

**The *Cantar de Mio Cid*:
A Morphological-Syntagmatic Analysis of the Exile of the Cid**

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The aim of this study is to discover to what degree Vladimir Propp's morphologic–syntagmatic analytical model, applied exclusively to the Russian fairy tales– stories, to be sure, whose content is extremely brief– is or is not suitable to the application of a relatively expansive poetic work such as a medieval epic poem, specifically, that of the anonymous Spanish epic: *Cantar de Mio Cid*. To this end I shall here concentrate exclusively on the first part of the *Cantar de Mio Cid*, namely, on the literary version of the exile of the historical figure Rodrigo Díaz de Vivar, also known as the Cid, which text covers the latter's dismissal from the court and lands of king don Alfonso VI to his conquest and subsequent defense of Valencia (Cantar I and part of Cantar II). To analyze in-depth and in detail the different tales that comprise the exile of the Cid, to validate the findings of this inquiry, I shall here apply Propp's morphologic –that is, syntagmatic, structural-functional– approach to narrative literature and adopt his critical terminology and symbols to describe and designate, respectively, the functions of the characters. Besides the above reason, there are, moreover, two other logical reasons why I am partial to Propp's methodological approach, both of which are pertinent to my work. Firstly, Propp's treatise provides thorough analysis of the basis and structure of the aforementioned traditional diegetic principle of diachronic deployment of fictive events in narratology (indeed, its very study constitutes the core subject of Propp's above treatise) and its systematic exposition renders a formal *modus operandi* that can be methodically and accurately employed to describe the diegetic strands that together make up the unity of the *Cantar de Mio Cid*. Secondly, Propp's symbols provide precise, schematic means to logically encode the sequence of narrative actions while his critical lexica provide clear and concise and unemotional and uniform (universal) descriptors that elucidate vague diegetic state of affairs –e.g., that of expectation, tension, and suspense– in terms that are consequent to the actions of the characters –e.g., that of trickery, complicity, and departure– as they directly affect the structural function of diegetic development.

In his 1928 ground-breaking study: *Morphology of the Folktale*,¹ Propp maintains that the Russian fairy tales that come under the purview of his analysis –i.e., the Aarne-Thompson Tale Types (TT) 300-749 (Dundes XIV), classified under the rubric of “Tales of Magic,” dealing with supernatural personages, objects, events– evidence a total number of thirty-one functions for a complete fairy tale, that these follow a strict sequential order, and that “[t]he absence of certain functions does not change the order of the rest...” (22). (In this regard, furthermore, “[f]unctions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled...” [21].) For Propp: “Function is understood as an act of character, defined from the point of view of its significance for the course of the action...” (21).²

¹ Propp's work has influenced many theorists, scholars, and critics in literary criticism and the social sciences. For purposes of this study, the brief list here given of such authors will suffice: Manuel Alvar (1976), A. J. Greimas (1966), Claude Bremond (1964, 1966, 1973), Alan Dundes (1962, 1964, 1965, 1990), Carlos Foresti (1985), William O. Hendricks (1973, 1975), David Herman (1977), Jack J. Himelblau (1987, 1989, 1999, 2000, 2002), Elli Köngä Maranda and Pierre Maranda (1971), Victor D. Montejo (1985).

² Propp's abridged definition of the above symbols (26-64) is as follows: I) absentionation (β), II) interdiction (γ), III) violation (δ), IV) reconnaissance (ε), V) delivery (ζ), VI) trickery (η), VII) complicity (θ), VIII) villainy (A) or lack (a), IX) mediation, the connective incident (B), X) beginning counteraction (C), XI) departure (↑),

Directly related to the above view of “function” is that of “move,” still another Proppian notion that I avail myself of in this study, a concept that logically provides the means by which one can map out the distinct diegetic parts whose sum constitutes a complete tale. According to Propp: “Morphologically, a tale ...may be termed any development proceeding from villainy (A) or a lack (a), through intermediary functions to marriage (W*), or to other functions employed as a dénouement. Terminal functions are at times a reward (F), a gain or in general the liquidation of misfortune (K), an escape from pursuit (Rs)... This type of development is termed by us a *move*... Each new act of villainy, each new lack creates a new move. One tale may have several moves, and when analyzing a text, one must first of all determine the number of moves of which it consists . . .” (92). The clear implication of Propp’s above definition of “move” is that a tale starts in a state of equilibrium or rest, that this state suffers a disturbance and passes into a state of disequilibrium, and that the latter diegetically demands, in turn, a terminal resolution of said disturbance, leaving the tale once more in a state of equilibrium. Thus, Propp’s functional (structural) analysis rests on the principle of cause and effect, an approach that has its roots in the *Poetics* of Aristotle. In the long and short of it, Propp is an Aristotelian.

The Number of Tales in the Exile of the Cid

An analysis of the literary exile of the Cid reveals the existence of a minimum of two tales, if perceived solely from the point of view of don Rodrigo. There is first his exile and the travails that he encounters within and in Arabic territories without the realm of king don Alfonso and his conquests, and subsequent defense, of Arabic lands and towns and cities taken, and, then, secondly, there is his attempt to regain the good graces of his monarch, to whom he is constant in his loyalty, that, in the first part of the *Cantar de Mio Cid*, fails to materialize. Such a rendition of the inquiry into the first part of the Cid, however, would perforce be unsatisfactory. To complete the structural fabric of the first part of the *Cantar de Mio Cid*, it is necessary to include the point of view of the vanquished. Seen in its totality, the composite morphologic-syntagmatic rendition of the first part of the *Cantar de Mio Cid* reveals the existence of a total of seven tales. Thus, there is the tale of: 1) the Cid, which covers his exile and conquests and defense of won territories, a tale that consists of twelve moves –seven in Cantar I and five in Cantar II–, 2) the Moorish king Tamín of Valencia, who sends two princes to retake the city of Alcocer, which the Cid has conquered, 3) the Cid’s failed attempts, three to be precise, in his rapprochement with his king, 4) don Remont Verenguel, count of Barcelona, who resents the Cid’s incursions into lands directly under his political and military control, 5) the pre-emptive attack by anonymous forces of Valencia in a second attempt to safe-guard their city, 6) the king of Seville who attempts to retake Valencia from don Rodrigo, and 7) the king of Morocco who comes to the defense of Valencia. To present the foregoing tales in their chronological order throughout this study would unnecessarily clutter and complicate and, possibly, render a muddled reading of the literary events in question. Hence, I shall place within the corpus solely those episodes that comprise the tale of the Cid, that is, those that assume his point of reference, and footnote the

XII) the first function of the donor (D), XIII) the hero=s reaction (E), XIV) provision or receipt of a magical agent (F), XV) spatial transference between two kingdoms, guidance (G), XVI) struggle (H), XVII) branding (J), XVIII) victory (I), XIX) initial misfortune or lack is liquidated (K), XX) return (↓), XXI) pursuit, chase (Pr), XXII) rescue (Rs), XXIII) unrecognized arrival (o), XXIV) unfounded claims (L), XXV) difficult task (M), XXVI) solution (N), XXVII) recognition (Q), XXVIII) exposure (Ex), XXIX) transfiguration (T), XXX) punishment (U), XXXI) wedding [or final reward] (W).

other six tales as they correlate to the main story line of the exile of the Cid. The latter, in turn, determines that I render the three movements of the tale of the Cid's (failed) attempts to regain the full pardon of don Alfonso in three distinct footnotes since said endeavors take place at three different junctures of the tale of the exile of the Cid. A comment regarding the sequence of events in the first part of the *Cantar de Mio Cid* is here in order: in the main, the action narrated is chronologically arranged. There are, however, actions that are synchronic. These include the different military theaters in which the forces of the Cid and those under, for example, the command of his relative Minaya Álbar Fáñez simultaneously attack the Moors in any single battle –the latter I relegate to minor status and, consequently, shall not make any mention in the text– and the rather flagrant one that overtly employs the ‘while back at the ranch’ narrative device that I shall make reference to in its due place. Finally, to put an end to these preliminary remarks, note that I omit any reference to a possible tale of the Cid's wife, doña Ximena, and of his two daughters. The reason for this lack is that, in my considered critical view, the narrator of the *Cantar de Mio Cid* presents these personages in the exile of the Cid as mere decorative characters, as my analysis of the exile of the Cid narrative will bear out.

Tale 1. The Exile of the Cid: Move 1 (Cantar I)

The first move is tacit since the initial verses that deal with the state of affairs that lead to the Cid's falling out of favor with don Alfonso are not extant. The symbolic transcription of the intercalated segment-summary that Ramón Menéndez Pidal takes from the *Crónica de Veinte Reyes* to introduce the *Cantar de Mio Cid* (99-102), prior to the Cid's departure from the Christian lands under the domain of king don Alfonso, follows –the use of braces: { }, throughout this study indicates that a function is (or that functions are) tacit.³

$$\{ \alpha \beta \gamma \delta A^{19} C \uparrow G^2 H^1 I^1 K^4 \downarrow : L M N - Ex U \}$$

(The above symbolic transcription corresponds to the numerical Functions: I, II, III, VIII, X, XI, XV, XVI, XVIII, XIX, XX, XXIV, XXV, XXVIII, and XXX.)

This move initiates the action of the *Cantar de Mio Cid* and gives birth to the series of moves that follow suit as a direct consequence of the Cid's expulsion from the lands of don Alfonso. The initial scene (α) mentions that the Cid finds himself in Seville collecting the tribute that the Arab king Motámid owes don Alfonso and adds that, synchronically, Abdállah Modáffar, king of Granada and, among other Christians at his service, count García Ordóñez had decided and were preparing to wage war on the king of Seville. The initial situation continues with that of the absention (Function I: β) of Abdállah Modáffar and supporters from Granada and their march to Seville. It is at this point that the Cid receives information of the latter venture and writes letters to king Abdállah Modáffar in which he asks that he abandon his bellicose project (Function II: Interdiction [γ]), an interdiction that goes unheeded (Function III: Violation [δ]). (Here I should like to underscore that the summary from the chronicle omits the next four immediate functions –i.e., Function IV: Reconnaissance [ϵ], in which the villain endeavors to obtain specific information regarding his victim, Function V: Delivery [ζ], by which the victim communicates pertinent data to his enemy, Function VI: Trickery [λ], where the villain attempts

³ Other editions that carry the same or variant summaries similar to that of Menéndez Pidal are, for example, those of Juan Carlos Conde (88-95), Francisco A. Marcos Marín (163-67), Colin Smith (135-36). Quotations from the *Cantar de Mio Cid* are to Alberto Montaner's 1993 edition.

to deceive his victim, and Function VII: Complicity [θ], whereby the victim, falling prey to the villain's act of deception, assists the villain in the latter's intended perfidious intent— and that these omitted aforementioned four functions do not reappear subsequently in this Move.) In the chronicle summary the function that next appears after Function II: Interdiction, is that of Villainy (Function VIII: [A^{19}]): the king Abdállah Modáffar and his Christian allies declare war against king Motámid of Seville. Upon learning that the king of Granada had declared war on the king of Seville and had started his march (Function IX: Mediation, the Connective Incident [B]), don Rodrigo, the Cid, contracts to defend Motámid (Function X: Beginning Counteraction [C]). The Cid now leaves Seville (Function XI: Departure [\uparrow]) en route to Cabra where the villainous forces had established a foothold. Skipping the next three functions —i.e., Function XII: the First Function of the Donor (D), Function XIII: the Hero's reaction (E), Function XIV: Provision or Receipt of a Magical Agent (F)— the chronicle continues with Function XV: Spatial Transference between Two Kingdoms (G^2) —designating the Cid's arrival by land and on horseback at the immediate environs of the Castle of Cabra and summarizes the outcome of the battle in an open field between the two opposing armies (Function XVI: Struggle [H^1]). Without describing any bodily injury to the hero (Function XVII: Branding [J]), the chronicle proceeds to declare the army of don Rodrigo victorious (Function XVIII: Victory [I^1]), which fact constitutes the resolution of the initial bellicose provocation enacted by the king of Granada (Function XIX: the Initial Misfortune or Lack is Liquidated [K^4]). Subsequently, don Rodrigo goes back to Seville (Function XX: Return [\downarrow]), hands over his booty to king Motámid and returns (\downarrow) to the court of king Alfonso (the latter marks a reversal of Function XXIII: Unrecognized Arrival [$o-$]) —Functions XXI: Pursuit, Chase (Pr) and Function XXII: Rescue (Rs), since irrelevant, do not appear in the chronicle summary— and delivers the tribute of the king of Seville to don Alfonso. In the interim, don Rodrigo's enemies, who had intervened on behalf of the king of Granada, have raised false claims against the Cid (Function XXIV: Unfounded Claims [L]), which claims don Alfonso forces the Cid to confront and resolve (Function XXV: Difficult Task [M]; Function XXVI: Solution [N]), an assignment (M) that the Cid fails to fulfill ($N-$). Function XXVII: Recognition (Q) is of no import since the don Rodrigo is well known in the court and, thus, is, also, still another function that the chronicle summary omits. Passing over the function of recognition, there follows Function XXVIII: Exposure of the False Hero or Villain (Ex), which, from the point of view of don Alfonso, applies to the Cid. Given that Function XXIX: transfiguration (T), in which hero's appearance in some positive way undergoes a change —i.e., the hero receives or puts on new clothing, he builds a new house— is inapplicable to the Cid, the chronicle summary continues with Function XXX: Punishment (U): the king declares the Cid a persona non grata and exiles him from his lands. With Function XXX and the epic text signaling Cid's departure from his home in Vivar en route to Burgos, the first Move of the tale of the exile of the Cid closes —the last of the functions that Propp gives, namely, Function XXXI: Wedding (W), by which the hero acquires a bride or a significant final monetary award for duties performed, obviously, has no place in Move 1.

Having analyzed in some detail the morphologic-syntagmatic structure of Move 1, I now can proceed much more schematically in delineating the morphologic-syntagmatic structures of the remaining moves of the tale of the exile of the Cid. The analytical results that ensue should either prove or disprove whether Propp's analytical approach to prose narrative and his findings regarding a specific type of Russian fairy tale are or are not universal.

Tale 1. The Exile of the Cid: Move 2 (Cantar I)

This Move broaches the Cid's need to find an intermediate safe haven as he strives to abandon Castile within the king's designated temporal deadline of nine days. The symbolic transcription of Move 2 follows:

$$a B^4 C \uparrow D^5 E^5 F^9 H^2 I^2 K^4$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, X, XI, XII, XIII, XIV, XVI, XVIII, and XIX)

Move 2 finds the Cid, with an entourage of sixty men, lacking lodging and food and funds in general –i.e., don Alfonso has confiscated his lands and other economic instruments– and seeking assistance from the residents of Burgos (a). Here a child, assuming the role of spokesperson for the other residents of her burgh, communicates to don Rodrigo the king's admonition and threat of severe punishment against those who come to the aid of the Cid (B⁴): “...[n]on vos osariemos abrir nin coger por nada; / si non, perderemos los averes e las casas, / e demás los ojos de las caras ...–” (ls. 44-46), and entreats the Cid to leave so as to spare the inhabitants of the king's avowed vengeful retribution. Accordingly, don Rodrigo decides to depart and to resolve his needs by other means (C ↑). At the outskirts of Burgos one of its citizens, Martín Antolínez, responds to the Cid's request for mercy (D⁵) and not only provides him and his men with foodstuff and wine (E⁵), but also puts himself at don Rodrigo's disposal (F⁹) by agreeing to act as his intermediary to deceive two Jews, Rachel and Vidas--variant of a rather humorous ruse or struggle of wits (H²) –by pawing to them two chests of sand for a period of one year in exchange for three hundred marks of silver and gold, respectively, and by obtaining for himself, in passing, a commission of thirty marks of silver for having brokered the transaction (I²). The acquisition of pecuniary funds resolves, obviously, don Rodrigo's initial monetary difficulties (K⁴). Note that all conversations between don Rodrigo and Antolínez and that between the latter and Rachel and Vidas and that between don Rodrigo and the Jews and that between Rachel and Vidas among themselves constitute connective interludes (§).

Tale 1. The Exile of the Cid: Move 3 (Cantar I)

Move 3 deals with don Rodrigo's taking his leave of his wife and two daughters. Following is the symbolic transcription of this move.

$$a C \uparrow D^{2,7} E^2 F^9: M N$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, X, XI, XII, XIII, XIV, XXV, and XXVI)

The initial lack (a) refers to don Rodrigo's decision (C) to take his leave of his immediate family, of his wife, doña Ximena, and his two infant daughters, Elvira and Sol, for whom he has obtained a secure retreat at the monastery of San Pedro de Cardaña for, supposedly, the duration of his exile in Arabic lands. To this end, the Cid leaves the environs of Burgos (↑). At the monastery, the abbot of the same, don Sancho, assuming the role of a donor, greets don Rodrigo and entreats him to remain as his guest (D^{2,7}); the Cid complies with the abbot's wishes (E²); and the don Sancho puts himself and the monastery at don Rodrigo's disposition (F⁹:) –note

that the passage in which doña Ximena prays for her husband's safety, a passage that is synchronic to that of the arrival of her husband at the monastery: "...y estava doña Ximena con cinco damas de pro, / rogándo a San Pero e al Criador: / –Tú, que a todos guías, val a mio Cid el Campeador–..." (ls. 239-41), constitutes a proleptic scene for the subsequent miracle (the equivalent of a difficult task [M]) that she requests of God and of Saint Peter, namely, to safeguard her husband from harms way (ls. 330-65). The Cid's dream at Navas de Palos with the archangel Gabriel (his departure from the monastery amounts to connective link [§] since the dream he experiences could just as easily have occurred before his absention), who assures him that he has nothing to lose or fear during his lifetime, that the outcome of all his ventures will end well: "...bien se fará lo to–..." (l. 409), indicates that the difficult task which doña Ximena requested of God and of Saint Peter will be fulfilled (N).⁴

Tale 1. The Exile of the Cid: Move 4 (Cantar I)

The symbolic transcription of the narrative of the Cid's taking of Castejón and Alcocer follows:

$$a C \uparrow H^1: I^1: K^4$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, X, XI, XVI, XVIII, and XIX.)

Now in Arabic territories, albeit too adjacent, as the Cid subsequently acknowledges, to the lands of king don Alfonso, and with limited monetary funds –the reader will recall that the Cid has given a portion of the monies received from Rachel and Vidas to the abbot of the monastery to cover lodging and other expenses of his family– don Rodrigo needs, firstly, to acquire new dominions to place himself and his men at a safe distance from the forces of don Alfonso and, secondly, wealth (a). With his army, that now comprises three hundred men, the Cid sets up camp in the environs of the Arab town of Castejón. Minaya suggests a war plan to capture Castejón, a strategy that the Cid accepts (C); early the next morning they leave their campsite (\uparrow); and in a surprise attack they engage and defeat the enemy in battle ($H^1 I^1$). The victory brings with it booty yet only partially liquidates the initial lack of Move 4. Still in harms way –i.e., too close to where the forces of don Alfonso can attack him and inflict serious losses on his men– the Cid sells back the city of Castejón to its inhabitants and ventures into the province of Aragón, lands dependent on the king of Valencia, and blockades the city of Alcocer. The city under siege fails to surrender and after the third week, the Cid conceives of a military strategy by means of which he tricks the residents of Alcocer into thinking that he has decided to forfeit his objective of taking the city: the Cid and his men abandon their campsite and turn their back to the city. The ruse works: the people of Alcocer stream out of their gates to attack the forces of the Cid only to find themselves now facing a charging army that swiftly sweeps over them, creating havoc among the Moorish ranks. The enemy thus vanquished ($H^1 I^1$), the Cid and his men enter unimpeded through the gates of Alcocer and claim the city as the trophy of their victory. The latter puts the Cid and his army at considerable distance from any military threat from don Alfonso and, thus, liquidates the other aspect of the lack mentioned above (K^4).^{5,6}

⁴ The prophecy that the angel Gabriel makes to don Rodrigo appears in Harriet Goldberg's 1998 *Motif-Index of Medieval Spanish Folk Narratives* under M312.10 (120).

⁵ Tale 2. The King of Valencia's Counterattack Against the Cid: Move 1 (Cantar I).

This Moorish counter offensive constitutes a single-move tale. Its symbolic transcription follows:

$$\alpha a B^4 C \uparrow F^9 G^2 H^1 J^1: I^1- K^{10}-$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, X, XI, XIV, XV, XVI, XVII, XVIII, and XIX.)

The Arabs of Ateca, Terrer, and Calatayut, who are under the political sphere and protection of the king Tamín of Valencia, notify Tamín –initial situation (α) – not only of the losses he has recently incurred at the hands of the Cid, which includes the fall of Alcocer, but also of the prospects of immanent proleptic forfeitures unless he intervenes to free them from don Rodrigo’s incursions ($a B^4$). The king of Valencia immediately decides on counteraction (C) and sends an army of three thousand men, commanded by two Moorish princes, to defeat the Cid ($\uparrow F^9$). The troops, on horseback (and on foot), turn towards Alcocer –passing on land thus from one kingdom into another (G^2) –; set up a blockade of the city, wherein which don Rodrigo resides, a blockade that after three weeks exhausts the foodstuff and water of the Cid; force the Cid into taking action against the Arabic forces, a battle that takes place in an open field (H^1) in which the two Arab princes, Fáriz and Galve, receive serious wounds from don Rodrigo and Antolínez, respectively ($J^1:$); manage to lose the battle to the Cid’s six hundred-men army (I^1-); and, due to the aforementioned defeat, fail to resolve, to liquidate, Tamín’s initial lack, which was, as the reader will recall, his need to liberate his captive vassals from their Christian conquerors ($K^{10}-$). The narrative passages dealing with the battle scenes constitute examples of enargia--i.e., scenes of swift movement that vividly, often grotesquely, depict hand-to-hand combat that leaves the Christian soldiers steeped in Moorish blood as they slay, right and left, their Arabic combatants, leaving the battlefield strewn with mounds of dead Moorish bodies, many cut at the waist, and dead Arabic horses as far as the eye can see.

⁶ Tale 3. Gestures by the Cid to Regain the Good Will of King Don Alfonso: Move 1 (Cantar I)

Within the first tale, namely, that of the Exile of the Cid, don Rodrigo endeavors three times to reconcile himself with his king, don Alfonso; all such efforts of rapprochement, it should be underscored, fail –i.e., he does not obtain the pardon sought after from the king. The first attempt of reconciliation on the part of the Cid occurs after he defeats the army of three thousand men sent against him, following his conquest of Alcocer, by Tamín, the king of Valencia. The symbolic transcription of this single-move tale follows:

$$a B^2 C \uparrow: G^2 o- M \frac{N}{N}-$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, X, XI, XV, XXIII, XXV, and XXVI.)

Having vanquished the forces of king Tamín at Alcocer, don Rodrigo addresses Minaya and communicates to him his desire to dispatch him to king don Alfonso so that he may: 1) inform the latter: “–...que me á airado...” (l. 815 [a]), of what has transpired to his ‘faithful vassal’ since exiled from the king’s side and 2) to deliver to the king the gift of thirty fully equipped Arabic horses (B^2). Minaya enthusiastically accepts this contract (C) and departs (\uparrow) from Alcocer en route to Castile. A brief interlude ensues –an interlude that is synchronic to Minaya’s trip to don Alfonso’s court– in which the narrator informs the reader that the Cid resells Alcocer for three thousand marks of silver to a consortium led by prince Fáriz; reveals the sadness expressed orally by the residents of the city over the immanent departure of the Cid from their castle; and, finally, narrates don Rodrigo’s subsequent departure (\uparrow) and incursions in other Arabic territories (ls. 845-69). It is at this point that the narrator, foreshortening time and space, resumes the narrative of Minaya’s arrival at don Alfonso’s court in Castile –this constitutes a transference from one kingdom to another (G^2)– an arrival greeted warmly by the king, which act constitutes a negative form of the Function XXIII: “*unrecognized arrival*” (Propp 60 [o]) of the hero Minaya ($o-$). Minaya, after bringing don Alfonso up-to-date regarding the state of affairs of don Rodrigo during the latter’s three weeks in exile, endeavors to intercede before the king on the Cid’s behalf (M), but fails to persuade don Alfonso to forgive him ($N-$). The king, however, does return to Minaya the lands he had confiscated from him and gives his permission for anyone in his kingdom to join the Cid (N). The latter two concessions bring to a close the first of the three moves regarding the tale of reconciliation. The narrator next returns to the ventures of the Cid, incidents that are synchronic to Minaya’s interview with don Alfonso, invoking an elementary *loci communes*, namely, that of: “Quiérovos dezir del que en buen hora cinxo espada...” (l. 899). And with this equivalent phrase of ‘while back at the ranch’, the narrator introduces the reader to Move 6 of the main tale of the first part of the *Cantar de Mio Cid*: The Exile of the Cid, which move deals with don Rodrigo’s raids of territories within the vicinity of Saragoça.

Some interlude links (§) in Move 4 are, for example: the descriptions given of the Arabs in the early morning in Castejón going about their daily activities totally unaware of the imminent attack that awaits them from the forces of the Cid; the detailed description of the booty acquired from the aforementioned battle; the conversations held between don Rodrigo and Minaya following the battle of Castejón; and the partitioning of the above booty gained among the Cid's men.

Tale 1. The Exile of the Cid: Move 5 (Cantar I)

This move entails don Rodrigo's defense of Alcocer from a counterattack launched by the king of Valencia. The symbolic transcription of Move 5 follows:

$$A^{19} \{ B \} C \uparrow H^1 J^1 -: I^1 K^4 \downarrow$$

(The above symbolic transcription corresponds to the numerical Functions: VIII, { IX }, X, XI, XVI, XVII, XVIII, XIX, and XX.)

Informed of the Cid's conquest of Alcocer by his vassals from the surrounding areas and made fully cognizant that the continued presence of the Cid factually poses a serious proleptic threat to his authority and possessions, the king of Valencia declares war on don Rodrigo (A^{19}): his army of three thousand men, under the command of prince Fáriz and prince Galve, blockade the city of Alcocer (see nt 5). (The blockade tacitly indicates the Cid's awareness of the counteroffensive Arabic move [{ B }].) The blockade, after three weeks, exhausts don Rodrigo's rations and water supply and forces him to take action: he decides to attack the Moorish forces at dawn ($C \uparrow$); his army of six hundred men engages the enemy in battle in the open field (H^1); don Rodrigo and Antolínez inflict wounds on Fáriz and Galve, respectively ($J^1 -:$); the Cid and his forces vanquish the infidel Moors (I^1), which liquidates the initial danger they faced at their enemies hands (K^4), and triumphantly return to Alcocer (\downarrow).

Tale 1. The Exile of the Cid: Move 6 (Cantar I)

With the *kanoi topoi* of "Quiérovos dezir del que en buen ora cinxo espada..." (l. 899), the narrator withdraws the reader from the environs of the court of don Alfonso, putting both the king and Minaya to one side, and resumes his tale of the exiled don Rodrigo. Move 6 is brief and succinctly reports on various conquests that the Cid makes after having departed from Alcocer. The symbolic transcription of Move 6 follows:

$$a H^1 I^1 K^4$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, XVI, XVIII, and XIX.)

With an increased number of soldiers in his army, the Cid continues to plunder Arabic territories, this time in the vicinity of Saragoça, and does so successfully, in order to keep his coffers filled with monies to pay his soldiers and to keep his tents filled with foodstuff to feed them ($a H^1 I^1$). The booty thus acquired by his military raids liquidate his and his men's immediate needs (K^4). The return of Minaya, who brings with him an additional two hundred men, his rehearsal of what transpired between the king and his person at the court, and the news

he brings from family and friends to some of his fellow comrades in arms, constitute an interlude of interest, in short, a fill in that puts the Cid up to date, a parallel structure to that found in Tale 3 in which don Alfonso obtained the latest news regarding the Cid (see nt 6). With the new increment of the number of men in his party, the Cid has a need to continue to plunder Arabic lands, territories that, as it so happens, are under the protectorate of don Remont, count of Barcelona.

Tale 1. The Exile of the Cid: Move 7 (Cantar I)

The Cid's recent incursions within the vicinity Saragoça provoke a confrontation with don Remont Verenguel, count of Barcelona. The symbolic transcription of Move 6 follows:

$$A^{19} B C \uparrow G^2 H^1 I^1 K^4 M \underline{N} - Q U - \\ N$$

(The above symbolic transcription corresponds to the numerical Functions: VIII, IX, X, XI, XV, XVI, XVIII, XIX, XXV, XXVI, XXVII, and XXX.)

In view of the fact that don Rodrigo has infringed upon Arabic territories that fall under his political and military sphere of influence, don Remont declares that a state of war exists between the two of them and sets out to seek and destroy the Cid (A^{19}). Upon receiving news that don Remont is close at his heels, having camped at Tévar, and of the latter's ill disposition to him—which in a brief interlude (§) the count of Barcelona schematically outlines the causes in a caustic anamnesis (45)—the Cid endeavors, by means of epistles sent to don Remont, to assuage the charges leveled against him by the latter (B). Attempts of reconciliation having thus failed, don Rodrigo decides to engage the count of Barcelona in battle (C); the Cid with his men leave (\uparrow) Alcocer and travel on land to Tévar (G^2); a battle between the two armies ensues in an open field (H^1); the Cid vanquishes the Franks and takes the count prisoner (I^1), liquidating any and all military threat to his faction (K^4)—in passing, the Cid, also, obtains significant booty from this brief skirmish with the Franks, among which figures the count's famous sword Colada. At this juncture, don Rodrigo proposes a difficult task to don Remont (M), namely, that he break bread with him at his table. At first the Frank refuses to comply (N-); subsequently, receiving the promise that he and his men will be set free were he to do so, don Remont acquiesces to the Cid's request (N) and, thereby, recognizes his former, and still present, foe as a hero (Q). Having fulfilled the difficult task, don Remont and his captive soldiers depart from the Cid's camp as free, albeit humiliated, men (U-).⁷

⁷ Tale 4. The Failure of Don Remont Verenguel, count of Barcelona, to Regain Lands Lost to the Cid: Move 1 (Cantar I).

The symbolic transcription of this single-move tale, depicting the failure of don Remont, count of Barcelona, to defeat the Cid at or near the vicinity of Tévar, follows:

$$\alpha \zeta a B^3 C \uparrow G^2 H^1 I^1 - K^4 - M \underline{N} - Q U - \\ N$$

(The above symbolic transcription corresponds to the numerical Functions: I, V, VIIIa, IX, X, XI, XV, XVI, XVIII, XIX, XXV, XXVI, XXVII, and XXX.)

The initial situation introduces the figure of don Remont, count of Barcelona and continues with Function V. Delivery (ζ), that is, with the Frank receiving news of the Cid's incursions and gains into areas in and around Saragoça that are under his direct sphere of political and military influence. Don Rodrigo's conquests constitute,

Tale 1. The Exile of the Cid: Move 8 (Cantar II)

This move, as with the other remaining action of The Exile of the Cid, appears in Cantar II of the epic poem. Move 7 is extremely brief. Its symbolic transcription follows:

$$a^5 \{ H^1 I^1 \} K^4$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa {XVI, XVIII}, and XIX.)

Cantar II commences with the narrator disclosing that the Cid abandons the geographic location of Saragoça, Huesa, Montalván and heads eastwards towards the “mar salada” (l. 1090). Financially, Don Rodrigo’s monetary needs do not abide (a^5) –as the Cid had stated to the count of Barcelona in the aforementioned Move 6 with regard to the booty that the latter had lost to him as the outcome of their confrontation: “...sabet, non vos daré a vós un dinero malo, / ca huebos me lo he e pora estos mios vasallos / que conmigo andan lazrados. / Prendiendo de vós e de otros irons hemos pagado...” (ls. 1042-46). As for the Cid’s new conquests, the narrator summarily informs the reader that the Cid, without much ado, takes Jérica, Onda, Almenara, Burriana, and Murviedro, thus rendering tacit all battle engagements and victories over the Moors ($\{ H^1 I^1 \}$). The conquests bring with them booty and the latter, once again, liquidate the immediate lack mentioned above (K^4).

Tale 1. The Exile of the Cid: Move 9 (Cantar II)

The symbolic transcription of the victory of the Cid over an unexpected pre-emptive attack launched by an anonymous-unidentified contingent from Valencia follows:

$$A^{19} B^4 C \uparrow H^1 I^1 K^4 \downarrow M N$$

(The above symbolic transcription corresponds to the numerical Functions: VIII, IX, X, XI, XVI, XVIII, XIX, XX, XXV, and XXVI.)

Faced with the recent victories of the Cid, the Moors of Valencia decide to launch a pre-emptive offensive against the Cid (A^{19}) and set up their camp at the outskirts of Murviedro, a city occupied by the Cid and his army. Informed of the presence of enemy cavalry and troops, the Cid welcomes the opportunity to test his might against them and sends out requests to his forces stationed in Jérica, Olocau, Onda, Almenara, Burriana to come to his assistance in this new venture (B^4). Three days later these forces have joined the Cid; they draw up a plan of

clearly, a loss for don Remont, a lack (a) that adds injury to an insult that the count of Barcelona incurred previously from an act that the Cid had committed against one of his nephews (B^4). Riled, the Frank decides to counteract (C) and with an army formed of Christians and Arabs leaves (\uparrow) his dwellings, passing through diverse territories until he encounters the Cid in the vicinity of Tévar (G^2). Here don Rodrigo engages the count in battle, defeats him, and takes him prisoner ($H^1 I^1$), thus impeding don Remont from removing his aforementioned lack (K^4). Confronted with a difficult task, that of breaking bread with the Cid at the latter’s table (M), don Remont at first refuses to submit to the Cid’s request (N): “–Non combré un bocado por cuanto ha en toda , / antes perderé el cuerpo e dexaré el alma...– (ls. 1021-22), but, subsequently, when promised his and his men’s release, agrees to acquiesce to the Cid’s demand (N). By eating at the Cid’s table, the count acknowledges don Rodrigo as a hero (Q) and avoids punishment to his person and his men (U) –i.e., that of remaining a prisoner of the Cid.

attack (C); at dawn of the fourth day they leave the confines of the city (↑); initiate their attack against the Moors in an open field (H¹); drive them back to Valencia (I¹); their victory eliminates the initial threat they faced from their enemy (K⁴); they return with booty to Murviedro (↓). Subsequently, don Rodrigo and his army undertake the difficult task of conquering the towns in the surrounding areas, a task they easily accomplish (M N).⁸ Move 9 terminates with the narrator informing the reader that the Cid and his men spend the next three years engaged in such tasks.

Tale 1. The Exile of the Cid: Move 10 (Cantar II)

Move 10 deals with the Cid's conquest of Valencia. The symbolic transcription of the latter follows:

$$a B^4 C \uparrow G^2 H^1 - I^1 \text{ var. } K^4$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, X, XI, XV, XVI, XVIII, and XIX.)

The conquest of Valencia takes place after the pre-emptive attack by unidentified forces from Valencia fail to defeat the army of the Cid. Don Rodrigo's previous victories underscores the Cid's need to conquer Valencia in order to establish his dominion over this geographical region (a), a fact that has not escaped the attention of the residents of this urban center as their failed effort to draw the king of Morocco into the fray on their behalf evidences. To undertake such a major military operation the Cid seeks the assistance of his compatriots in Navarra, Aragón, and Castile (B⁴) and having incremented, thus, the number of soldiers at his disposal, he and his

8 Tale 5. The Reaction of the Residents of Valencia Against the Cid (Cantar II)

This is a two-move tale. Move 1 marks the reaction of the inhabitants of Valencia to the Cid's latest triumphs. The symbolic transcription of Move 1 of this double-move tale follows:

$$a B^3 C \uparrow G^2 H^1 I^1 - K - \downarrow Ps Rs$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, X, XI, XV, XVI, XVIII, XIX, XX, XXI and XXII)

Due to the Cid's latest exploits in territories adjacent to them, the residents of Valencia lack a sense of security (a)—a lack that they express openly among themselves (B³)—; decide that it is in their best interest to launch a pre-emptive attack on the forces of don Rodrigo (C); leave their city (↑); travel on horseback by night to Murviedro, where the Cid has set up his camp (G²); after four days find themselves under attack by the Cid's army (H¹); fare poorly at the hands of the forces of the Cid (I¹); fail, consequently, to cure their initial lack (K⁴); flee (↓), pursued (Pr), back to Valencia; find rescue within their city's gates (Rs).

Move 2 deals with the immediate social state of affairs that follow after they have failed to defeat the Cid. The symbolic transcription of Move 2 follows:

$$a B^4 C - K^4 -$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, X, and XIX.)

Trapped within the walls of Valencia, the inhabitants find themselves in a state of turmoil; the community borders on anarchy: there is a lack of law and order; citizens distrust each other and have lost their moral bearings (a): "Nin da consejo padre a fijo nin fijo a padre, / nin amigo a amigo... pueden consolar..." (ls. 1176-77). They seek outside help by notifying the king of Morocco of their plight (B⁴), but the latter, engaged in a war against "Montes Claros" (l. 1182) is unable to come to their assistance (C-). Thus, the social state of insecurity and turmoil continue to reign among the inhabitants of Valencia (K⁴).

army depart from Murviedro and travel on horseback (and on foot) to the kingdom of Valencia ($C \uparrow G^2$). Upon arriving at Valencia, don Rodrigo immediately blockades the city, which, after nine months, leads to the city's fall ($H^1 - I^1$ var. –i.e., variant of the enemy is defeated in open combat). The surrender of the city to don Rodrigo, clearly, liquidates the lack mentioned above (K^4).

Tale 1. The Exile of the Cid: Move 11 (Cantar II)

The Cid's victory over the king of Seville, who counter-attacks to liberate Valencia from don Rodrigo's control, follows:

$$A^{19} B^4 C \uparrow G^2 H^1 J^1 - : I^1 K^4$$

(The above symbolic transcription corresponds to the numerical Functions: VIII, IX, X, XI, XV, XVI, XVII, XVIII, and XIX.)

Upon hearing of the Cid's conquest of Valencia (B^4), the king of Seville declares war on the Cid (A^{19}); decides to personally lead his army in the attack (C); leaves Seville with an army of thirty thousand men strong (\uparrow); journeys to Valencia on horseback (G^2); engages the Cid in combat in an open field (H^1); receives three wounds (J^1); and meets defeat at the hands of the Cid (I^1), albeit manages to escape. Don Rodrigo's victory, obviously, liquidates the threat posed to him by the king of Seville (K^4).^{9,10}

9 Tale 6. The Failure of the King of Seville to Retake Valencia

The fall of Valencia triggers a military response on the part of the king of Seville. The symbolic transcription of this single-move tale follows:

$$\alpha a B^3 C \uparrow \{ G^2 \} H^1 J^1 : I^1 - K - \downarrow$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, X, XI { XV }, XVI, XVII, XVIII, XIX, and XX.)

The initial situation (α) introduces the king of Seville and the literary fact that he has received news of the fall of Valencia to the forces of the Cid. To regain Valencia, the loss of which constitutes a lack (a) for the king of Seville –the former ally of don Rodrigo, ironically, now converted into the latter's enemy– the Moorish monarch forms an army of thirty thousand men and decides to undertake an offensive counteraction against the Cid, dispatching himself and his forces forthwith to Valencia ($a B^3 C \uparrow$). The next instant, which constitutes an evident case of foreshortening of both time and space, finds the king of Seville “après de la huerta...” of Valencia (l. 1225) –the latter fact renders Function XV: the crossing from one kingdom to another on land tacit: ($\{ G^2 \}$). The two factions engage in a battle in an open field; the king of Seville receives three wounds from the sword of the Cid; meets defeat at the hands of don Rodrigo, which leaves his initial lack intact, but somehow succeeds in escaping ($H^1 J^1 : I^1 - K - \downarrow$).

¹⁰ Tale 3. Gestures by the Cid to Regain the Good Will of King Don Alfonso: Move 2 (Cantar II)

With the gains he obtained from defeating the king of Seville, the Cid decides to send Minaya back once again as his ambassador to the court of don Alfonso. The symbolic transcription of Move 2 of Tale 3 follows:

$$a B^2 C [D^7 E^7 F^9] \uparrow \{ G^2 \} o - L \text{ Ex M: N: Q } W^2$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, X [XII, XIII, XIV], XI, { XV }, XXIII, XXIV, XXVIII, XXV, XXVI, XXVII, and XXXI.)

The Cid has as yet to regain the favor of his king, don Alfonso, and, upon his victory over the king of Seville, communicates to Minaya his desire to send him anew as his intermediary of goodwill to the Christian king with a gift of one-hundred horses and to plea before don Alfonso that he permit his wife and two daughters to leave Castile and join him in Valencia ($a B^2$). Minaya accepts this contract (C) “–De buena voluntad ...” (l. 1282) and prepares

Tale 1. The Exile of the Cid: Move 12 (Cantar II)

Move 12 deals with don Rodrigo vanquishing king Yúsufof Morocco at Valencia. The symbolic transcription of this move follows:

$$A^{19} C \uparrow G^2 H^1 J^1 - : I^1 K^4 \downarrow Q W^*$$

(The above symbolic transcription corresponds to the numerical Functions: VIII, X, XI, XV, XVI, XVII, XVIII, XIX, XX, XXVII, and XXXI.)

Another Arab king who endeavors to free Valencia from the military grip of don Rodrigo is king Yúsufof Morocco. Irrate over the military conquests of the Cid in lands that are of his domain, Yúsufo, evidently free from his previous commitment of carrying on a war against Montes Claro, decides to regain Valencia and declares war on the Cid (A^{19}); he gathers his army of fifty thousand men and leaves Morocco ($C \uparrow$); having crossed the Mediterranean sea (G^2), he arrives at Valencia and pitches his tents outside the city limits. With an army of just shy of four thousand men, the Cid and the rest of his men engage the army of Yúsufo in battle in an open field (H^1) –Yúsufo receives three wounds from the Cid ($J^1 - :$) but manages to escape, finding refuge in the town of Cullera–; thrash the Moors and kill all but one hundred and four men (I^1); and liquidate, with this victory, the threat posed by Yúsufo at the outset of this move (K^4). At this point, the Cid returns to Valencia (\downarrow); places the booty won at the feet of the ladies –his wife, daughters, and the latter’s entourage, who witnessed the battle from the Cid’s castle in

to take his leave when, in a *deus ex machina* passage that is totally unjustified from a structural point of view, the narrator introduces a new character, a bishop by the name of don Jerónimo, who, assuming the role of a donor, seeks the Cid out so that he may also kill Moors “...con sus manos ...,” the infidel enemies of the Christian faith (l. 1294 [D^7]). (To indicate their *deus ex machina* aspect, the functions that apply to the incident between don Jerónimo and don Rodrigo appear in brackets.) The Cid not only complies with don Jerónimo’s request ([E^7]), but, moreover, puts himself at don Jerónimo’s disposal ([F^9]), vowing that he will create a bishopric for him in Valencia. With these words still ringing in his ears, Minaya exists Valencia (\uparrow). At this juncture the narrator foreshortens both space and time –that is, he renders Function XV, the passing from one kingdom to another (G), tacit: { G^2 } : “...[a]deliñó pora Castiella Minaya Álbar Fáñez; / dexarévos las posadas, non las quiero contra...” (l. 1310) –and places Minaya directly in Castile and, subsequently, in Carrión where don Alfonso was holding court. Recognized and most welcomed ($o-$), Minaya, in a segment that constitutes an interlude (\S) to the next function, brings the king up to date regarding the Cid’s most recent conquests and the great wealth he has managed to amass. The Cid’s good fortune instills a strong swell of jealousy in count Garci Ordóñez, a noble in don Alfonso’s court, who without constraint reacts negatively, presenting a false claim against the Cid (L): “–¡Semeja que en tierra de moros non á bivo omne / cuando assí faze a su guisa el Cid Campeador! –...” (ls. 1346-47). His commentary elicits an immediate and sharp and caustic rebuke from the monarch, which exposes the false hero and brands him as a villain (Ex): “...Dixo el rey al conde: –¡Dexad essa razón, / que en todas guisas mijor me sirve que vós! –...” (ls. 1348-49). What follows is Minaya’s request that the king allow the Cid’s family to join don Rodrigo in Valencia, which corresponds to the function of a difficult task (M), a petition don Alfonso promptly grants, a function on the part of monarch that resolves the difficult task previously proposed (N). Furthermore, he declares that any individual serving under him may now enlist in the Cid’s ranks. : “–Los que quisieran ir servir al Campeador / de mí sean quitos e vayan a la gracia del Criador... –” (ls. 1369-70), words that constitute an overt act of recognition that the Cid is a hero (Q). Tale 3: Move 2, after an interlude in which Rachel and Vidas briefly rejoin the narrative, reaches its structural moment of auxesis with the drawn-out episode of the Cid’s wife and two daughters leaving the monastery and joining the Cid in Valencia, a journey that forms part of the aforementioned difficult task and its resolution (MN). As for the final scenes of Move 2, they mark one of the variants of the last function: Function XXXI, that addresses the marriage of the hero as the culminating and final moment of the fairy tales (W) that come under Propp’s critical scrutiny. In the above case, Tale 3: Move 2 draws to a close with don Rodrigo resuming his domestic role as husband and father (W^2).

Valencia, recognize him as a hero (Q) –and commits an extraordinary act: the Cid daringly assumes the role of a king and takes it upon himself to marry the women in doña Ximena’s service to men under his command (W*).¹¹

With the latter regal action on the part of the Cid, Tale 1, that depicts the exile of the Cid, draws to a close.¹²

Conclusion

Propp’s 1928 study of a particular type of a Russian fairy tale whose fundamental content component is magic points to an orderly and uniform progression with respect to the linear presentation of narrative functions. Dundes, in his “Introduction to the Second Edition” of the English translation of Propp’s work (the first English edition came out in 1958), implies that the morphological-syntagmatic structural approach by Propp may very well find itself replicated in

¹¹ Tale 7. The Failure of the King of Morocco to Retake Valencia

Yúsuf, king of Morocco, decides to recuperate the lands that the Cid has usurped from him. The symbolic transcription of this single-move tale follows:

$$a C \uparrow G^2 H^1 J^1 : I^1 - K - \downarrow \text{var.}$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, X, XI, XV, XVI, XVII, XVIII, XIX, and XX.)

Irate over the losses he has incurred in Spain, king Yúsuf of Morocco decides to engage the Cid in battle in order to recover Valencia (a C); he departs from Morocco (\uparrow); crosses the Strait of Gibraltar with an army of fifty thousand strong and sets up camp at the outskirts of Valencia (G^2). Don Rodrigo, in turn, with just under four thousand men, launches a pre-emptive surprise counterattack (H^1); wounds Yúsuf three times (J^1); defeats the king of Morocco (I^1), who, although he fails to liquidate his initial aforementioned lack (K^4), does escape with his life, finding refuge in a castle in Cullera (\downarrow var.).

¹² Tale 3. Gestures by the Cid to Regain the Good Will of King Don Alfonso: Move 3 (Cantar II)

Having defeated the king of Morocco, the Cid once again seeks to inform king don Alfonso of his latest exploits. The symbolic transcription of this third, and final, embassy to the king, corresponding to the incidents pertaining to the exile of the Cid, follows:

$$a B^1 [D^7 F^{1,9}] C \uparrow G^2 o - L - M N Q T^3$$

(The above symbolic transcription corresponds to the numerical Functions: VIIIa, IX, [XII, XIV], X X, XI, XV, XXIII, XXIV, XXV, XXVI, XXVII, and XXIX.)

Reunited with his family, the Cid, however, has as yet to regain his position of confidence and trust with don Alfonso (a). The latter leads the Cid to attempt for a third time –a case of trebling– to communicate with his king. The Cid assigns Minaya and Pero Vermúez as his goodwill ambassadors to the king and charges them to relate to him his latest victories and to give him a present of two hundred horses “...con siellas e con frenos e con señas espadas...” (l. 1810). (Note that don Rodrigo here assimilates Function IX: Mediation [B^1] with that of Function XII: that of a Donor [D^7] and, also, with that of Function XIV: that of a character who transfers a gift and of one who puts (in the case of the Cid, of a character who continues to put) himself at the disposition of the hero –in the case of the Cid, the latter’s hero is don Alfonso [$F^{1,9}$]. Both Minaya and Vermúez accept the above contract and take their leave of don Rodrigo ($C \uparrow$); they travel “días e las noches...,” cross “la sierra que las otras tierras parte...” (ls. 1823-24) and, following a brief search, locate the king in Valladolid (G^2). Greeted warmly by the king (o -), they inform him of the Cid’s latest ventures (L -); and they fulfill the difficult task the Cid had assigned them, namely, to place in the king’s hands his gift of two hundred horses (M N). The king’s acceptance of the Cid’s gift, in turn, constitutes an act by which the king acknowledges that the Cid is a hero (Q). Finally, don Alfonso effects a transfiguration in both Minaya and Vermúez by ordering that they not only be dressed in new clothes, but also be given new arms (T^3).

non-folktale or fairy-tale genres of narrative and drama: “Propp’s analysis should be useful,” Dundes avers, “in analyzing the structure of literary forms (such as novels and plays), comic strips, motion-picture and television plots, and the like...” (Dundes XIV). More germane to the purpose of my study is Dundes’s query: “...what is the relationship of Propp’s *Morphology* to the structure of epic?...” (Dundes XIV), noting, in passing, “(...that the last following portion of the *Odyssey* is strikingly similar to Propp’s functions 23-31...)” (Dundes XIV). The present study of the exile of the Cid, which to the best of my knowledge constitutes the first Proppian morphologic-syntagmatic analysis of the *Cantar de Mio Cid*,¹³ partially answers Dundes’s question, namely, that Propp’s seminal work on the Russian fairy tale does apply –I am tempted to state, but shall refrain from doing so, that, as a derivative of folk fable, the Mio Cid lore in the *Cantar de Mio Cid* constitutes an extended fairy tale.¹⁴ Indeed, all the tales here scrutinized, with the exception of a single instance and of a single function –the sole exception to the above occurs in Tale 3. Move 2, in which the single Function XXVIII: Exposure: (Ex), appears out of sequential order, namely, it occurs prior to Function XXV: Difficult Task: (M)– do follow the chronological, sequential order of functions as Propp prescribes in his *Morphology*. (In passing, note the formulaic, and consequently almost identical, respective copy-paste repetition or cloning of functions –especially those related to battle scenes: C ↑ G H J I K [or K-]– not only in the majority of the moves in Tale 1, but also in Tale 2 [that of the king of Valencia: nt 5], Tale 4 [that of the count of Barcelona: nt 7], Tale 5, Move 1 [that of the anonymous offensive undertaken by the forces from Valencia: nt 8], Tale 6 [that of the king of Seville: nt 9], and Tale 7 [that of the king of Morocco: nt 11], as well as the copy-paste repetition, cloning of the basic core of functions in all three moves of Tale 3. Gestures by the Cid to Regain the Good Will of King Don Alfonso –i.e., a B² C ↑ G² o- M N.) Moreover, I have shown in other studies (see nt 1) that Propp’s insightful conclusions also apply to the pre-Columbian Quiche Maya text of the Popol Vuh and to Miguel Ángel Asturias’s highly complex temporal interweaving of diverse tales in the latter’s 1946 novel *El Señor Presidente*.

Is there any hypothetical explanation that might account for such a phenomenon? My analysis would seem to suggest that the human brain has created –and, indeed, can create– only a restricted number of pristine, core narrative structures; that all stories are variants of these said core narrative structures; and that this explains why the narrative linear sequence of events follows the same order in the Popol Vuh, in the exile of the Cid, in Asturias’s *El Señor Presidente* as it does in the Russian fairy tales that have magic as their defining, fundamental

¹³ Analysis of narrative structure in the *Cantar de Mio Cid* is absent in Menéndez Pidal’s edition and receives short-shrift –i.e., with nominal coverage– in the editions of others –e.g., in those of Conde, Ian Michael, Marcos Marín, Montaner, and Smith. There are, to the best of my knowledge, two studies that focus specifically on the organizational aspect of events in the *Cantar de Mio Cid*, namely, Aristóbulo Pardo’s 1973 article: “La trayectoria de Mio Cid y la armadura del poema” and Ernesto Porras Collantes’s 1977 study: “Descripción funcional del *Cantar del Cid*.” Neither of the two gives the number of the tales that constitute the exile of the Cid section of the poem nor analyzes the “functions of the dramatis personæ” (Propp 25). Pardo stresses, for example, the motivational and affective psychological states of characters from the perspective of the victors; the Cid’s knowledge of the geographical terrain of Arab lands; the outcome of the efforts of the Cid to regain the favor of don Alfonso –not the organization of the functions that constitute its structure–; religion and its importance in the epic poem. Porras Collantes, in turn, presents extensive graphics displaying relations that underscore elements of discord-harmony, opposition-similarity, broken-minded relationships between sets of characters and groups –e.g., between: the Cid-king don Alfonso, the friends of the Cid-friends of the don Alfonso, the Cid-García Ordóñez, the Cid-Remont Verenguel, king Tamín-count of Barcelona, et cetera.

¹⁴ This, in turn, raises the following question, a question, indeed, of no small interest: are all folk epics extended fairy tales?

component. Therefore, I would take issue with Svatava Pirikova-Jacobson's claim that "it is just the archaic features of the Russian fairy tale that are its exclusive national trademark..." (XIX). From a morphological point of view, I should think that the more archaic the features of the fairy tale –and / or, for that matter, any other narrative story or novel– are, the less they would belong to the domain of any particular culture, that is, the more universal we would expect their syntagmatic-morphological structure to be. In short, my present study of the exile of the Cid, as well as my previous studies already mentioned above, strongly suggests that what Propp has discovered is, if not the paradigmatic archaic deployment of narrative functions, then, at the very least, one of the basic morphologies of the narrative. While only future empirical studies of archaic and non-archaic narratives will prove or disprove my reductionist conception of narrative structure, it is clear that the present analysis of the exile of the Cid, from the anonymous medieval epic *Cartar deMio Cid*, lends support to just such a conclusion.¹⁵

¹⁵ Roman Jakobson uses such phrases as "eminent study" (1983, 16) and "a pioneering monograph" (1985, 374) to refer to Propp's *Morphology*. This latter seminal treatise has universal implications that Jakobson is quick to note. According to Jakobson, Propp has shown not only that there is a "limited choice of plots..." (1983, 16), but also "how a consistently syntactic approach may be of paramount help even in classifying the traditional plots and in tracing the puzzling laws that underlie their composition and selection..." (1985, 374). Besides the examples already given from the exile of the Cid and from the Popol Vuh and from Asturias's *El Señor Presidente*, I here offer two additional cases to substantiate even further Jakobson's above expressed view. The first has to do with Victor D. Montejo's recorded tales from his native rural Guatemalan Jacaltenango, Huehuetenango (Montejo 1985); the second refers to rural folk tales of magic collected in Chile by Carlos Foresti (1985). In both instances, the morphological-syntagmatic structure of said aforementioned tales coincides with those delineated by Propp for the Russian fairy tales.

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