

Structural Investigation of Plots in Stories of Fariba Vafi Based on the Theory of Vladimir Propp

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Abstract: Discovering rules will lead to designing the scientific structure. Various people including Propp, Bremond, Greimas and Lévi-Strauss have tried to develop some principles and rules for stories in various literary genres since structuralism is the discovery of rules which create meaning in the narrative. In analyzing 100 Russian fairytales, Propp reached a specific model for studying stories which helps better understand the structure of stories. However, the model proposed by Propp is applicable to the stories of other nations as well. Propp has proposed four functions of the plot structure, including commitment, test, asking for help and failure. One of the methods for investigating the special characteristics of Iranian stories is to study them based on Propp's morphology. Therefore, this study tries to analyze the stories of Fariba Vafi based on the framework of these four functions and to investigate the compatibility of these functions.

Key words: Plot, Vladimir Propp, fariba vafi, functions

INTRODUCTION

Structuralism is an important intellectual order emerged during the second half of the twentieth century in the field of philosophy and humanities, leading to numerous changes. This order was largely expanded since the 1950s in France and it gained a lot of validity among the European and American academics during the next two decades since it was very useful and beneficial in anthropology, philosophy, aesthetics, literary criticism, psychology and even political research. Structuralism is also considered a dominant approach in cultural studies. The works of Roland Barthes, investigating cultural issues as the components of a symbolic system can be considered the early works in this field.

In order to analyze any type of cultural and social phenomenon, structuralism suggests to first investigate the internal and facial differences among the components of a phenomenon which lead to the manifestation of various forms of that phenomenon regarding cultural significance.

In order to investigate and analyze the plots of stories, the best approach is structuralism and because of this same reason, in this study this approach has been utilized. Basic issues and discussions of structuralism from the beginning have primarily focused on the issue of plot.

Since being proposed as an approach for analyzing humanities to this very day, structuralism has manifested

so many different and diverse forms that finding their similarities proves to be a difficult task. Tyson says:

In studying structuralism, before anything else, we have to pay attention to the fact that the term 'structure' is not necessarily related to 'structuralism'. For instance, investigating the physical structure of a building regarding its stability or the acceptability of its appearance and external attractions from the point of view of aesthetics is not a task for structuralism; rather, investigating specific locational buildings in a specific time for understanding and discovering the underlying rules governing their composition such as the mechanical structure or the artistic form is a task for structuralism. (As an example in the literature, he mentions): Describing the structure of a short story for interpreting its meaning or analyzing it is not a task for structuralism; rather, their task is to investigate the structure of a large number of short stories in order to understand the unrelying rules governing their composition (Tyson, 2008)

Saussure as the father of the new linguistics is also the founder of structuralism. The theories of Saussure regarding language, when extended to other sciences, opened the way for structuralism.

Lévi-Strauss was also one of the individuals applying Saussure's linguistic rules to the narrative discourse.

Generally, the language of the new fiction literature in Iran was established through the emergence and the expansion of journalism, particularly the publication of "Ghanoon" and "Sur-e-Esrafil" and the translation of foreign plays and novels into Persian language. The publication of books such as "Travels of Ibrahīm Beig", "Masalekol Mohsenin" and "Biography of Haji Baba of Isfahan" which are not at the same level of literary styles and characteristics, played an important role in the revolution of the Persian text and the emergence and evolution of our fiction writing. Sadegh Hedayat, Bozorg Alavai and Muhammad Ali Jamalzadeh developed the new Iranian fiction and stabilized it.

STRUCTURALISM AND LITERATURE

The 20th century witnessed transformational and altering changes in the field of humanities and anything else that is related to the history of thought. The flood of theories and approaches, the mesmerizing interconnectedness of sciences and the emergence of interdisciplinary studies increases the need for researchers to utilize the theoretical principles proposed and presented in various fields. However, with a deeper look, the main source of these changes can be rooted in the movements of the first half of this century, among which "structuralism" occupies a very important position.

The term "structure" which entered humanities at the same time with and under the effects of the advances in basic sciences, clearly defines the objectives and attitudes of this movement; namely, investigating and assessing any phenomenon as a part of the structure of a system which has a goal on its own and inside itself. There is no meaning outside and beyond the system; rather, the interactions of the internal components of this self-sufficient structure create meaning (Babak, 1996).

The beginning of the spread of structuralism can be considered as the publication of "Anthropologie Structurale" by the famous French anthropologist, Claude Lévi-Strauss in the 1950s in US. At the same time, the structuralism school of France a gathering place for famous theorists such as Michel Foucault, Jacques Derrida, Roland Barthes, Julia Kristeva, Tzvetan Todorov and others was formed and became the ultimate representative of this movement in the twentieth century.

VLADIMIR PROPP'S VIEW

Vladimir Propp, the Russian folklorist, argued that in evaluating folk tales we have to utilize the study approach of natural sciences. He believed that classification of stories is the result of rigorous research, yielding the

categorization at the end of the study. This is while many researchers first classify the subject and then put the material in the framework of this exerted classification (Khorasani, 2004).

The analytical basis used by Propp is this definition of narration which says "narration is a text where change from a state to another more adjusted state is recounted". Therefore, the change in state or events is the main basic element of the narration and Propp focuses on this principle (Tulane, 2007).

Basically, Propp's investigation about analyzing stories encompasses all of its constituent parts. Another important point in Propp's analysis is the focus of the actions of the story characters, regardless of who carries the act out. In fact, his criticism of other researchers is based on the fact that they hadn't considered the story with all its constituent parts and had considered it as a finished narrative.

In order to compensate for this issue in analyzing stories, Propp investigates the constituent parts and the themes of a hundred fairytales. The theme is "a concept, an image, or an event which is constantly repeated in the story. Propp proposes two concepts of 'role' and 'act' as the theme" (Meghdadi, 1999). "In Propp's analysis, as the elements of the sentence are the bricks in the building of the sentence, the functions and characters are the bricks in the building of fairytales" (Harland, 2006).

In his most important finding, Propp extracts the constant and dynamic elements of the story. He calls the constant elements of the story which are present in all fairytales, albeit in various forms, "functions" or "acts". In his study, he defines 31 functions which always follow each other in a specific order. In fact, the most important point in Propp's morphological pattern is the belief in "the priority of functions over characters" (Ricore, 2005).

Propp believes that while the appearances of tales are various and different, with regards to the type of characters and the narrative functions and acts, all the tales include a limited and specific number of characters and functions. The thing that is variable and different is the descriptions and names of the characters and the way that they carry out the acts.

In the introduction of "Fairytale Morphology", Fereydoun Badrei argues that "of course, the first step is to identify and define the smallest units and maybe the most difficult tasks is two find the smallest structural unit" (Propp, 1989). The great work of Propp in fairytales is the discovery of these units. In fact, "function" is the smallest unit in fairytales. According to Propp, based on the functions of the heroes of the stories and their acts, we can analyze the tale and the narrative. Propp developed four rules in analyzing tales:

- The constant and permanent elements of the tale are the functions of the characters. These functions, independent of the fact who they belong to and how they form, are considered the basic structure of the tales
- The number of functions in these tales is limited
- The placing and sequence of these functions are always the same
- From the structural point of view, all the functions are the same and the ultimate form can be discovered (Babak, 1996)

It is worth mentioning that each tale generally starts with an opening scene. For instance, the members of a family are listed or the future protagonist's name and position are recounted. While this scene is not considered a function, it is a very important morphological element, explained more on the story of 'Mehr and Mah' (Sun and Moon).

Moreover, Propp categorizes the characters of these 100 tales in seven main classes:

- The hero: a gallant character which is a seeker, sometimes is a victim of a conspiracy but usually wins
- The princess or prize and often her father: a good woman, a woman the hero seeks
- The donor: a character that prepares the hero or gives the hero some magical object, sometimes after testing them
- The helper: those who help the hero and his or her friends
- The dispatcher: any character who illustrates the need for the hero's quest and sends the hero off
- The villain: an evil character who is the enemy of the hero
- The false hero: a character who pretends to be the hero (ibid. 145)

The last note of this section is the interpretation of a narratologist, Marie-Laure Ryan, of the 31 functions and 7 characters of Propp said in one sentence: "at the request of A (dispatcher), B (hero), gets C (the princess or the object) by defeating D (the villain) through the helps of E (the helper) despite the conspiracies of F (the false hero)" (Khadish, 2008).

It is worth mentioning that among the 31 functions of Propp, four functions have the highest frequency analyzed by the current study in the stories of Fariba Vafi which include commitment, test, asking for help and failure.

BIOGRAPHY OF FARIBA VAFI

Fariba Vafi was born in January 1963 in Tabriz. From a young age, she was interested in writing and some of her short stories were published in literary periodicals such as *Adineh*, *Donyaye Sokhan*, *Chista* and the *Women Magazine* (Farokhzad, 2002).

She never attended university. When she was young, she would travel from Tabriz to Tehran to buy books and show her writings to literature professors. Marriage and then the birth of her children delayed her novel writing. Sitting in her very small apartment she writes, "I always argued with my husband because he didn't believe writing novels was a job". When her children started going to school, she started writing.

Her first serious story called "you are relieved father!" was published in *Adineh Magazine* in 1988. According to her, she wasn't yet ready to write her full name at the end of her story. Vafi believes this story was the most spontaneous story of her (Farshbaf, 2008).

Fariba Vafi mentions some of the great writers affecting her writings in an interview with *Fasle Nou Magazine* including Ahmad Pouri, Rahim Raeisnia, Vaez, Gholamhussein Farnoud, Kazem Firouzmand and Mr. Mirsadeghi (ibid).

The first compilation of her short stories entitled "at the depth of the scene" was published in 1996 and the second compilation called "even when we laugh" was published in 1999 (Vafi, 2012, 2008, 1996).

Her first novel called "my bird" was published in 2002 and was praised by the critics. This book was awarded the prize for the best novel of the year in 2002, the prize for the third round of Houshang Golshiri prize and the prize for the second round of Yalda Literary Prize. It was praised by the Foundation for Mehregan Literary Prize and the Isfahan Literary Prize (Farshbaf, 2008).

Her third novel entitled "Dreaming of Tibet" was published in 2005 and was awarded a number of prizes including the best novel prize of Houshang Golshiri and Mehregan Literary Prize. It was renewed for the fourth time in 2007. Vafi is currently living with her husband, her son and her daughter in Tehran.

Moreover, the novel of "when the moon is full" and the short story compilation entitled "all the horizon" have been published from Vafi by Markaz Publications. "On the way to the villa" is another book by Vafi which is considered her third compilation of short stories, published by Cheshmeh Publications.

WORKS OF FARIBA VAFI

Compilation of short stories

At the Depth of the Scene, Cheshmeh Publications

(1996): At the first stage, in order to enter the story realm, Fariba Vafi starts with a small version of the society; namely, family. This book is somewhat like modern day Iran which has been shrank to the size of a very small family. The main core of the frame and the peripherals of this small social entity in Vafi's first book is on the verge of collapse. The destruction of old and established structures is among the main characteristics of this book. However, the underlying causes of this destruction have been weaved for a long time in the structure of this small entity.

Even When We Laugh, Markaz Publications (1999):

In "even when we laugh", Vafi has a transparent and confession-based literary style which arises from the internal world of women. In this book, the author utilizes the form of short story as a tool for narrating the anguishes of contemporary urban woman. Along with their social lives, women in this book are always thinking about a sort of personal life which is not manifested due to the crowdedness of everyday life. Attempts for showing individual interests and desires of women in the stories of this book are more apparent.

On the Way to the Villa, Sarcheshmeh Publications

(2008): "On the way to the villa" is a compilation of nine stories where women are among the main characters. These women narrate their own personal lives so that they can look at their lives more carefully. They try not to submit to everyday conditions to find a way through millions of problems to continue their lives. This book was first published in the summer of 2008 and it has been recently republished.

All the Horizon, Cheshmeh Publications (2010):

The interesting point in this book is the attention given to familiar details. The details we live with every day. When reading this story we feel like we are reading a close narration from our own lives. In fact, we feel like someone is sitting beside us and telling us stories and not someone from another world with other experiences. Another important factor making the reading of the book more pleasurable is its language, showing the awareness and familiarity of the author with the language capabilities and her ability to utilize these capabilities.

NOVELS

My Bird, Markaz Publications (2002): The novel, "my bird" written by Fariba Vafi is among the most successful

literary works of previous years. This book has been published a great number of times in Iran and it has been published in multiple languages outside Iran. This novel has a simple story. Its events occur in a tangible and real place and they are recounted using a straightforward and mesmerizing language.

In this novel, a housewife with a straightforward and simple language narrates her everyday problems and complications in living with her husband and their two children. Much like a very fine-tuned seismograph, she shows all the quakes and stresses of her small family in modern Iran.

The novel of "my bird" was first published in 141 pages in 2002 by Markaz Publications. This book has been published for 11 times so far and has been awarded a number of literary prizes.

Tarlan, Markaz Publications (2003): The story happens at the early years after the Islamic Revolution in Iran, apparently the beginning years of the new government. Regarding the composition, Tarlan is so much like the previous work of Vafi except for the fact that the narrator is not the first person; rather, it is a subjective third person.

The fine-tuned, careful, microscopic and womanly view of the author gives a womanly spirit to the work, making it a beautiful, deep and thought-provoking work of art.

Dreaming of Tibet, Markaz Publications (2005):

Dreaming of Tibet is somewhat the story of forbidden loves. The book relies on the experiences of two generations to recount these loves. One generation is the young generation of the time of the revolution, who experience such loves in the years after the revolution and the other generation is the one before this generation.

A Secret in Alleys, Markaz Publications (2007):

The rhythm of the story is quick like "My Bird", forcing the reader to keep up with the story. The author utilizes various atmospheres in the story. On the one hand, childhood, mischief and curiosity and on the other hand, helplessness and passivity during adulthood.

When the Moon is Full, Markaz Publications (2010):

This novel has a social theme and consists of previous concerns of the writer. Much like other works of Vafi, the narrator in this novel is also a woman. The novel recounts the story of a girl in the middle of the road of life, just noticing that her hands are empty. She tries to resort to love in order to compensate for her failures. Having experienced a failed relationship, she decides to go on a journey so that she can fall in love with the other person who came to see her.

POSITION OF FARIBA VAFI IN CONTEMPORARY LITERATURE

The name, Fariba Vafi, is familiar for those who follow the contemporary story writing of Iran. During the last few years, by publishing nine books, she has become a famous figure in what has come to be known as “women literature”. Two compilations of short stories entitled “at the depth of the scene” (1996) and “even when we laugh” (1999), including the two stories of “my bird” and “dreaming of Tibet” which have been awarded numerous prizes, are irrefutable indications of creativity and special talent and the fact that she is another famous writer after the Islamic Revolution.

While the texts of these books are very simple, they are not banal, superficial, or vulgar. The humor which is sometimes emerges from among the sentences is not artificial; the humor is pleasant without interrupting the reader’s train of thought. The themes of the stories are mainly the life conditions of women in the context of social unjust interactions. These are really stories and not just the reports of miseries and unjust acts. They take the reader to a deeper state. They have a deep and long-term effect on the reader’s mind. Sometimes, they take the reader to a women penitentiary. Other times, they take the reader to a situation created due to an unwanted marriage or a big age difference between the husband and the wife. Suddenly, they throw us into the mind of a small girl who will carry the shocking experience of rape for many years to come. Even we walk into the mind of a dead girl. In these two story compilations, Fariba Vafi without the intention of sticking to form and style, provides bold lines of her “special style” among the works of other contemporary women writers.

However, the most significant characteristic of Fariba Vafi’s stories which is the difference between the stories and our general assumption of the dominant trend of the story telling in recent years, is the special focus of this writer on the economic state of the characters with its permanent and sometimes redundant presence in various places in the stories.

The most apparent manifestation of this characteristic can be seen in the most successful story of Vafi; namely, “my bird”. In this story, the theme of home is in play. The story starts by moving to a new house. A 50-square meter house the female narrator of the story feels that she is in possession of. However, the husband wants to sell the house. For the woman, the house is a symbol of the past and the man, who always runs toward the future, wants to abandon the house and the past.

With women entering the story writing world, naturally a set of realities specific to women with a female viewpoint were added to the themes of story writing.

Since the female writers were instinctively familiar with these complications and realities and they felt committed to these realities, they started writing revealing and illuminating stories about the poverty of women, the lower position of women in society compared to the men, abandonment and loneliness of women after divorce, the rooted beliefs about women and girls in the society and so on. These themes can be grouped under the umbrella of revealing oppression and injustice, targeting the traditional world.

Hasan Mirabedini, scholar of fiction writing in Iran, argues that:

In recent years, female writers have significantly progressed. While during the 1960s only twenty five female writers were active, in the decades after the revolution, for each five male writers, there were three female writers which is a promising statistic. For instance, 43-year-old Fariba Vafi whose novel, “my bird” won three important literary prizes in Iran in 2002, considers attending the training courses in Police Academy as an inspiring subject for her writings. In the novel, “Tarlan”, (the name of the main character) she describes women from poor families who enter the aggressive environment of the Cadet Academy (Mirabedini, 2008)

Now, if we want to summarize the female literature in Iran and the field of story writing in a limited number of formulas and expressions, we can say that women are trying to express and explore themselves and heal their wounds through a rapid and mysterious pathway. However, we should keep in mind that Fariba Vafi and the women who write today and become prestigious writers are the heirs to women who for a long time have been living in the desert of an aggressive and fanatic patriotic society, fighting a lot of complications and problems to somewhat pave the way to provide the opportunity for next generations to stand on their shoulders to reach the top of the wall of equality.

Therefore, Fariba Vafi has a lot of compilation of stories. For instance, one of the compilation includes the stories such as even when we laugh, secret, two days, say more madam, a brother, the face of my husband, outside the grave, tired of the game, dirt road, choice, have to dance but I won’t, flies, I am bad, look this way, ambush, memory, an instrument for me, spit, tell me aunt, girl and women. Or the compilation of “at the depth of the scene” includes stories such as my mother behind the window, you are relieved father, sing for me, the day after tomorrow, cry uncle, diary, at the depth of the scene, stay Narges, Hanna, my life, two-way stone, a man who cried, a woman on the beach and with life.

Her other story compilation, "on the way to the villa", includes on the way to the villa, thousands of brides, grimace, coffee shop, saffron halva, the other side of the highway, wolves, the day before the court, the woman who had a husband.

Vafi has written novels such as *Tarlan*, a secret in the alley, my bird and dreaming of Tibet. The two latter ones are more significant, so their plots will be analyzed using the theory of Vladimir Propp.

The Novel of "My Bird": The theme and the main plot of the story is based on alienation and misunderstanding among people despite familial closeness and bondage. All the characters in the story live somewhat temporarily without any understanding: the parents of the narrator, the narrator and her husband, the narrator's sisters together and with their mother and so on.

In this story, the marriage of Manijeh and Amir occurs while Manijeh's mother tells her to marry in order not to be a hurdle for the marriage of her sisters. Moreover, the woman is committed to her children, her life, thoughts, training and her family.

The narrator's spouse, "Amir" loves progress and moving forward and dreams of moving to Canada. He doesn't feel much responsibility towards his children. The woman of the story takes the responsibility of raising the children and is content with the presence or the absence of her husband (commitment).

Based on the pattern, the next function is "testing". Amir likes to go to the future summarized as moving to Canada. After many years of marriage, this man remembers that the bachelor life was a good one and now the wife and two children are weighing him down. A thought which irritates many married people. The men whose dreams will eventually come back and according to the female character when men are satiated they will see the problems with life more clearly.

Vafi beautifully and masterfully depicts the life of an ordinary modern urban housewife and her melancholies. She looks at the issues from the point of view of a housewife.

The things that multiplies the distrust and disbelief of the narrator in life is remembering the behavior of her mother with her father at his deathbed. The night her father died, when he was groaning and getting close to his death, the mother never went to help him.

The story recounts the past and the present of a woman who was raised in a family full of emotional misery and suffering. The woman has brought some of her childhood fears to adulthood and this fears will be transferred to her daughter "Shadi".

Gradually, the woman starts feeling hatred towards Amir but as a woman still feels that she must love him, massages his shoulders and tries to reduce his misery:

"I lie down beside Amir. Now, I'm not his wife, his mother, his sister. We are not at all related. The white and cold light of the TV is on us like a spotlight from an enemy line, trying to identify the two strangers on the carpet".

At a point in the story, the woman compares her husband with her father and says that his father would never come home empty-handed. He would always bring a basket of fruits. Her husband, Amir, is not empty-handed when he comes home. He comes with a basket full of news, accounts and events. When her father were satiated with her mother, he will go to other women. When her husband was satiated with him, he would turn into a bachelor man who is wrongly a guest in a crowded house.

Among the interesting expressions used in the story is people "being satiated" which is used by Vafi to describe all the characters including her mother, her sister and herself. When the "mother" is satiated, she cleans everywhere and cleanse the door, the wall and the floor. When "Shahla" was satiated, she goes on a diet. When "Mahin" is satiated, she marries a man she doesn't know and goes to the other side of the world. When "the narrator" is satiated, she puts her head on the chest of the one who she is the most satiated with and still feels ashamed of being satiated.

The concept of woman plays an important role in the story and all over the story various women are introduced and described. The common characteristic of all of them is that they are thrown into life despite their own desires (the main character of the story is at the top of the list).

For instance, "the mother" which was the victim of the father's selfishness and affairs, has always been a victim in her life. The older sister, "Shahla" who is suffering from a compulsive disorder regarding cleanliness and health and this issue has occupied all of her thought and time so that she never even thinks about issues such as marriage and creating a family. The other sister, "Mahin", who loves America, does not show any commitment to the married life. The aunt, "Mahjoub" is a manly woman who also has female attractions. And finally, more ostensible than any other, the narrator of the story who is a disappointed women upset because of the boredom and the everyday repetition of life.

The third function is "to ask for help". On the one hand, the narrator feels satisfaction and happiness because of having a haven called home and on the other hand makes fun of the modern way of life and living in a small apartment. Apparently, one of the concerns of the writer is infidelity in marriage. This infidelity happens in

the mind and thought of the main hero of the story and it is not really happening. "Amir doesn't know that I betray him thousands of times every day. When his underpants are on the floor as he took them off. When in a crowd, he is so busy that he doesn't pay any attention to me. When he is full and satiated and remembers that he didn't wait for us. When he blames me for his failures.

The last function is "failure". The narrator witnesses the destruction of three things at the end of the story: the home, the living space, her husband "Amir" and the years she wasted with him. This destruction is in the context of a society which is the cause of this fate for people advertently or inadvertently.

The Novel of "Dreaming for Tibet": In the story, it is not clear how Shiva and Javid married. Apparently, they get familiar during the political struggles and then they married. They had a consented marriage. After marriage, due to their political views, they have very similar thoughts and behaviors without any feelings which is not fathomable for their friends:

"What good is your freaking mind for me? Better yet, what good is it for you? it only sustains you; only your appearance. For instance, the environment protection law has helped you to stay in a safe place. Very simply and easily, you took each other's hands and without any opposition decided to live under the same roof. This contractual prosperity makes me sick. During these sixteen years, you were gradually becoming an advertisement poster for family. Always content, always sane" (Vafi, 2011a, b).

The function of commitment in this novel can be seen clearly in the sympathies of Shiva with her husband even if these sympathies are artificial. The narrator says:

You [Shiva and Javid] were loyal, honest, decent and a thousand more things but you weren't happy

The behaviors of Javid, the propagandist life and keeping house gradually create problems for Shiva (Testing). These problems gradually shake the commitment and loyalty of Shiva. For instance, her curious attention to Sadegh: "[Javid]- Clinging to the shabby mysticism presented by Sadegh is not grounds for pride. Tibet doesn't have a place in the modern world and bringing it to our life plan not only makes me upset but also makes me suspicious.

Suspicious about what? About the rational and moral health of my life" (Vafi, 2009a, b). In this stage, Shiva tries to get help from Sadegh and his thoughts in order to recover herself. Finally, in a party, she announces her common objective with Sadegh (ibid. 45). This function is "asking for help".

The last function, "return" in this novel is ambiguous: it is not clear whether Shiva neglects her family and her children to go to Tibet (a symbolic place) with Sadegh or not. Anyways, when she is drunk, Shiva announces her unity with Sadegh and it is not clear when she is sober again and regains her usual sense and rationality she is able to leave her life or not. It seems very remote.

CONCLUSION

After structural analysis of the plots of the stories of Fariba Vafi based on the theory of Vladimir Propp and reaching significant results and important points, the following are presented:

- In order to evaluate the plot of the story, structuralism is a suitable approach
- Structuralism is a system which analyzes literature from inside out and literature is nothing more than the direct and indirect reflection of the concerns of the authors and the readers
- In searching for the reasons behind this, it can be assumed that currently there are common concerns among Iranian women (including authors and readers)
- Underlying these works is a dominant notion occupying the minds of the women: what problems women face after marriage and what strategies are there for escaping these problems and solving them?
- The consistency between the structure of the selected stories and the definition of Propp for fairytales will pave the way for further conclusions
- By analyzing and evaluating these functions, it can be concluded that the best modern conduit for manifesting these functions in stories is the conduit of the helper since religion and faith have always been a great hope for human beings for solving problems, the thing that plays the role of the helper in oriental and western tales is the product of human mind and human imagination. The variety of magical tools, instruments and forces and various methods for reaching superior forces are among the helper forces in these tales
- Adding a large number of characters during the story, the different functions they perform and their effects on the unfolding of the story will lead to the creation of various episodes in the story

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