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A Review of the Textual Structure of a Story of Attar and Rumi Focused on Bayazid

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Abstract

The purpose of this study is to find out how the two patterns of textual structure act in stylistics, and which one is a more suitable choice for this type of research. The textual structure is a pattern for analysis of the story structure, which is presented as a component of narrative stylistics in the book *Stylistics* (Simpson, 2004). This research is conducted on an anecdote from Manteq ot-Tayr and an anecdote from Masnavi with Bayazid Bastami as the main character. The research methodology includes reviewing 6 stages of Labov's model and reviewing 31 functions and 7 characters of Prop's model on different parts of both anecdotes. The results of the study show that although both mentioned patterns are introduced for reviewing the textual structure of a story, though Labov's pattern for the textual structure is more suitable for analysis of mystical poems, and through its review, various aspects of the context of narrative discourse in an anecdote can be understood, Prop's model is more suitable for analysis of folk tales, and matches more with the structure of those tales. In folk tales, as prop believes, the story starts with wickedness (A), shortcoming or a need (a), and through some actions of the intermediary, it leads to marriage (w) or some other actions that are considered as the ending to the story, which we are not encountered in mystical poems. Hence, the application of the above models, which demonstrates the structure of the story, could be useful in narrative stylistics and Labov's model is more efficient for mystical poetic anecdotes.

Keywords: Narrative Stylistics, Textual Structure, Bayazid Bastami, Labov's Pattern, Prop's model

1. Introduction

Narration stylistics is a new approach resulting from role-playing, critical, applied, and formalistic studies. This approach has a different view of the narration style and considers the main role of narrative

discourse. This viewpoint suggests a change that forms between the layers and levels of language and hence creates fictional spaces that are intertwined in the process of stylistic analysis. This stylistic analysis is the result of choices based on Simpson's pattern reviewed in six components of the textual medium, sociolinguistic codes, point of view, characterizations, textual structure, and between texts. The textual structure is one of the components that opens a new perspective for the interpretation of literary works by readers and critics. In this article, we will try to explain how the two Bayesian anecdotes would work based on the component of textual structure in narration stylistics. Hence, the current study aims to explain the position of the textual structure in stylistic analyses.

The two considered mystical poem anecdotes are: "the story of a eunuch's sigh and seeing Bayasid and Termazdi in a dream" and the story of "Bayasid's saying holly God your dignity is higher than me", selected from *Manteq ot-Tayr* and *Masnavi*, respectively, with focus on Bayasid's personality. These two anecdotes show greatness, dignity, and status of Bayasid Bastami referred to in the form of a dream by Attar and the form of disbelief (Shathiah) by Rumi.

Research Questions

This article seeks to answer the following questions:

1. Does the application of Labov and Prop's textual structure pattern presented in *stylistics* book written by Simpson help the better reading of these stories and understanding the style of these works?
2. Which of the two patterns presented in the textual structure component could be useful in analyzing stories?

2. Research Methodology

In this research, the method of data collection is the library and analytical and Simpson's methodology in *Stylistics* book is used. The main purpose of this research is to explain the state of these analyses through the identification and evaluation of fictional elements of the anecdotes of the elders. For this reason, first, components of narration stylistics theory raised by Simpson in his book named *Stylistics* and the background of textual structure studies are introduced. Then, to understand the textual structure, the full text of the stories are reviewed and analyzed. In Labov's pattern, abstract, orientation, complicating act, evaluation, conclusion, resolution, and termination, and in Prop's pattern functions and characters are extracted and collected.

3. Research History

So far, a lot of research has been conducted on Attar and Rumi's stories; about analysis of narration stylistics, as well. Though, for stylistics analysis by Labov and Valteski's Pattern as the criteria, a few studies can be mentioned: analysis of the epic of "Rostam and Esfandiyar" of Ferdowsi's *Shahname* by Pahlevannejad and Izadi (1385), analysis of "Pirchangi" story by Shokrollah Pourkhas and Roghaye Alyani (1397), and the analysis of the story of "Hasanak the Minister" by Samin Kamali and Mohammadhosein Karami (1397). The stories in all three articles were reviewed based on Labov and Valteski's pattern, and Labov and Grimas's pattern was only reviewed in an article on the analysis of two Attar's stories by Mohsen Mohammadi Fesharaki and Fazlollah Khodadadi (1392). On stylistics analysis based on Prop's pattern, many studies have been conducted, among which the structural analysis of "the Tale of the Black-wearings' king" by Effat Neqabi and Ghorbani (1391), analysis of the story of "Siyavash" by Ostaji and Ramshki (1392), and

analysis of “Bakhtyari Folk Tales” by Hatampour and Mahmoudi (1396) could be mentioned.

4. Narration stylistics and textual structure

Narration stylistics is based on role-playing, critical, applied, formalistic viewpoints that describe basic principles in the context of narration. In this approach, “narrative ill-formed is distinguished from the full narration, since developing a complete detailed pattern of narration discourse is a challenge for stylists” (Simpson, 2004:19). In this approach, the only possible way to discover the narration style is text analysis. This approach seeks to give a complete detailed pattern of narration discourse. One of the components introduced by narration stylistics is characterization. In this method, the stylist illustrates the narrative discourse of the presented text, i.e. the tangible piece of language that is produced by a narrator in an interactive texture. In the characterization component (acts and events), a character expands through semantic processes and participant roles included in the narrative discourse; a character that may be determined by a degree of influence on narrative events and a degree of participating in the moving forward of the plan. This type is realized within the framework of role-playing. In this component, it is only through the processes and the frequency of their occurrence in the story that one can learn from the experiences, thoughts, and words within the author. In characterization (point of view) also, the relationship between narration and point of view of the character or narrator is the core of the stylistic process. In this method, the point of view is influenced by the “Fowler - Uspensky model”. It shows the point of view in four ideological, psychological, spatial, temporal levels as follows:

1. point of view in the ideological plane → a set of worldly beliefs
2. point of view in temporal plane → time relations in narration
3. point of view in spatial plane → camera angle
4. point of view in psychological plane → personal awareness or understanding

Accordingly, the reader come to the positive, negative and neutral aspect in ideological characterization and point of view, in which the degree of severity and weakness of desires, duties, requirements, and beliefs is addressed.

In the sociolinguistic code component in narration stylistics, topics like personal dialect, accents, and practical species or context (discourse scope, discourse concept, and discourse method) are introduced in the style and narration topics. This approach has its roots in modern linguistics “which deals with differences between accents and dialects, whether attributed to the narrator or the characters within the narrative. This component is a basic systematic resource not only for the narrative but also for various types of literary discourse” (Simpson, 2004:21).

In the sociolinguistic code component, “no two speakers use the same language in the same way and everyone has their style of talking and behaving” (idem: 102). This idea, according to Simpson, given that the environments carry their specific social features, the linguistic abilities of different users would vary by age, gender, class, occupation, and so on” (idem). This indicates an event that “is used for an individual’s specific personal style and is called an individual dialect. Individual dialects are influenced by regional roots and socioeconomic background of their speakers and are distinguished by differences in grammar and vocabulary” (idem).

In practical type, also, the presence suitability and appearance suitability are dealt with in speech, which

is a fundamental topic in semantics.

The main element of semantic science, presence suitability, and secondary meanings correspond to extrinsic linguistic context and implicit meanings. In both sciences, the speaker's word is spoken indirectly, and the purpose of the speaker to express the sentence may not be its primitive meaning; rather, he puts his purpose in an implicit and secondary sense that is based on the contextual context and the listener's state (Vafae and Aghababae, 1395: 36-37).

Another component is the intertextuality component that is based on the implicit trick since every writing is not developed in a historical and social vacuum, rather reflexes texts and other pictures whether in an implied intertextuality form or the form of an inter-textual statement. From a particular aspect, the intertextuality concept in its narrative application conflicts with the sociolinguistic code concept. Although intertextuality includes references to other texts and also out of the original text, while sociolinguistic code generally refers more to linguistic variation(s) that is developed through them or within them (Simpson, 2004:21).

The textual structure is another component presented by Simpson in his narration stylistics' pattern. In this component, specific analytical patterns used may address comprehensive fundamental aspects of the continuity of the narrative or they may review more restricted aspects of the coherence of the narrative in the structure of the story (Simpson, 2004:21).

Likewise, textual structure means the arrangement and order of separate units of narration in the structure of the story. Simpson, in this context, uses two analytical patterns. Prop's model is formed by 31 functions to analyze fairy tales and presents 7 character roles, and Lebov's model is based on a six-part structure including abstract, orientation, complicating act, evaluation, resolution, and conclusion.

In textual structure, according to Simpson (2004), Lebov considers a six-part structure for each fully formed narrative which includes: abstract: what is the story about? orientation: who's in it or what's in it? when and where did an event take place? complicating act: what happened next? evaluation: well, so what? why and how is this event interesting? resolution: finally what happened? and conclusion: how the story ends? (Simpson, 2004: 115; Tolan, 1386: 265-266). This pattern is very suitable for studying the structure of short literary narratives and the narrations included in larger narratives and Lebov presented it for analyzing speakers' speech in real social contexts and its body included hundreds of oral narratives (Simpson, 2004: 114 and 117).

The morphological pattern was also first raised by Vladimir Prop in his book named *Morphology of Fairy Tales* (Prop, 1386: p15). Prop has written this book after the period of Russian formalism had finished and its followers were exiled and strangled (idem, 25).

In Prop's morphological pattern, all stories have the same structure and they have 31 restricted functions, some of which include prohibition, backbiting, wickedness, conflicting with a helper, receiving magic agent, victory, and so on which follow a certain order. Actors and characters of fairy tales are generally divided into seven categories: wicked, gracious, helper, prince, dispatcher, hero, and false hero (Khorasani, 1383: 45-47).

5. Summary of anecdotes

5.1. Summary of the story of "sighing of a eunuch and seeing Bayazid and Sorcerer in a dream"

from Manteq ot-Tayr

One of the remnants of Akafi Neyshaburi, one of the great mystics of the sixth century, says one night I saw Bayazid Bastami and sage Termazi in the dream in which they made me their master and leader. I was seeking for an interpretation that why they, as two of the greatest mystics, respect me this way. Eventually, I came to my dream interpretation and found out that it was because of the sigh I gave in the dawn while in rapture. Hence, he says:

My sigh was going to open a new way in front of me

It was going to knock on the door to open it

When such a resolution happened to me, I heard from the unseen that among the elders and the mystics, only Bayazid has not demanded anything for himself. When I heard this address, I said none of them is the right way, how can I love you without suffering from the pain of your love and deserve your love. So, from now on:

I want whatever you order

My act is correct according to your decree

And finally, he concludes that it is this kind of thinking that leads to his mastery over Bayazid and Termazi.

In this anecdote of Manteq ot-Tayr, the storyline is from the introduction to giving a resolution. There are three characters in the story: Eunuch, Termazi, and Bayazid. Termazi has no role in the story and is just mentioned. Eunuch and Bayazid lead the rest of the story. There are a few events and dialogues in this story and the narrative speed is well observed. Introduction to the story begins with explanations about eunuch which have dreamed about some mystics. The action in the story is eunuch that has dreamed about some mystics who respect him. The climax of the story is when the mystic seeks to interpret his dream and finds out that due to his sigh a resolution has happened to him and he was addressed from the unseen, not from Bayazid. Resolution also happens at the end of the story and is expressed through concluding mystical statements.

a. Summary of the story “saying our highness how high is your majesty by Bayazid” from Masnavi of Rumi

Bayazid Bastaami nicknamed as sultan al-Arefin (king of mystics), the greatest mystic in the third century AH, and one of the greatest Sufis reads the verse “there is no God but Allah, so I worship him” in rapture. Disciples who neither understand a mystic such as Bayazid nor know the truth of the meaning of his words, hearing his mystical statements rebuke him for his words.

When it was over, they told him in the morning

You said those things and this is not appropriate

Therefore, Bayazid gives the order to the disciples to kill him with a knife if he says these words again since he believes that the truth is glorious and free of attachments and materials and anyone who is involved in materials and body would not be able to say this word so that if they do this, they deserve to be killed.

The truth is free from the material body and I am with the material body

I must be killed because I said so

When that liberal person testified

Every disciple prepared a knife

After he testifies, the disciples each prepare a knife, and in a state of rapture and madness, Bayazid forgets his will and states those reckless rumors again.

He became selfless from that experience

He forgot his promises and wills

They report that he went out of his mind

When the morning came, he became miserable

This time Bayazid states more divine reckless words:

When the happiness of rapture moved away

Bayazid started to say those words

The intellect was moved away by a flood of surprise

He said stronger than he had said the first time

The disciples who have lost control due to hearing Bayazid's words attack him like atheists and infidels and knife his old body, though they encounter a strange phenomenon. While they got tired and unable to attack anymore, not even a knife has affected Bayazid's body.

Those disciples all went crazy

They hit his pure body with knives

Each one like atheists on a mountain

Blew knife to his master restlessly

Anyone who blows a knife on Sheikh

Ripped his own body unluckily

It did not affect the body of that elder man

And those disciples were tired and immersed in blood

Anyone who knifed to Bayazid's throat, as if they knifed their own throat. Anyone who hit Bayazid's chest, their chest would break and they died. In the meantime, some people did not harm Bayazid since they had understood him and his position. Finally, as the night turned to the day and many disciples died, men and women who heard their crying came to that place and seeing the scene of disciples attacking Bayazid, they astounded that if his body was the same as other people's body, it should have been destroyed due to the knife blows. Here, the narrator tells a truth that infatuated mystics have reached a stage in which they are free from themselves and their body and they are secure from any suffering forever. Hence, one must be vigilant in dealing with them, since with every blow you make to them you have injured yourself.

In this anecdote from Masnavi, also, a full storyline from the introduction to resolution is presented. The story characters include disciples, Bayazid, and people. People have no role in this story and their comment has only been used once. Bayazid and disciples lead the story events forward. There are many events and dialogues in this story and the narrator carefully explains the details. The introduction begins with Bayazid's words and the disciples' warning to him. The story action includes Bayazid's dialogue with the disciples, that they could kill him by knife if he repeats those words in rapture. Though what happens is that the disciples

are injured as if they have a knife themselves. The resolution includes the narrator and people's speech that they believe the unconscious is mortal and safe and if anyone hits them, he hit himself.

6. Analyzing the textual structure from the perspective of Lebow

6.1. The story of "sighing of a eunuch and seeing Bayazid and Termazi in a dream"

In the story of "sighing of a Eunuch and seeing Bayazid and Termazi in a dream", it all starts with one main theme which is a dream. Eunuch, in the beginning, narrates the summary of the story, since he points to the dream he has seen. Then, the orientation stage starts, that is, who or what is at stake and when and where anything happened. The dream is about one of the remnants of Akkafi Neyshaburi, one of the greatest mystics of the sixth century, with Bayazid Bastami and Termazi. The general process of the poem suggests a change that elevates the eunuch to the top. Here, the eunuch is a wishful person who is aware of mysticism and he is involved in problems and sufferings that provide him with joining truth:

*He said I suddenly saw in my dream at night
Bayazid and Termazi were walking in a pathway
Both of them respected me and let me precede them
I was the leader of both of them
After that, I tried to interpret that dream
To understand why those two sheikhs respected me*

The next stage is the complicating action which means answering the question what happened next? The main character of the story has seen two people in his dream and tries to describe the status quo through narration. The eunuch is in a state that caused him to see a dream. Then, after dreaming, he is being respected by two great mystics in a process of evolution. In the course of finding the cause of this situation, eunuch finds out that it was due to his sighing in the dawn:

*The interpretation was that in the dawn
I had sighed while I was in a rapture state
My sigh was going to open my way
It was knocking the door to open it*

Evaluation means how and why this is an interesting story. And the story becomes interesting when the eunuch finds out that he is being addressed for another reason. This resolution happens to him when he is informed from the unseen that among all the elders and the mystics, only Bayazid has not demanded anything for himself. And the eunuch says when he had heard this address, he had said to himself "none of the two ways are right, how can I love you without the pain of your love, and how could I deserve your love, and this thought led to my precedence to Bayazid and Termazi":

*When that conquers happened to me
Those from the unseen world addressed me
That those all elders and those few disciples
Asked us to forget Bayazid
Bayazid asked all humans to be humane
Since he wanted us he didn't demand anything*

*He said when I heard this address that night
 I said neither this nor that is correct
 I ask you that, but not your pain
 Or I want you that way and a human, no?
 Whatever you order, I want that
 My act is correct based on your order
 I do no wrong no right
 Who am I to ask for anything?
 Whatever you command me is enough for me
 Doing the command is enough for the servant
 Both those respectful sheikhs
 Inevitably let me proceed because of this word*

This story has no conclusion or resolutions. Although the concluding part of Attar's mystical stories mostly include pieces of advice, educational and ethical sentences, it is not the case in this story.

In the story of "saying our highness how high is your majesty by Bayazid" everything starts from a central main theme that is "unraveling the secret". Unraveling the secret by such an old mystic means that the whole process of the poem suggests unraveling a secret that puts Bayazid into trouble and tells of his evolution from human stage to the angelic. Here, Bayazid is aware of suffers due to unraveling secrets and notices the violation of this law from the disciples' discourse.

*That poor man with those disciples
 Bayazid came and said that I am the God
 He said clearly unconsciously
 There is no God but I so worship me
 When it passed, they told him in the morning
 You said those things and this is not correct*

In the beginning, Bayazid states a summary and a general description of what he wants the reader to know since he mentions his secret unraveling and his will to the disciples.

*He said this time if I get busy and say those words
 You blow knives on my body that moment yeah
 When that liberal man testified
 Each disciple prepared a knife*

The story orientation is in a way that now the disciples are allowed to prepare a knife and wait for Bayazid to do a mistake. Therefore, the hero of the story, Bayazid, evolves to an indifferent mode and forgets his promise and states some words. The status quo changes and the disciples, who seem to have no understanding of the mystical state of sheikhs, are waiting for this moment with the knives in their hands, which is the evaluation of sheikh by the disciples. Components that refer to the disciples' madness and their attack on the sheikh could be considered as the complicating action in the story. These components are described in the story as follows:

*Those disciples all went crazy
 They blew knives on his pure body
 Each one like atheists on the mountain
 Blew knife on his master restlessly
 There was no effect on the body of that powerful man
 And the disciples were tired and immersed in blood*

The conclusion and resolution in this story are in a way that Bayazid is not injured after being attacked by knife blows and in return, the disciples who attacked him are being injured themselves by each blow. People out there that noticed such noises face an amazing phenomenon when they arrive at the place. Hereafter, Rumi's morals and pieces of advice start that those infatuate people are safe and mortal and whatever you do to them, it will return to yourself. Bayazid has undergone personality evolution and has reached from consciousness to the state of infatuation.

*The day was over and the number of those disciples decreased
 The moaning sound rose from their homes
 Thousands of men and women came to him
 That you who have both worlds in one body
 If your body was the same as people's body
 It would be injured due to blows of the dagger
 Conscious and unconscious talked together to find a resolution
 He put a thorn in his eyes
 Thou who has blown sword to unconscious people
 You are blowing it to your own body... Be careful*

7. Analyzing textual structure from the perspective of Prop

7.1. The story of "sighing of a eunuch and seeing Bayazid and Termazi in a dream"

From a morphological perspective, the story of "sighing of a eunuch and seeing Bayazid and Termazi in his dream", is stated in a way that the beginning scene starts with a eunuch's dream.

*He said I suddenly saw in my dream at night
 Bayazid and Termazi were walking in a pathway*

Here, two new characters, which are hero or helper in Prop's words, enter the story. The role of Bayazid and Termazi is to disrupt the balance of the story and to respect and raise the position and state of the eunuch.

*Both of them let me precede them
 I was the leader of both of them*

This story moves in a way that no contract, engagement, marriage, or experiment happens in it. After the introductory part of the story, the next stage is the eunuch's questioning to reach a resolution and dream interpretation.

*After that, I tried to interpret that dream completely
 To understand why those two sheikhs had respected me*

Concerning the eunuch's position and Bayazid and Termazi's personalities as well, one cannot look for an evil wicked person in this morphological analysis. So the first and second wicked person in Prop's story does not exist in this story. The eunuch's personage and his living conditions are the same as other humans and the only difference is that he has sighed.

The interpretation was that in the dawn

I had sighed in a rapture state

My sigh was going to open my way and find a resolution

It was knocking on the door to open it

There is no deception in this story. Therefore, of the 31 functions presented by Prop, only two functions, recognition, and resolution, are realized in this story. Though the characters in this story could be divided into a hero: the eunuch, the hero's helpers: Bayazid and Termazi, and the narrator.

The narrative structure begins with the initial balance; it means a description of eunuch's character. By dreaming and seeking its interpretation, the balance is disrupted. The balance returns through noticing the cause of the dream -- eunuch's sighing. Again, the balance is disrupted due to addressing the eunuch from the unseen world. The balance is disrupted when he understands that Bayazid has not demanded anything and that the eunuch cannot deserve worthy of God without suffering the pain of love. And once more, knowing that this is the reason for his superiority and mastery, the balance returns.

b. The story of "Bayazid's saying our highness how high is your majesty"

From a morphological viewpoint, in the story of "Bayazid's saying our highness how is your majesty", the beginning scene starts with a description of Bayazid's character. The situation described in the story is in a way that no disappearance, return, experiment, deception, and collaboration happens. However, Bayazid, after promising not to give any speech violates his promise. It means that of the seven introductory parts, only a violation of a prohibition takes place.

However, in the next stage, with the wickedness of the disciples and their attack to Bayazid, the confrontation with the prohibition that Bayazid violated happens. With people coming to meditate, the reason for the hero's reaction is identified.

Thousands of men and women came to him

That you who have both worlds in one body

If your body was the same as people's body

It would have injured due to blows of the dagger

Conscious and unconscious talked together to find a resolution

He put a thorn in his eyes

Thou who has blown sword to unconscious people

You are blowing it to your own body. Be careful!

After overcoming the fact that Bayazid has become a mortal body and there would be no harm to him, the story ends without receiving the magic object, put a mark, victory, disaster healing, return, chasing, emancipation, reaching the unknown, groundless claims, hard work, problem-solving, recognition, disgrace, transformation, punishment, wedding, and motivation. Though, the characters in this story can be divided

into a hero: Bayazid, wicked: disciples, hero helper: people.

The narrative structure starts with the initial balance, i.e. describing Bayazid's character, and by his speech, the balance is disrupted. Another balance starts with Bayazid's promise and his will, and again is disrupted by his speech and the disciples' attack to him; however, by people coming and seeing the disciples' injury and his being safe and sound, once more the balance returns.

In fact, given an analysis performed on a story from *Manteq ot-Tayr* and a story from *Masnavi* according to Prop and Lebov's model, one can conclude that the story proceeds the same way as Prop has illustrated, since in these two mystical stories we see two disconnections of the body, one in the dream world and one in the conscious world, once for the eunuch and once for the Bayazid. In the story from *Manteq ot-Tayr*, the eunuch is the main character of the story and is initiated by Bayazid. In the story from *Masnavi*, Bayazid is the main character himself and gives speech due to madness that happens to him and moves away from the material world. Therefore, in these kinds of mystical stories, according to Prop, who believes that the story starts from a violation, shortcoming, or a need, and leads to marriage or other actions that are considered as ending to the story, the reader does not face such concluding actions or benefit or victory, or generally healing and compensation, escape, or so on.

8. Conclusion

One of the objectives of the present study was to see how the application of Lebov and Prop's pattern of textual structure in Simpson's book called *Stylistics* may help the better reading of such stories. Textual structure prepares a pattern for analyzing the structure of the story. Lebov's six-stage pattern and 31 functions and 7 characters presented in Prop's pattern were reviewed on different parts of both anecdotes. Different parts of the anecdotes were examined. The study of results, resolution, and conclusion demonstrates that there is no significant difference between them and that Attar and Rumi have assigned the ending part of each anecdote to morals and giving advice. About Prop's pattern, these two anecdotes did not fit very well with Prop's functions. The second objective was to see which of the two presented patterns in the component of textual structure would be useful in the analysis of stories. Hence, a review of the anecdotes demonstrated that overall, Lebov's pattern has a better function and all parts of the anecdotes can be separated and reviewed based on it. Therefore, the hypothesis of this research is only approved for the Lebov's pattern and is rejected for the Prop's pattern. It means that in the narrative style of the discourse in the two anecdotes, there are abstract, orientation, evaluation, complicating act, result, resolution, and conclusion. In future studies, the application of this pattern to other poetic anecdotes can be studied.

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