

**THE MORPHOLOGICAL ANALYSIS OF THE COMPLAINANT WOMAN AND
SULTAN MAHMUD GHAZNAVI NARRATIVE FROM SANAI'S HADIQAT
BASED ON VLADIMIR PROPP MODEL**

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ABSTRACT

In morphology, the effects of the content on the structure and apparent form of the works, and the effects of the work's structure on the content and the theme, are evaluated. The structure of each work is closely tied to its theme, as any specific concepts is placed in specific framework. The Hadiqat al-Haqiqa is the first mystical poetry compilation composed with the aim of addressing and teaching the mystical, religious, and ethical teachings, and Sanai is the first poet to use the narration and exemplification for teaching the ethical and mystical issues. Regarding the compatibility of the structure of the narrative "the complainant old woman and Sultan Mahmud" with the particular definition of Propp of fairytale, the authors of the current study have sought to, by the use of descriptive-analytical method, compare and analyze the pattern Sanai had used in composition of this narrative with the fairy tales pattern. The results of the study indicate that this narrative in the Hadiqat al-Haqiqa of Sanai, in spite of being mystical, has many specific functions of fairy tales.

Keywords: Morphology, Propp, Narrative, Hadiqat Al-Haqiqa, Sanai

INTRODUCTION

Structuralism is among the most important formalist movements which has played a significant role in analyzing and interpreting the literary works. This movement "changed the poem evaluation. It also established quite a new revolution in narrative evaluation, named morphology" (Eagleton, 2002: 143). The main share in this field belonged to Vladimir Propp, since "he classified the folklore based on its formal rules, and hence, he called his studies the 'morphology', defining it as describing the narrative based on their constituent units, as the interactions between these units, and between the units and the narrative as a whole" (Ruhani & Esfandiar, 2011: 83). One of the objectives of structural analysis and interpretation is getting aware of the worldview latent behind these phenomena. The recognition of this worldview and its structural models "is a means for better recognition of human' nature and character, and consequently, better understanding of the specific human society" (Propp, 2008: 14).

The morphology of mystical narratives is a method directing us towards the nature of narrative and its different forms in mystical texts. Sanai's Hadiqat al-Haqiqa "is the first important poetry work of Sufism in expressing the mystical states and proceedings" (Zarrinkoob, 1975, 144), which, besides mystical and many Islamic teachings, has also dealt with wisdom, philosophy, and theology. The first and most important goal of Sanai for authoring this book was

“conveying the meaning and wisdom to the audience and encouraging him to accept and apply it” (Poor Namdarian, 2002: 257). To this purpose, he uses the methods and tricks for induction of his intended concepts that make it possible for the audience to understand and visualize the concept. In the mystical texts, due to the educational platform and the concept latent in them, there has been more emphasis on the actions and not on the actors. Propp also believes that what is important in a narrative is the functions and the narrative events; and the character only enters the narrative to play his role, and then it exits. However, choosing the name of Sultan Mahmud Ghaznavi, as an actor in this narrative, is not accidental, but it has social and emotional load, which is indicative of the origin of the author’s thoughts (Okhowat, 1993: 164). Since the Propp’s theory is rooted in the formalist movement and the structuralism thoughts, after getting familiar with his model, we would deal with the morphological analysis of the “old woman and Mahmud Ghaznavi” narrative.

Propp:

Vladimir Yakovevich Propp was born in Saint Petersburg in April 1885, in a German family. His most prominent participation in formalism is the very famous book titled “Morphology of the Folktale”. The original Russian version of the book was published in 1928, and its first English translation was published in 1958 (Shafei Kadkan, the resurrection of the words, 2013, 343). He, for morphological evaluation of the folktales, chose a hundred of stories by the Russian author Afanasyev, and investigated them based on their actions and events. He concluded that the characters of the stories are different, but the things they do, do not exceed a limited number. Then, he called the narrative constructing units the “function” which is also translated by the Persian translators as function, action, and special role.

Function:

Thirty one functions introduced in the folktales by Propp, are as follows:

1- ABSENTATION, 2-INTERDICTION, 3-VIOLATION of INTERDICTION, 4-RECONNAISSANCE, 5-DELIVERY, 6-TRICKERY, 7-COMPLICITY, 8-VILLAINY or LACKING, 9-MEDIATION, 10-BEGINNING COUNTERACTION, 11-DEPARTURE, 12-FIRST FUNCTION OF THE DONOR, 13-HERO'S REACTION, 14-RECEIPT OF A MAGICAL AGENT, 15-GUIDANCE, 16- STRUGGLE, 17-BRANDING, 18-VICTORY, 19-LIQUIDATION, 20-RETURN, 21-PURSUIT, 22-RESCUE, 23-UNRECOGNIZED ARRIVAL, 24-UNFOUNDED CLAIMS, 25-DIFFICULT TASK, 26-SOLUTION, 27-RECOGNITION, 28-EXPOSURE, 29-TRANSFIGURATION, 30-PUNISHMENT, 31-WEDDING.

Characters:

Another important issue Propp expresses in the folktales is determination of the characters into seven main categories: 1- the hero, 2- the princess, 3- the donor, 4- the helper, 5- the dispatcher, 6- the villain, and 7- the false hero.

The Narrative of the Complainant Woman and Sultan Mahmud:

The narrative of the complainant woman who bravely stands against the king and claims her right, is among the tales of *Hadiaqat*. The subject of this narrative is about an old woman living in the City of Nisa, and the governor of the city has seized her properties unrightfully. For petition and litigation, she goes to Sultan Mahmud Ghaznavi, and frankly tells the problem to the king. The Sultan orders to write a letter addressed to the cruel governor, telling him to release property of the woman. The woman receives the letter and delivers it to the governor, but he does not abide. The old woman returns to Ghaznei and explain the incident to the king



groaningly. The king orders again to write a letter so that the woman's demand would be met. The woman says: the last time also I took a letter, but nothing was done. The king replies that my task is to send a letter, and if it is not responded, then go and die. The old woman bravely and explicitly replies that 'you go and die' because nobody obey your orders. The king, after hearing these words, repents and orders to send an agent to this rebellious governor, and execute him.

The Morphological Analysis of the Narrative:

You heard the story of what did the woman (Sanai, 2016; 10: 545).

The beginning scene (a): any story has usually a beginning scene, in which the name of a person or a family member is mentioned, and this element is so important in morphology (Propp, 2018: 88).

That woman frankly replied to him as he was surprised (ibid, 12)

Violation of interdiction:

An agent in the city of Nisa and Baward had an eye for the properties of the woman (ibid, 13)

The villain begins stealing in other ways (A⁵): "the stolen goods, which will be revealed later, would have no effects on the flow of narrative" (Propp, 2018: 95).

He intentionally seized the properties of the woman like the Arab stole the cloths (ibid, 14)

Ibid, (A⁵)

The woman moved towards the city of Ghaznei for complaint listen to this narrative and see the wonders (ibid, 5)

Departure (↑): the hero leaves the home. "It is the beginning of a trip during which different events and incidents awaits them" (ibid, 106).

He told the story to Sultan took his Excellency as the mediator (ibid, 16)

Informing (E):

The governor of the city of Nisa seized my property and now, I am in a great hardship (ibid, 17)

The misery and adversity is announced (B⁴): the woman goes to Sultan Mahmud and reveals what the governor of Nisa has stolen from him.

When the king heard the story of the old woman found her weak and incapable (Sanai, 2016, 546).

Need or lacking (a): Propp divides this function in different manners, one of which being the lack of the goods needed for a living.

The king said give her a letter so that the governor would release her property (ibid, 2)

The order or command (Y²)

The ominous governor said to himself that I would make this sentence like that of Sadum (an unjust judge in the City of Sadum)

He didn't return any of her properties and he was not afraid of the king and his representative (ibid, 5-7)

The villain uses other devices for deceiving or forcing the victim (η³): Propp has considered three types of functions for deceiving, among which the third one is the same as this case (ibid,



93). Here also, it is talked of the deception of the governor of the city of Nisa, who disobeyed the king's order.

The woman again opted for city of Ghaznei see what hardships she went through (ibid, 8)

Departure (↑):

He told the story again to the king and sought a sentence from the good king (ibid, 9)

Other requests (D⁷): Propp has considered different types for making requests, among which the seventh type is the same mentioned here (Propp, 2018, 109).

For petition from the governor of Baward she yelled and moaned (ibid, 10)

The lamenting (B⁷): this function usually takes place when a murder is committed. But lamenting can also be used in other occasions.

The woman said I took the letter to him once but he did not abide (ibid, 12)

The person who has been obviously in an emergency situation, makes a request (D⁷):

The king said that my task is to issue a letter and give it to you to deliver it to him

Other tasks and missions (N):

If the governor of city of Baward did not abide to that letter, cry and mourn, and go and die, and do not bring these words to us (ibid, 15-16)

Solving the dilemma and tests of such type (M): or requesting the hero to do something that cannot be solved. The Sultan asks the old woman to go and die if the governor of Baward does not abide to his letter, and herself find a solution, not coming to him for useless words:

The woman said abruptly to Sultan to keep silent since they did not obey your order

The one should go and die whose orders are not abode (ibid, 17-19)

The false hero or the villain is disgraced (Ex): "this function, in most of the cases, is related to the previous one. Sometimes, the disgrace is the result of inability in doing the assigned tasks and missions" (Propp, 2018, 139)

The Sultan heard these words of her and he repented from his words (Sanai, 2016, 547)

Positive or negative reaction (E):

I should go and die and not you, who don't deserve it (ibid, 3)

The hero overbears his enemy (E⁸):

I would have such dominance over all the realm as long as my orders are bode in that city (ibid, 4)

The hero, through application of the same measures by which the enemy has intended to kill her, avoids the danger (E⁸). Here, Sultan Mahmud is not the hero, but he is the future helper, however, this function is also true about him, since by the use of the same sentence the woman used to show that his orders are worthless (go and die), he tries to compensate his mistake and incompetence.

He said to Ayaz (the beloved servant of Sultan Mahmud) that there is no use in continuing the argumentation

Choose an agile servant, to go to the city of Nisa like the transcendent wind (ibid, 5-6)

Transmission between the two lands (G): usually the person or thing being searched for, is in another land or different land (Propp, 2018, 122)

The governor of Nisa is in that city and we should travel from one city to another, to find him.



I should take twenty lancers with me to search for this idiot ruler (ibid, 7)
He uses the communicative devices available to her (G⁵): he uses twenty lancers to go to the city of Nisa.

He should throw the letter to his face so that everybody would avoid disobeying
It is his inevitable punishment so that he would not degrade the king (ibid, 9-10)

The chaser intends to kill the hero (Pr⁷): the Sultan asks the chasers who are after the cruel ruler in city of Nisa, to find him, and as the punishment of his disobedience, disgrace him in the city and then kill him

Instantly, they found the ruler and killed the sinner by torturing (ibid, 13)

The killing (A¹⁴):

The fool ruler due to such an act lost his soul for nothing (ibid, 14)

He is killed without any struggle and conflicts (I⁵): the ruler of Nisa is killed without any struggle and conflicts, and only due to his neglect.

After that, the sentence of the king became decisive and the lion and zebra drank water from the same pond (ibid, 15)

The misery, the adversity, or the lack in the beginning of the narrative is redresses (K): “the narrative reaches its climax in this function” (Propp, 2018, 126).

Table 1: the functions of the narrative of the complainant old woman and Sultan Mahmud Ghazanvi, based on Propp's theory

Function	Symbol	Function	Symbol	Function	Symbol
Beginning scene	a	Informing	ε	Deception	n
Violation of interdiction	§	The connecting event	B	The first function of donor	D
Villainy	A	Need and the lack	a	Difficult task and mission	M
Departure	↑	Order or command	y	Doing the difficult task	N
Disgrace	Ex	Reaction	E	Guidance	G
Chase	Pr	Victory	I	Redressing of the adversity	K

The narrative's characters:

The main hero and the victim: the old woman

The hero's helper: Sultan Mahmud

The false hero or the villain: the ruler of the city of Nisa

The dispatcher: Ayaz

The narrator: the wisest of the wise

The listener: the audience

The narrative's Structure:

Disruption of the balance: the petition and litigation of the old woman to Sultan Mahmud

The initial balance: Sultan Mahmud writes a letter to the cruel ruler and asks him to stop teasing the old woman, and plundering her property.

Disruption of the balance: disobedience of the governor from Sultan's order and return of the old woman to city of Ghaznei




Reestablishment of the balance: sultan sends one of his servants to city of Nisa to punish the cruel governor.

CONCLUSION:

In the morphological theory, the text is somehow readout. Propp determined 31 functions for the narratives, among which, 18 were found in the narrative of the complainant old woman. From among the seven characters of Propp also, five were found in this narrative. The main character of this narrative, besides the old woman, was Sultan Mahmud. Sanai started the narrative in a way that indicated the positive aspects of Sultan Mahmud's character. The main plot of this narrative is based on the incidence of an event in the beginning of the narrative, meeting with the helper, and seeking help from him to solve the problem. Probbaly, it is the main difference with what is mentioned by Propp in the folktales. Generally, this narrative, due to being long and having various functions, is highly compatible with Propp's model.

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