of the motifs at all.

Greimas analysis method can be briefly expressed as follows: "a pattern for transition from the simple forms to complex forms, form the unknown to known, and from ethnic narratives to literary tales".

Greimas is among people who relied on the structure of the narratives after Propp, and tried to describe the elements forming the narratives.

Tzvetan Todorov was born in Sofia, Bulgaria, in 1939. He became interested in literary structuralism and published his first book titled "literary theory, texts from the Russian Formalism" in 1966. The term narratology was first used by Todorov in 1960 in the book "Grammar of Decameron), meaning the science of narrative studying (Okhovat, 1993, 7).

Todorov studied the narrative in a deeper level. In other words, he intended to reveal the narrative formula. The same thing Propp done about the fairy tales in more limited form. Todorov expresses that in each tale, a series incidence happen which cannot be decreased. Adapting Todorov's theory with our method, for analysis of the narratives, it can be concluded that:

In the tale, an attribute or situation ends in practice, and a practice ends in an attribute or situation, and this situation is visible in three forms. Based on what was said, all the three forms of these situations can be followed in in our narrative, as follows:

Temporary situation, state, or behavior. In our narratives, we always a character at the outset of the story, which can be called the initiating scene, who is inflected with sorrow or anxiety, due to being oppressed or betrayed.

Attribute: as we progress in the narrative, we see the characters more determined. The character who was sad in the beginning, now tries to change the conditions.

Situation: at the end of the story, we would see the most stable conditions compared to previous phases; the wicked is punished, and the betrayal of the traitor is revealed, and the right is possessed by the rightful owner.

These situations can be seen in the structural patterns of the narratives in the four books discussed by us.

The Representation of the Structures in the Narratives of Siyasaynama, Qabus-nama, Tarikh-I Beyhaqi, and Golestan.

Undoubtedly, the vastness of the educational and intellectual horizon in the four books studied by us, is the result of the ancient and rich Persian-Islamic culture, and the high vision of the Iranian thinkers in different ages, who have wisely tried to, through authoring such books, take a huge step in social and political criticism of their society. In this chapter, parts of selected narratives for comparing them with the mentioned theories, have been provided (for access to the whole text of narratives, please refer to the original books).

Summary of the Selected Narratives of Golestan.

In Golestan, a drama of the society of that era can be seen, and the author enters and speaks in many narratives, however, undoubtedly, his intervention is not based on reality, and it is only fictional. To contrary of Henri Masse's view, who is a famous orientalist, these notions cannot be the only reasons, and we cannot definitely say that in all these incidences, the author intervenes directly, or to all places he has mentioned, he has travelled and has been.

First Narrative:

"It is narrated that a boxer was complaining from the hardships of the time …" (Sa'adi, 1989, 119).

Second Narrative:

"One of the noblemen was with the elites in a hunting ground, which was far from the emirate …" (ibid., 160).

Third Narrative:

"One of the worshippers of Damascus lived in a forest for a few years …" (ibid., 100).

Fourth Narrative:

"A friend of mine complained about the bad times, saying that he was short of money …" (ibid, 69).

Fifth Narrative:

"It is narrated that an oppressor one bought the wood from the poor in a low price, and sold them to the rich in a high price …" (ibid, 78).

A Summary of the Selected Narratives of the Tarikh-i Beyhaqi.

Most of those writing about Behyhaqi, have noted his outstanding ability in developing the characters and storytelling, which is manifested in the exemplary stories authored by him in his history, and about this part of his history, it can be accepted that context of some parts of his book is more similar to the story and narrative, created by the narrator's mind. Our selected stories would also be related to these parts.

First Narrative:

"And I, who am gracious, recalled Nader, so is the story of his grace …" (Beyhaqi, 2006, 30-39).

Second Narrative:

"Narrating the narrative of Afshin, and Boudalaf escaping from him …" (ibid, 213-221).

Third Narrative:

"And the narrative of the brief letters: when Ma'amun was in Marw, different groups of people from Baghdad came to him and wrote brief letters …" (ibid., 30-39).

Fourth Narrative:

"The narrative of Amir-Al-Mumenin with Ibn Masalik and Ibn Abdul Aziz Al-Zahedin …" (ibid., 672-678).

A Summary of the Selected Narratives of Siyasatnama.

Nizam al-Mulk has chosen his intended narratives from among the historical books, and based on his own imaginations, and through additions and omissions and creating a new formation, he has

extended the stories with new characters, as it can be said they were no more historical. But in fact, they were short novels which are considered as the first cases of story-writing in Persian.

First Narrative:

"It is said that Bahram Gor had a minister, named Rast Roshan …" (Nizam al-Mulk, 2008, 31-39).

Second Narrative:

"It is said that Moatasem had a thousand Turkish servants, and he had drawn many of these servants …" (ibid., 67-77).

Third Narrative:

"One day, a wrong-doer came before Ezado-Dolah: know that I sent the servant, when I passed the city gate, I saw a young man standing by the road, having cuts and bruises on the face and neck …" (ibid., 102-111).

Fourth Narrative:

"A man told a story to Sultan Mahmud, saying that he had deposited 2000 dinars in a silk green bag, closed and sealed, to the city judge …" (ibid., 112-116).

Fifth Narrative:

"One night, Omar ibn al-Khatab was keeping watch …" (ibid., 194-196).

A Summary of the Selected Narratives of Qabus-nama.

First Narrative:

"In Tabarestan, Abu al-Abbas Royani was the judge. When a man came to him for judgement …".

Second Narrative:

"As I heard, a man had a big flock of sheep, and he had a pious shepherd …" (ibid, 172).

Third Narrative:

"I heard that in Sultan Mahmud era, the ruler of Nisa and Baward seized a man and took his property …" (ibid., 23).

Fourth Narrative:

"In the era of Sultan Masud, one day an oppressed woman from the Faraweh Caravanserai came and complained from the ruler …" (ibid., 232).

In this chapter, beside extracting the function of the characters of the narratives and introducing each function in the form of short expressions, we categorized these characters based on their function, and for the simplicity of provision of the results, put the data in the following framework.

Number of the narrative	The motifs	Proceeds	Function
1-2 First narrative	The boxer The old man Being far from home	Trying to change the conditions Dispute and advise Being defeated and destruction	The person who wants nobility and progress G_1 adviseеF_1 advisor E_1 the action that leads to awareness I_1
Second narrative	The king The minister The peasant	Subsidiary Counselling Planning and advising	Powerful A_1 adviseеF_2 conservativeB_1 advisor E_2
Third narrative	The king The ministers The philosopher The wise The pious	Meeting the main character Struggling and insisting for acceptance of the request. Saying a delicate and wise word Changing the previous state	Powerful A_2 Conservative $_2B$ Advisor $_4E$ The action that leads to awareness I_2
Fourth narrative	The narrator The narrator's relative ———————— The owner of the diwan	Advising-counselling Dispute Getting into trouble- inflicting the damage Exploiting the position	Advisor E_4 The benefit mediator K_1 The person who seeks nobility and progress G_2 The adviseеF_4 The action that leads to awareness I_3 The persistent J_1
Fifth narrative	The ruler The peasant The wise The fire	Deceiving Seizure of property advising -struggling A wise word Damage to the property	The oppressor C_1 The oppressed D_1 Advisor E The action that leads to awareness I
2-2 First narrative	The caliph Historical character (Abdullah Tahir) Historical character (Fadhl Rabi'i)	Forgiving the mistake Efforts to regain the position	Powerful A Persistent J The innocent suspect H_1

		Escape of the guilty person -confirmation of the sin	
Second narrative	The caliph (Motasem) historical character (Ahmad Abu Abdullah) historical character (Bu Dalaf) historical character (Abu al-Hasan Afshin)	Being deceived - confirmation of being guilty -consultation Dispute -manipulation for freeing Mohtasham The arrest Manipulation for defeating the enemy	Powerful A_4 Persistent J_4 Innocent suspect H_2 Oppressor C_2
Third narrative	The caliph (Ma'amun) Minster (Hasan ibn Sahl) The government authorities	Forgiving the mistake Counselling Slander- scandal	Powerful A_5 conservative B_4 innocent suspect H_3
Fourth narrative	The caliph (Harun al-Rashid) The minister (Fadhl Rabi'i) The pious (Ibn Samak, Ibn Abdul Aziz) _____	Trying to listen to the advice Preventing the punishment by the caliph -Dispute Expression of wise and witty words Meeting the pious ones	Powerful A_6 Conservative B_4 Advisor E_6 The action that leads to awareness I_5
3-2 First narrative	Bahram Gor The minister (Rast Roshan) The shepherd The animals The peasant	Being deceived – manipulation Seizure of the peasant property Narrating a witty story Dog's betrayal Damage to the property	Powerful A_7 The oppressor C_4 Advisor E_7 The action that leads to awareness I_6 The oppressed D_2
Second narrative	The Amir (domestic ruler The merchant The attorney The poor person The old man	Deceiving –seizure of the peasant property - Being defeated by the manipulation Being deceived -damage to the property Counselling –struggling to the benefit of the oppressor Leading the oppressed to the persistence,	Powerful A_8 The oppressor C_5 The oppressed D_3 Evil mediator L_1 Conservative B_5 Benefit mediator K_2 Persistent J_4

		manipulation, and freedom -a plot for regaining of the right	
Third narrative	An ordinary youngster The supreme judge The Sultan (Ezado-Dolah)	Escape –damage to the property deceiving -Dispute – seizure of property Guiding the oppressed to the one who can take the right -using the position manipulation -a plot for regaining of the right	The oppressed D_4 The oppressor C_5 Benefit mediator K_3 Powerful A_9
Fourth narrative	The Sultan (Mahmud Qaznavi) The judge The peasant Powerful manipulation Second janitor	A plot for regaining of the right - Helping the oppressed Being deceived -scandal and destruction Damage to the property The first janitor getting into trouble Guiding the first janitor to the mender	Powerful A_{10} The oppressor C_6 The oppressed D_5 The action that leads to awareness I_7 Benefit mediator K_4
Fifth narrative	The caliph (Omar ibn al-Khattab) The old woman The peasant Historical character (Zeid ibn Aslam)	Helping the oppressed - punishment - Trying to change the conditions Unwanted accusation Meeting the oppressed Preventing from doing the task Powerful	Powerful A_{11} The oppressed D_6 The action that leads to awareness I_8 Conservative B_6
4-2 First narrative	The supreme judge (Royani) The peasant The peasant	A plot for regaining of the right Betrayal –scandal and destruction - Confirmation of the sin Being deceived -damage to the property	Powerful A_{12} The oppressor C_7 The oppressed D_7
Second narrative	The wealthy The shepherd The flood	Betrayal –deceiving Advising –wise words Destruction –damage to the property	The oppressor C_8 The advisor E_8 The action that leads to awareness I_9
Third narrative	The sultan (Mahmud Qaznavi) Domestic cause (Nisa and Baward) Peasant	Trying to change the conditions -helping the oppressed -Dispute betrayal -seizure of the peasant's property - Scandal and destruction Dispute –advising –being accused	Powerful A_{13} Advisee F_4 The oppressor C_9 The oppressed D_8 Advisor E_9

Fourth narrative	The Sultan (Mahmud Qaznavi) Domestic cause (Faraweh Caravanserai) The old woman	Trying to change the conditions -helping the oppressed -dispute Betrayal –seizure of peasant's property - Scandal and destruction dispute -advising	Powerful A_{14} Advisee F_5 The oppressor $_{10}C$ The oppressed D_9 The advisor $_{10}E$

As we saw, the twelve main functions exist in the narratives in the form of repeated motifs. Each narrative begins by an initiating scene. In this section, the hero or the main character is introduced with the name and position. These scenes are not considered to be functions; however, they are an important morphological element. Usually, the narrative is continued with the outbreak of an oppression, betrayal, or violation of the rights of an innocent person. There are other initiations also with the inefficiency, shortage, or need, it's that state which makes the story's hero to seek and follow the flow of the story.

The Definition of a Firm Function: Sign A: Motifs: the pre-Islam kings such as Anushirvan, the Islamic caliphs and Sultans, and sometimes, the domestic rulers and the Supreme judges of the city, are the most frequent. The motif that holds power in the flow of the narrative, is at times the oppressor, and at times, plays the role of right grantee. This function is especially important since the actual movement of the narrative is initiated by it.

Definition of conservative function: Sign B: motifs: one of the companions of the powerful person, usually, one of the chamberlains or the minister, is responsible for the common form of this function. A conservative person is always seen beside the person in power, who tries to prevent listening to the advices and entering a powerful function to the flow of narrative.

Definition of the oppressor function: Sign C: motifs: a powerful person or a judge are the most frequent characters used for the oppressor function by the authors of these works. The forms of violating others' rights are compatible with selection of its frameworks.

Definition of the oppressed function: Sign D: motifs: a peasant, and old woman, or a helpless person who is betrayed, are the most common characters for the oppressed function. The oppressed person is usually from a low rank in the course of the narrative, however, the noblemen can also occupy this motif, and a vast range of society have taken this motif.

The definition of the advisor: Sign E: motifs: a pious person, a shepherd, a wise peasant, a father whose advice is not invidious, a kind and old friend, a wise minister, and the like. The responsibility of an advisor function in the narrative is upon the motifs with good intentions, whose impartiality and truthfulness are clear.

The advisee function: Sign F: motifs: the ruler, and sometimes, the ordinary people. The narratives of these books in terms of inclusion of different social classes, and addressing all groups of people, are so vast. Therefore, all people are targeted by their criticism and advice.

Definition of progress and nobility seeking person: Sign G: Motifs: an unexperienced youngster, peasant, minister, or a poor scholar, are the motifs of this function. Usually, people form the deprived class are chosen to play this role, however, sometimes people form the noble classes are also included by this motif

Definition of the innocent suspect: Sign H: this type of function can always be seen in the narrative, in which an innocent person is seized due to the envy and malice of others. Certainly, these incidents have been vastly happening in that society which the authors of these books have always referred to.

Definition of an action that leads to awareness and awakening: Sign I: motifs: lack of a situation, encountering an unknown person, being caught in a deadlock, and sometimes, the animals and their behaviors, are included in the motifs. For this function, characters are chosen who don't directly play a role in the course of the narrative.

The definition of the helper and the persistent: Sign J: motifs: people with court positions, such as the judges, the princes, and sometimes, the rulers and Sultans such as Mahmud Qaznavi and so on.

Definition of the benefit mediator: Sign K: in cases in which the relation between the helper function and the person in need of help, is not direct, this function emerges. The meeting between the mediator and the person who needs help is always accidental.

Definition of the evil mediator: Sign L: motifs: the minister, an envious person, the one whose positon is endangered. This function is in fact the opposite point of the benefit mediator. If that function leads to help, this function leads people to suffering and destruction.

Single and limited cases other than what was mentioned, has been mentioned for the heroes, which are neither compatible with the previously explained functions, nor are they definable and describable. Such cases are rare, and their justification requires comparative studies.

After investigation of these cases, we achieve a general deduction, explaining that the number of functions is really limited. Only twelve functions can be found in framework of which, the actions of all narratives of these books evolve. If we scrutinize all of these functions, one after the other, we would find out each function is evolved in another one, based on a logical and aesthetic necessity, and all of them belong to a single axis. This iteration is not merely exclusive to the classical narratives. Nevertheless, it is like a screen, which is always played in the literature, when the contemporary literature is as old in the viewpoint of the next generations, their lines would be revealed with the lines we look at the traditions of the poets of the past.

Anyways, using this method in evaluation of the narratives of different nations literature, such as Persian and Arabic, form the simple short narrative to the long tales, such as the Samak Ayar, Iskandar nama, Sandbad nama, and from the single and scattered narratives to the story collections such as One Thousand and One Nights, can explore and reveal the aspects of story-writing art, which have been ignored.

CONCLUSIONS.

In the current study, it was revealed that all these narratives are similar in social, cultural, historical, and religious aspects that create the course of the story, as by discovering them, the plurality can be turned into unity. So, in structural analysis of this group of narratives, for achieving the deep structures of the narrator's mind and the society he wants to describe with all its ups and downs, we would find out that some iterating points always exist in the text of the narration. And finally, it should be admitted that the narratives existing in the Persian literary works provide a proper index for analysis of the theories of the world's great literature figures, as was mentioned for in this study for some of these works, with the difference that the number of the components constructing the narrative was reduced, and in each function, new manifestations were found. The data and findings of the current study can be used in literary evaluations, anthropology, sociology, psychology, and recognition of the common beliefs in a specific historical era.

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