

**The Morphology of the Heroic Story “*Babr-e Bayān*”  
Based on Vladimir Propp's Theory**

**A. Taleban**

PhD Student in Persian Language and Literature. Islamic  
Azad University, Yasuj Branch. Yasuj, Iran

**M. Khaleqzadeh (Corresponding Author)**

Assistant Professor of Persian Language and Literature.  
Islamic Azad University, Yasuj Branch. Yasuj, Iran

**M. Famoori**

Assistant Professor of Persian Language and Literature.  
Islamic Azad University, Yasuj Branch. Yasuj, Iran

**Introduction**

Some great thinkers worked in the field of narratology including Vladimir Propp. Studying a large number of Russian fairy tales, Propp could define a consistent pattern for these tales; So, he identified 31-function pattern. Once the theories of formalism and constructivism were formed and popularized, Propp developed This type of format and structural analysis of stories. According to the mythical story plot it seems that we can find Vladimir Propp's claimed characters in Babr-e

Bayān poem, whose author is unknown, and try to follow the functions. We investigate three stories in this poem: Rostam's battle with an aquatic animal called Babr-e Bayān, making Babr-e Bayān cloth from the skin of the aquatic animal for Rostam, and Faramarz conception; the stories include many fictional propositions which can be examined through the morphological components of the story.

### **Methodology**

This is an analytical-descriptive article which attempts to investigate the structure of the epic poem of Babr-e Bayān, from an unknown author, based on the theory of Vladimir Propp. The background of the study includes the books of morphology of fairy tales and the historical roots of the fairy tales by Vladimir Propp; also, people such as Todorov, Bremond and Greimas present some ideas about structural analysis of narrative based on Propp's theories. In this regard, there are some articles such as: Criticism of Sequences of Hero's Functions in Propp's Theory of Morphology (Based on the morphology of three stories in Shahnameh) by Khavar Qorbani and Keyvan Gourk, Morphology of Mazandaran war story based on Propp Theory by Bahram Jalalipoor, and Analysis and comparison of the narrative structure of Nezami's tales, black & sandal domes from Haft Paykar based on Vladimir Propps' morphological patterns of fairy tales by Fereshteh Naseri, Abdulhossein Farzad, Amir Hossein Mahoozi. However, according to my investigations there are no independent research about the morphology of Babr-e Bayān poem based on Propp's theory. This is a library research method article which is done by analytical description of the text.

### Data Analysis and Discussion

Functions pattern in Babr-e Bayān poem

According to the 31 functions in Babr-e Bayān poem and the narrative process stages, and based on the 6 stages of planning for the events, complication, transfer, encountering, return, and recognition, which is the stage for functions appearance, narrative structural pattern can be as follows:

$\beta \gamma \delta \zeta \epsilon \eta \Theta$

AaBC

$\uparrow$ DEF

GHJK

$\downarrow$  PrRsOL

MQEXTUW

All of the Propp's functions can be find in the 6 stages of planning in this epic poem. All the functions can be observed in a symbol:

$\beta \gamma \delta \zeta \epsilon \eta \Theta AaBC \uparrow DEFGHJK \downarrow PrRsOLMQEXTUW$

these functions indicate that this epic story is consist of a general movement and some internal movements. 31 functions can be find in the general movement. Another issue is that the story is made of the Propp's general confrontational movements:

M\_\_\_\_\_W

The movements contributed directly to the balance of the stories and any problem will cause the loss of this balance, so by reaching to some kind of final function they return to the story again. A story can consist of one or more movements. The movements can also have different movements. However, it can be also a single story. Meanwhile, these

movements excite the story and determine the main structure and theme of the story. The movements of Babr-e Bayān are as follow:

β \_\_\_\_\_ δ

A \_\_\_\_\_ C

↑ \_\_\_\_\_ G

H \_\_\_\_\_ K

O \_\_\_\_\_ M

M \_\_\_\_\_ W

However, it is necessary to consider two inner movements that occur inside the main movement, since they upset the balance of the narrative. Inside the main movement of the Babr-e Bayān, removing the two movements of “Alborz and Zal confrontation and blackmail on him” and “Galimine Goosh confrontation and submitting to Rostam” also should be considered however, However, they have not caused complexity and disrupted the norm of the story.

The general movement of Babr-e Bayān is as follows:

Babr-e Bayān crisis which leads to the people complain and the India opinion against him (crisis 1)

Killing Babr-e Bayān by Rostam (balance)

In this poem, the M\_\_W can be find in a general movement. Motivational elements (Babr-e Bayān should be killed because he injures the Indians) and violence (Babr-e Bayān damages the property of the Indians and set fire to everywhere) affect the functions.

Prop also suggested another movement organization based on content of the story:

- extension through function of H-I (war and conflict)
- extension through function of M-N (hard work)

- extension through two functions of H-I and M-N (conflict and hard work)
- extension with no function

### **Conclusion**

The investigation showed 7 characters among the poem all characters. However, some characters played integrated roles; such as Galimine Goosh who has shown not only as the bad man but also found the role of a collaborator through some events. 31 functions of Propp could be found in the morphological representation but not sequentially. Extension of functions was found in the form of conflict-victory which seems that many epic stories follow this extension pattern due to their structure. It seems that Babr-e Bayān is a case which can remove an ambiguity in Shahnameh; despite some opinions who know Babr-e Bayān as a kind of tiger, it, Patyāre, is an aquatic animal that is killed by Rostam and then making cloth from its skin.

### **Keywords:**

Narratology, Structuralism, Morphology, Vladimir Propp, Babr-e Bayān Poem

### **References**

#### **Books:**

- Barth, R. (2008). Structural Analysis of Narrative. Trans: Azin Hosseinzadeh. Tehran: Markaz
- Eagleton, T. (2009). Literary Theory: An Introduction. Trans: Abbas Mokhber. Tehran: Markaz

- Ferdowsi, A. (2007). *Shahnameh* (edition by jalal Khaleghi-Motlagh). Tehran: Center for the Great Islamic Encyclopedia
- Gerard, G. (2019). *Narrative Discourse: An Essay In Method*. Trans: Masoome Zavarian. Tehran: Samt
- Guerin, W. (2016). *The Foundations of Literary Criticism*. Trans: Farzaneh Taheri. Tehran: Niloofar
- Khadish, P. (2008). *Morphology of Magical Legends*. Tehran: Scientific and cultural publication
- Khadish, P., & Davoodimoqadam, F. (2020). *Narrative Patterns of Persian Tales and Myths*. Tehran: Samt
- Khaleqi Motlagh, J., & Dehbashi, A. (2003). *Babr-e Bayān, Gol- e ranjha- ye kohan*. Tehran: Markaz
- McQuillan, M. (2009). *The Narrative Reader*. Trans: Fatah Mahmoodi. Tehran: Minooye Kherad
- Mirsadeqi, J. (1997). *Fiction*. Tehtan: Sokhan
- Okhovat, A. (1992). *On literature The Grammar of Stories*. Isfahan: Farda
- Payandeh, H.(2018). *Critical Theory : An Interdisciplinary Coursebook (Volume I)*. Tehran: Samt
- Propp, V. (2007). *Morphology of the Folktale*. Trans: Fereydoon Badrehiey. Tehran: Toos
- Propp, V. (2018). *Morphology of the Folktale*. Trans: Fereydoon Badrehiey. Tehran: Toos
- Qafoori, R. (2015). *Seven Epic Poems : Bijan Nameh, Kak Koohzad Nameh, Babr-e Bayān, Patyāre, Short Tahmineh Nameh, Long Tahmineh Nameh, Razm Nameh Shekavand Kooch*. Tehran : Mirasmaktoob

- Safa, Z. (1973). *Epic In Iran*. Tehran: Amir Kabir
- Scholes, R. (2004). *An Introduction to Structuralism in Literature*. Tran: Farzaneh Taheri. Tehran: Agah
- Sorami, GH. (2004). *From the Color of Flowers to the Suffering of Thorns*. Tehran: Scientific and cultural publication
- Wallace, M. (2010). *Theories of Narrative*. Trans: Mohammad Shahba. Tehran: Hermes

**Articles:**

- Aydenloo, S. (1999). *Another Approach To The Babr-e Bayān Of Shahnameh*. *Nameh Parsi*. No. 15. Pp: 5-17
- Aydenloo, S. (2015). *Seven Poems Following Shahnameh*. *Jahaneketab*. No. 1 & 2. Pp: 17-24
- Mirhashemi, M., Saadatinia, Z. (2016). *The Morphology of Mahan Mesry's Legend Based on the Theory of Vladimir Propp*. *Journal of Literary Text Research*. Volume 20. No. 70. Pp: 73-89
- Qafoori, R. (2014). *Rostam's Battle With Patyāre: Another Narration Of The Babr-e Bayān*. *Textual Criticism of Persian Literature; Faculty of Letters & Humanities*. University of Isfahan. New issue. No. 3. Pp: 75-88
- Rezayie dash arzhane, M. (2014). *An Introduction To The Link Between Babr-e Bayān And The Kunya Of Sagazi In Shahnameh*. *Lorestan Journal of Heroic Literature*. 1<sup>st</sup> year. No. 2. Pp: 47-72