CHAPTER-II

STRUCTURAL ANALYSIS OF FOLKTALE

Vladimir Propp with his influential work *Morphology of the Folktale* (1928) made remarkable contributions to the method of structural analysis of folktales. However, in Russia, the work remained nearly unknown for years except for a few friendly reviews. At times, this work was even dismissed as formalistic, perhaps because it was ahead of its time in many respects. The true value of Propp’s scientific discovery was not realised until later when the method of structural analysis entered the linguistic and ethnologic sciences scholarship. Today *Morphology of the Folktale* is considered as one of the most well known works in the entire folkloristic literature (Meletinskij, 1974:19).

The work came to the notice of the Western scholarship when it was translated into English in 1958 in USA and it gained instant fame. This was again published in English in 1968 and into several other European languages—Italian (1966), Polish (1968), French (1970), Romanian (1970), Czech (1971) and German (1972). The fame that Propp has acquired in the west aroused renewed interest in his country, and the work was republished there in 1969.

*Morphology of the Folktale* was reviewed immediately after its publication by D. Zelenin (1929) and V. Perets (1930). Meletinskij writes, “Perets considered Propp’s research to be a development of Goethe’s, Bedier’s, and, particularly, Veselovsky’s ideas, but at the same time he emphasized the analysis of functions proposed by Propp, and felt that the book was thought-stimulating. His most essential comments were to
the effect that grammar was not the substratum of language, but its abstraction, and that it would appear doubtful to derive an archetype from the description of folktale functions” (ibid 24). Zelenin, in his rather brief review, restricted himself to Propp’s basic tenets and predicted that this method would have a great future, which came to be true after thirty years, as problems of form were neglected in Soviet literary scholarship in the 30’s and 40’s for various reasons (idem).

Propp’s book revealed new perspectives in folklore and folkloristics and it preceded the structural typological research of western countries. In his book ‘Einfache Formen’ (1929), Andre Jolles still treated the folktale as a fixed genre-monad, a ‘simple form’ (idem). Bogatyrev and Jakobson (1929) wrote an article on the use of functional and structural methods in folkloristics and ethnography. Jakobson (1945) underlines the significance of Nikiforov’s, specially Propp’s morphological studies and mentions their theoretical relationships with works in structural linguistics (idem).

The success of the 1958 translation of the ‘Morphology’ was caused by the success of structural linguistics and anthropology. Although in her preface to this edition, S. Pirkova-Jakobson labels Propp as an orthodox and active Russian formalist and contrasts Propp’s transition from diachronic to synchronic investigation with the historic-geographic method, however, Propp in his ‘Morphology’ more decidedly opposed the historic-geographical method than the diachronic method. In his view, synchrony has to precede diachrony (ibid : 24-25). This edition was also reviewed by Melville Jacobs (1959) and Claude Levi Strauss (1960). Although Propp’s work was then thirty years old, it was hailed as a novum and used as a model of structural analysis in folklore and in other narrative genres, and rendered essential contributions to structural semantics. (ibid : 25). Alan Dundes writes, “In view of the enormous impact Propp’s study has had on folklorists, linguists, anthropologists and literary critics,

Propp started his work from the premise that an exact synchronic description has to precede any diachronic, i.e., historical genetic analysis. He endeavoured to examine the constant elements, the invariants of the fairy tale. It is precisely these invariants and their correlations within the composition of the tale which Propp discovered, and to him, which form the structure of the fairytale (Meletinskij 1974 :19-20).

**PROPP’S METHOD OF STRUCTURAL ANALYSIS**

Propp borrowed the term ‘morphology’ from Botany rather than from linguistics, it means ‘study of forms’. He writes, “In botany, the term ‘morphology’ means the study of the component parts of a plant, of their relationship to each other and to the whole—in other words, the study of a plant’s structure”. (Propp 1968 :XXV). Propp applied the same concept to study the form of folktales. He writes, “… it is possible to make an examination of the forms of the tale which will be as exact as the morphology of organic formations. If this can not be affirmed for the tale as a whole, in its full extent, it can be affirmed in any case for the so-called fairy tales, that is, tales in the strictest sense of the word. It is to these tales that this work is devoted” (*idem*). However, later on, he said, “The word ‘morphology’ was not borrowed from manuals of botany, whose chief purpose is classification, or from grammatical treatise; it came from the writings of Goethe: who used this unifying term in the
title of his works on botany and Osteology. Behind Goethe’s term, we can see the prospect of discovering general laws that permeate all nature. It is not by chance that Goethe went on from botany to comparative Osteology. I can heartily recommend these works to the structuratists” (Propp in Liberman 1984:68).

Propp terms his analytical approach to study folktales ‘morphological’ by which he means “... a description of the (Russian fairy) tale according to its component parts and the relation of these component parts to each other and the whole” (Propp 1968:19). Propp’s definition of morphology has similarity with the definition of structural analysis offered by Sebeok and Ingemann (1956). By ‘fairy tales’ he means those tales classified by Aarne under numbers 300-749 (idem). He writes, “This definition is artificial, but the occasion will subsequently arise to give a more precise determination on the basis of resultant conclusions. We are undertaking a comparison of the themes of these tales” (idem). About his choice of this particular category of tales, he writes, “The folktale is so rich and varied a phenomenon that one cannot study the whole of it everywhere. Since the data must be limited, I will limit them to wondertales, that is, I postulate the existence of tales that can be brought under this category ...My first premise is that among folktales there is a particular category called wondertales, which can be isolated and studied independently ...although wondertales are one part of folklore, they are not a part inseparable from the whole; they are not like an arm in relation to the body or leaf in relation to the tree. While remaining a part, they nonetheless form a whole and are here taken as a whole” (Propp in Liberman 1984:102). Propp described the wondertales from Afanas’ev’s collection and deduced their morphology and found that all of them have the same type of structure. So he said that only those tales are wondertales that have this particular type of structure (morphology) (Liberman 1984:XXVII). Liberman says, “He (Propp) did not define
PROPP'S THEORY OF MORPHOLOGY

Propp started from the premise that both 'constant' and 'variables' are present in the corpus of fairy tales. The 'actions' or 'functions' of the dramatis personae in a tale do not change, they are the 'constant' elements of the tale, whereas the names of the dramatis personae change (as well as the attributes of each), they are the 'variables' of the tale (Propp, 1968: 20). He says, "From this we can draw the inference that a tale often attributes identical actions to various personages. This makes possible the study of the tale according to the functions of its dramatic personae" (idem). He calls these constant, invariant, recurrent elements of the tale, the actions of the dramatic personae 'functions' and these functions form the basic elements or 'component parts' of a fairy tale (ibid: 21). He says, "...functions of the dramatis personae are basic components of the tale and we must first of all extract them" (idem).

(a) Definition of 'Function'

Propp says that the definition of 'Function' in no case should depend on the personage who carries out the function and 'an action can not be defined apart from its place in the course of narration' (idem). This statement reveals the unmistakable fallacy of thinking folklore in terms of isolated motif (Dundes, 1975b:67). Propp defines 'functions' as, "Function is understood as an act of a character, defined from the point of view of its significance for the course of the action. ...Function of characters serve as stable, constant elements in a tale independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale." (Propp, 1968: 21). He gives these characteristic features of 'functions'—the number of functions known to the fairy tale is limited; the sequence of functions is always identical; and all fairy tales are of one type in regard to their structure (ibid: 21-23). Thus
'function' is the minimal unit and while delineating it, Propp pays tribute to Joseph Bedier for being first to recognise that folktales contained 'invariable' and 'variable' elements (ibid: 20). He says, "The functions of characters are those components which could replace Veselovskij's 'motifs' or Bedier's 'elements' (idem). However, Bedier, whose key work 'Les Fabliau' was published in 1893, despite an attempt to express these related elements schematically, could not determine the exact nature of the invariable units. Propp borrowed this schematic technique and defined the invariable units of folktales (Dundes 1975b: 66).

Propp analysed a randomly selected sample of 100 Russian fairytales (from sl. no. 50 to 150) from Afana'syev's famous collection Naro'dnye ru'sskie ska'zki. About his selection of data, he says, "we shall use the collection by Afana's'ev, starting the study of tales with no. 50 (according to his plan, this is the first fairy tale of the collection), and finishing it with No 151. Such a limitation of material will undoubtedly call forth many objections, but it is theoretically justified. To justify it further, it would be necessary to take into account the degree of repetition of tale phenomena. If repetition is great, then one may take a limited amount of material. If repetition is small, this is impossible. Consequently it is theoretically possible to limit oneself to a small body of material. ...We are not interested in the quantity of material, but in the quality of its analysis. Our working material consists of 100 tales" (Propp, 1968: 23-24).

After analysing these 100 tales morphologically, Propp came to the conclusion that there are thirty one functions that can account for the totality of the data of these 100 tales, or the entire genre of fairy tales (ibid :22). This does not mean that all the thirty one functions are present in every tale, but only that, "the absence of certain functions does not change the order of the rest" (idem). He says, "...if functions are singled out, then it will be possible to trace those tales which present identical
functions. Tales with identical functions can be considered as belonging to one type” (idem). Propp finds that everyone of the 100 tales in his sample will fit into one formula and he concludes that “all fairy tales are of one type in regards to their structure” (ibid:23). Functions are arranged in ‘chronological’ order of the linear sequence. Dundes says, “...Thus, if a tale consists of elements A to Z, the structure of the tale is delineated in terms of this same sequence. Following Levi Strauss (1964:312), this linear sequential structural analysis we might term ‘Syntagmatic’ structural analysis, borrowing from the notion of syntax in the study of language” (Dundes 1968 : XI).

Propp enumerated the thirty one functions in the order dictated by the tale itself. For each function, he assigns: (1) a brief summary of its essence; (2) an abbreviated definition in one word; and (3) a conventional sign (signs help to make a schematic comparison of the structure of various tales) (ibid:25). Most of the functions are again sub-divided into forms or varieties and these represent the morphological foundation of fairy tales in general.

(b) The Thirty One Functions

According to Propp, a tale usually begins with some sort of an 'initial situation', where the dramatis personae of the tale are introduced. Although this situation is not a function, nevertheless, it is an important morphological element. He has designated this element as the ‘initial situation’, and has given the sign ‘α’. (ibid:26).

After the initial situation, the functions follow (As per Propp 1968: 26-65). The description of functions has been taken directly from Propp.

I. ONE OF THE MEMBERS OF A FAMILY absents himself from home. (Definition ‘absentation’, Designation : β)

1. The person absenting himself can be a member of the older generation (β'). e.g.- parents leave home for work.

2. An intensified form of absentation is represented by the death of
parents ($\beta^2$).

3. Sometimes members of the younger generation absent themselves ($\beta^3$). e.g -they go fishing, walking, visiting, etc.

II. AN INTERDICTION IS ADDRESSED TO THE HERO. (Definition: Interdiction, Designation: $\gamma$).

1. Interdiction is addressed to the hero ($\gamma'$).

2. An inverted form of interdiction is represented by an order or a suggestion ($\gamma''$).

III. THE INTERDICTION IS VIOLATED (Definition: Violation. Designation: $\delta$).

IV. THE VILLAIN makes AN ATTEMPT AT RECONNAISSANCE (Definition: Reconnaissance. Designation: $\epsilon$).

1. The reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc. ($\epsilon'$).

2. An inverted form of reconnaissance is evidenced when the intended victim questions the villain ($\epsilon''$).

3. In separate instances one encounters forms of reconnaissance by means of other personages ($\epsilon'''$).

V. THE VILLAIN RECEIVES INFORMATION ABOUT HIS VICTIM (Definition: Delivery, Designation: $\zeta$).

1. The villain directly receives an answer to his questions ($\zeta'$).

2-3 An inverted or other forms of informations-gathering evolves a corresponding answer ($\zeta'', \zeta'''$).

VI. THE VILLAIN ATTEMPTS TO DECEIVE HIS VICTIM IN ORDER TO TAKE POSSESSION OF HIM OR HIS BELONGINGS (Definition: Trickery. Designation: $\eta$).

1. The villain uses persuasion ($\eta'$).

2. The villain proceeds to act by the direct application of magical means ($\eta''$).

3. The villain employs other means of deception or coercion ($\eta'''$).
VII. THE VICTIM SUBMITS TO DECEPTION AND THEREBY UNWITTINGLY HELPS HIS ENEMY. (Definition: complicity. Designation: $\theta$).

1. The hero agrees to all of the villain's persuasions ($\theta^1$).

2-3 The hero mechanically reacts to the employment of magical or other means ($\theta^2$-$\theta^3$).

Propp has regarded these first seven functions as the 'preparatory part' of the tale as they prepare the way for the next, the core function of the tale 'villainy', create its possibility of occurrence, or simply facilitate its happening. Complication in the tale begun by an act of villainy (Propp 1968:31). However, all the seven functions of this preparatory part are 'never encountered within one tale, and an absence here can never be explained as omission. They essentially are incompatible' (ibid:108). This is because there are basically two alternative means of leading to villainy—either through 'Interdiction-Violation' ($\gamma$-$\delta$) or through 'deception-submission to deception' ($\eta$-$\theta$). Either of these pairs can lead to a villainous act and thus Propp notes that if one of these pairs is employed in a fairy tale, the other pair is redundant (ibid:109). But, in some tales, the entire set of these seven functions may be missing and the tales may begin with direct villainy. In this type of tales, the preparatory functions may be implied, not explicit. In this circumstances, their presence or absence may not have direct implications on the structure of the tales of this type (Handoo 1978a: 81).

Propp considers a morphological element equivalent of function 'villainy' and this is 'lack'. Instead of villainy, such tales begin or trigger the tale off with some kind of lack—a state of insufficiency or inadequacy—which needs liquidation. This type of tales does not require the preparatory functions as the tales do not begin with villainy (although it may occur, sometimes as a mediatory element) (ibid:87).

VIII. THE VILLAIN CAUSES HARM OR INJURY TO A MEMBER
OF A FAMILY. (Definition: villainy. Designation: A).

This function is exceptionally important as by means of this, the actual movement of the tale is created. This is the core function of the tale.

1. The villain abducts a person (A1).
2. The villain seizes or takes away a magical agent (A2).
3. The villain pillages or spoils the crops (A3).
4. The villain seizes the daylight (A4).
5. The villain plunders in other forms (A5).
6. The villain causes bodily injury (A6).
7. The villain causes a sudden disappearance (A7).
8. The villain demands or entices his victim (A8).
9. The villain expels someone (A9).
10. The villain orders someone to be thrown into the sea (A10).
11. The villain casts a spell upon someone or something (A11).
12. The villain effects a substitution (A12).
13. The villain orders a murder to be committed (A13).
14. The villain commits murder (A14).
15. The villain imprisons or detains someone (A15).
16. The villain threatens forced matrimony (A16).
16a. The same form among relatives (A16i).
17. The villain makes a threat of cannibalism (A17).
17a. The same form among relatives (A17i).
18. The villain torments at night (A18).
19. The villain declares war (A19).

VIII a. ONE MEMBER OF A FAMILY EITHER LACKS SOMETHING OR DESIRES TO HAVE SOMETHING (Definition: lack Designation: a).

According to Propp, all tales do not begin with the affliction of misfortune. There are also other beginnings which often present the same
developments as tales that begin with ‘villainy’ (A). He writes, “On examining this phenomenon, we can observe that these tales proceed from a certain situation of insufficiency or lack, and it is this that lead to quests analogous to these in the case of villainy. We conclude from this that lack can be considered as the morphological equivalent of seizure...a tale, while omitting villainy, very often begins directly with a lack. ...Insufficiency, just as seizure, determines the next point of the complication (ibid: 34-35). About the term ‘lack’ Propp writes, “We fully admit that the terms ‘lack’ (nedostaca) and ‘insufficiency’ (nexvatlka) are not wholly satisfactory. But, there are no words in the Russian language with which the given concept may be expressed completely and exactly. This lack can be compared to the zero which in a series of figures, represents a definite value” (ibid: 35). Alan Dundes terms this situation as a development from disequilibrium to equilibrium. He writes, “Disequilibrium, a state to be feared and avoided if possible, may be seen as a state of surplus or of lack depending upon the point of view. The disequilibrium may be indicated by a statement that there is too much of one thing or too little of another (Dundes, 1980 : 61).

Propp maintains, “In those tales in which no villainy is present, a lack serves as its counterpart ...prior to the beginning of the action, the situation (lack) has lasted for years. But the moment comes when the dispatcher or searcher suddenly realizes that something is lacking, and this moment is dependent upon a motivation causing dispatch (B) or an immediate search (C†)” (ibid : 76).

Lack may be realized in various ways: Propp writes “...the object lacking involuntarily gives away some bit of news about itself by appearing momentarily, leaving behind some clear trace of itself, or else appearing to the hero in certain reflected forms (portraits, stories). The hero (or the dispatcher) loses his mental equilibrium and is seized with a longing for the beauty which he had once beheld; from this the whole
action develops ...a lack is realised through intermediary personages ..
most often these are parents who discover that their son needs a bride.
...A lack may at times be imaginary. ...Envy, poverty (for rationalized
forms), the daring and strength of the hero, and many other things can
call forth a quest. Even a desire to have children may create an
independent move.” (ibid : 77-78).

Propp has distributed ‘lack’ (VIII a) according to the objects lacking
and has registered the following forms.
1. Lack of a bride (or a friend, a human being generally ) (a1).
2. Lack of a magical agent (a2).
3. Lack of a wondrous object (without magic power) (a3).
4. Lack of a specific form, e.g., - the magic egg containing the love
   of a princes (a4).
5. Lack of money or means of existence (a5). (Rationalized forms).
6. Lack of various other forms (a6).

As the object of seizure does not determine the structure of the tale,
neither does the object which is lacking. (ibid : 35).

IX. MISFORTUNE OR LACK IS MADE KNOWN; THE HERO IS
APPROACHED WITH A REQUEST OR COMMAND; HE IS
ALLOWED TO GO OR HE IS DISPATCHED.(Definition: Mediation,
the connective incident Designation: B).

This function brings the hero into the tale. Propp writes, “The hero
of the tale may be one of two types: (1) if a young girl is kidnapped,
and disappears from the horizon of her father (and that of the listener),
and if Ivan goes off in search of her, then the hero of the tale is Ivan
and not the kidnapped girl. Heros of this type may be termed ‘seekers’.
(2) if a young girl or boy is seized or driven out, and the thread of the
narrative is linked to his or her fate and not to those who remain behind,
then the hero of the tale is the seized or banished boy or girl. There are
no seekers in such tales. Heros of this variety may be called ‘victim
'Mediation' is the function that causes the hero’s departure from home.
1. A call for help is given, with the resultant dispatch of the hero (B1).
2. The hero is dispatched directly (B2).
3. The hero is allowed to depart from home (B3).
4. Misfortune is announced (B4).
5. The banished hero is transported away from home (B5).
6. The hero condemned to death is secretly freed (B6).
7. A lament is sung (B7).

X. THE SEEKER AGREES TO OR DECIDES UPON COUNTERACTION. (Definition: beginning counteraction. Designation: C).

XI. THE HERO LEAVES HOME (Definition departure. Designation: T).

'Departure' denotes something different from the temporary absence 'Absentation'. The departure of seeker heroes and victim heroes are also different. The departure of the seeker hero has search as his goal, while the victim hero begins a journey without searches, on which various adventures await the hero. The sign ‘T’ designates the route of the hero, regardless of whether he is a seeker or not (ibid: 39). The elements BC↑ represent the complication (idem).

XII. THE HERO IS TESTED, INTERROGATED, ATTACKED, ETC., WHICH PREPARES THE WAY FOR HIS RECEIVING EITHER A MAGICAL AGENT OR HELPER. (Definition: the first function of the donor. Designation: D).

This function brings a new character into the tale, that of the 'donor' or more precisely, the 'provider'. Usually he is encountered accidentally—in the forest, on the roadway, etc. It is from him the hero (both seeker and victim) obtains the magical agent, which eventually helps him in liquidation of the misfortune. But before obtaining the magical agent, the hero is subjected to a number of diverse actions, which lead to the
obtaining of the magical agent (idem).

1. The donor tests the hero (D1).
2. The donor greets and interrogates the hero (D2).
3. A dying or deceased person request the rendering of a service (D3).
4. A prisoner begs for his freedom (D4).
5. The hero is approached with a request for mercy (D5).
6. Disputants request a division of property (D6).
7. Other requests (D7).
8. A hostile creature attempts to destroy the hero (D8).
9. A hostile creature engages the hero in combat (D9).
10. The hero is shown a magical agent which is offered for exchange (D10).


In the majority of instances, the reaction is either positive or negative.
1. The hero withstands (or does not withstand) a test (E1).
2. The hero answers (or does not answer) a greeting (E2).
3. He renders (or does not render) a service to a dead person (E3).
4. He frees a captive (E4).
5. He shows mercy to a suppliant (E5).
6. He completes an apportionment and reconciles the disputants (E6).
7. The hero performs some other service (E7).
8. The hero saves himself from an attempt on his life by employing the same tactics used by his adversary (E8).
9. The hero vanquishes (or does not vanquish) his adversary (E9).
10. The hero agrees to an exchange, but immediately employs the magic power of the object exchanged against the barterer (E10).

XIV. THE HERO ACQUIRES THE USE OF A MAGICAL AGENT. (Definition: provision or receipt of a magical agent. Designation: F)

According to Propp, the following things are capable of serving as magical agents: (1) animals, (2) objects out of which magical helpers
appear, (3) objects possessing a magical property, (4) qualities or capacities which are directly given, such as the power of transformation into animals, etc. (ibid :43-44). The magical agents are transmitted by the following forms.

1. The agent is directly transferred (F1).
2. The agent is pointed out (F2).
3. The agent is prepared (F3).
4. The agent is sold and purchased (F4).
5. The agent falls into the hands of the hero by chance (is found by him) (F5).
6. The agent suddenly appears of its own accord (F6).
7. The agent is eaten or drunk (F7).
8. The agent is seized (F8).
9. Various characters place themselves at the disposal of the hero (F9).

XV. THE HERO IS TRANSFERRED, DELIVERED OR LED TO THE WHEREABOUTS OF AN OBJECT OF SEARCH. (Definition: spatial transference between two kingdoms, guidance. Designation: G)

1. The hero flies through the air (G1).
2. He travels on the ground or on water (G2).
3. He is led (G3).
4. The route is shown to him (G4).
5. He makes use of stationary means of communication (G5).
6. He follows bloody tracks (G6).

XVI: THE HERO AND THE VILLAIN JOIN IN DIRECT COMBAT. (Definition: Struggle. Designation: H)

1. They fight in an open field (H1).
2. They engage in a competition (H2).
3. They play cards (H3).
4. They weigh each other (H4).

XVII. THE HERO IS BRANDED (Definition: branding, marking.
Designation: J)

1. A brand is applied to the body (J1).
2. The hero receives a ring or a towel (J2).

XVIII. THE VILLAIN IS DEFEATED. (Definition: victory.
Designation: I).

1. The villain is beaten in open combat (I1).
2. He is defeated in a contest (I2).
3. He loses at cards (I3).
4. He loses on being weighed (I4).
5. He is killed without a preliminary fight (I5).
6. He is banished directly (I6).

XIX. THE INITIAL MISFORTUNE OR LACK IS LIQUIDATED
(Designation: K).

This function, together with villainy (A), constitutes a pair. The
narrative reaches its peak in this function. (ibid: 53).

1. The object of a search is seized by the use of force or cleverness (K1).
2. The object of search is obtained by several personages at once,
   through a rapid interchange of their actions. (K2)
3. The object of search is obtained with the help of enticements (K3).
4. The objects of a quest is obtained as a direct result of preceding
   actions (K4).
5. The object of search is obtained instantly through the use of a
   magical agent (K5).
6. The use of a magical agent overcomes poverty (K6).
7. The object of search is caught (K7).
8. The spell on a person is broken (K8).
9. The slain person is revived (K9).
10. A captive is freed (K10).
11. Sometimes, the receipt of an object of search is accomplished by
    means of the same forms as the receipt of a magical agent (i.e. it is
given as a gift, its location is indicated, it is purchased, etc.). These occurrences are designated as KF\(^1\)-direct transmission; KF\(^2\)-indication, etc.


XXI. THE HERO IS PURSUED . (Definition : pursuit, chase. Designation: Pr.)

1. The pursuer flies after the hero (Pr.\(^1\)).
2. He demands the guilty person (Pr.\(^2\)).
3. He pursues the hero, rapidly transforming himself into various animals, etc. (Pr.\(^3\)).
4. Pursuers (dragons' wives, etc) turn into alluring objects and place themselves in the path of the hero (Pr.\(^4\)).
5. The pursuer tries to devour the hero (Pr.\(^5\)).
6. The pursuer attempts to kill the hero (Pr.\(^6\)).
7. Hero tries to gnaw through a tree in which the hero is taking refuge (Pr.\(^7\)).

XXII. RESCUE OF THE HERO FROM PURSUIT. (Definition : rescue. Designation : Rs).

1. He is carried away through the air (Rs\(^1\)).
2. The hero flees, placing obstacles in the path of his pursuer (Rs\(^2\)).
3. The hero, while in flight, changes into objects which make him unrecognizable (Rs\(^3\)).
4. The hero hides himself during his flight (Rs\(^4\)).
5. The hero is hidden by blacksmiths (Rs\(^5\)).
6. The hero saves himself while in flight by means of rapid transformations into animals, stones, etc. (Rs\(^6\)).
7. He avoids the temptations of transformed She-dragons (Rs\(^7\)).
8. He does not allow himself to be devoured (Rs\(^8\)).
9. He is saved from an attempt on his life (Rs\(^9\)).
10. He jumps to another tree (Rs\(^{10}\)).
XXIII. THE HERO, UNRECOGNIZED, ARRIVES HOME OR IN ANOTHER COUNTRY. (Definition: unrecognized arrival. Designation: O).

XXIV. A FALSE HERO PRESENTS UNFOUNDED CLAIMS. (Definition: unfounded claims. Designation: L).

XXV. A DIFFICULT TASK IS PROPOSED TO THE HERO. (Definition: difficult task. Designation: M)


XXVII. THE HERO IS RECOGNIZED. (Definition: recognition. Designation: Q)

XXVIII. THE FALSE HERO OR VILLAIN IS EXPOSED. (Definition: exposure. Designation: Ex).

XXIX. THE HERO IS GIVEN A NEW APPEARANCE (Definition: transfiguration. Designation: T).
1. A new appearance is directly effected by means of the magical action of a helper (T1).
2. The hero builds a marvelous palace (T2).
3. The hero puts on new garments (T3).
4. Rationalized and humorous forms (T4).

XXX. THE VILLAIN IS PUNISHED. (Definition: punishment. Designation: U)

1. Bride and/or kingdom (W2).
2. Marriage without throne (W*).
3. Only accession to the throne (W*).
4. Betrothal, or a promise of marriage (W1).
5. Laws of wife and resuming marriage as the result of aquest (W2).
6. Money or reward instead of the princess (W°).
At this point the tale comes to a close (ibid: 64). Propp agrees that there are certain unclear elements in some individual tales. He has defined these as 'unclear elements' and has designated them with the sign 'X' (idem).

After describing the functions, Propp has drawn the general inference that only thirty one functions may be noted in fairy tales. He writes, “The action of all tales included in our material develops with the limits of these functions. The same may also be said for the action of a great many other tales of the most dissimilar peoples.” (idem). He further observes, “.... one function develops out of another with logical and artistic necessity ... not a single function excludes another. They all belong to a single axis.” (idem).

According to Propp, certains functions are always linked to one another. He says, “All varities of the following pairs are permanently joined to one another: interdiction and its violation; the attempt to find out something and the transmission of information; deception(fraud) by the villain and the hero’s reaction to it; fight and victory; marking and recognition.” (ibid: 109). In some tales, if one member of a pair of functions appear, the other member is almost inevitable. Propp remarks, “Interdictions are always broken, and deceitful proposals, conversely, are always accepted and fulfilled.”(ibid:27).If in some tales, the second function of a pair occurs, for example, ‘Violation’, then the existence of a prior ‘Interdiction’ is implicit, even if this interdiction is not expressly stated in the text. Propp gives the example of princesses going into the garden(B³); they are ‘late’ in returning home. Here the interdiction of tardiness is omitted (idem).

Usually, when both functions of a pair occur, they do so in sequence (eg.-Interdiction- Violation; trickery- complicity; Struggle-Victory; pursuit - rescue and so forth ) ( Dundes 1980:53). However, the most notable exception to this rule is the vital pair of functions: Villainy / lack- and
its liquidation (A/a- K). Propp notes, “Villainy and its liquidations (A-K) are separated from each other by a long story” (Propp 1968: 110). In fact, the story may be so long that the narrator loses the thread of the story and what is found is not the same as what was lost, and one may observe that element ‘K’ sometimes does not quite correspond to the initial ‘A’ or ‘a’. Propp gives this example, “Iva’n sets out after a steed but returns with a princess” (idem).

(c) Some Other Elements Of The Tale

Although functions constitute the basic elements of the tale upon which the course of the actions of the tale is built, nevertheless, there are some elements in the tale, which are very important. They may not determine the development of the tale, but are important component parts of the tale (Propp 1968 : 71).

Propp has determined the following elements in the tale that are equally important as functions.

Connectives

According to Propp, connective elements are the forms of notification that serve to connect one function with another in the course of the action(idem). He says that if functions which follow one after another are performed by ‘different’ characters, the second character must know all that has taken place up to the time. In this connection, an entire system for the conveying of information has been developed in the tale, sometimes, in very artistically striking forms (idem). Connective serves this. Propp gives the example of a princess kidnapped by the villain is seized and taken away. A chase ensues which could immediately follow the seizure, but the tale inserts the words of the villain’s horse that the hero came and took with him the princess. Thus ‘K’ is connected with ‘Pr’, attainment with pursuit. This is the simplest instance of connective (idem). Connective elements appear in varied ways in the tales, nonetheless, they are united by one general trait, “in each case one
character ‘finds out’ something from another, and by this a preceding function is joined to the one following (ibid : 73). Propp has designated those elements serving to connect one function to another by the sign ‘§’ (ibid : 74).

**Trebling**

According to Propp, trebling is repetition of functions (idem). Trebling may occur in various instances. Writes Propp, “Repetition may appear as a uniform distribution (three tasks, three years’ service), as an accumulation (the third task is the most difficult, the third battle the worst), or may twice produce negative results before the third, successful outcome” (idem). Sometimes, action may simply be repeated mechanically; at other times, to avoid a further development of the action, it becomes necessary to introduce certain elements which hold up the development and repetition takes place. Propp gives an example—the hero receives a cudgel (or any other such things) from his father and tosses it into the air twice in a row. It shatters upon coming down and a new one is tried. But only the third one proves suitable. This trying out of a magical agent repeatedly cannot be considered as an independent function, it only serves to motivate the receiving of the magical agent three times (idem).

Propp has designated all elements that serve to accomplish trebling with the sign ‘:’ (ibid: 75).

**Motivations**

By ‘Motivations’ Propp means both the reasons and the aims of the dramatis personae of the tale which cause them to commit various acts (idem). Although motivations often add to a tale a distinctive colouring, however, it is the most constant and unstable elements of the tale. Moreover, they represent an element less precise and definite than functions or connectives (idem).

The action of the majority of characters in the middle of a tale are naturally motivated by the course of the action, and “only Villainy, as
the first basic function of the tale, requires a certain supplementary motivation" (idem).

It has been observed that completely identical or similar acts are motivated in the most varied ways. Propp has given the examples of expulsion and casting someone adrift motivated by: a stepmother's hatred, a quarrel over an inheritance among brothers, envy, a fear of competition, etc. (ibid: 75-76) Expulsion in all these cases is motivated by the greedy, envious, evil nature of the villain (idem).

Propp has designated motivation as 'mot' (ibid: 155).

(d) Distribution Of Functions Among Dramatis Personae

After having described the functions of the tale, Propp has examined how functions are distributed among the tale roles. Many functions logically join together into certain 'spheres' and these spheres in toto correspond to their respective performers. These are 'spheres of action' (ibid: 79). Propp has identified the following spheres of action to be present in the tale.

1. The sphere of action of the 'villain'. Constituents: villainy (A); struggle with the hero (H); pursuit (Pr)

2. The sphere of action of the 'donor' (provider). Constituents: preparation for the transmission of a magical agent to the hero (D); provision of a magical agent to the hero (F).

3. The sphere of action of the 'helper' Constituents: the Spatial transference of the hero (G); liquidation of misfortune or lack (K); rescue from pursuit (Rs); solution of difficult tasks (N); transfiguration of the hero (T).

4. The sphere of action of a 'princess' (a sought-for person) and of 'her father'. Constituents: assignment of difficult tasks (M); branding (J); exposure (Ex); recognition (Q); punishment of a second villain (U); marriage (W). The princess and her father cannot be exactly sketched out from each other according to functions. Most often it is the father
who assigns difficult tasks to the false hero and punishes him.

5. The sphere of action of the 'dispatcher'. Constituents: dispatch (B).

6. The sphere of action of the 'hero'. Constituents: departure on a search (C'); reaction to the demand of the donor (E); wedding (W*). The first function 'C' is the characteristic of the seeker-hero; the victim-hero performs the other functions.

7. The sphere of action of the 'false hero'. Constituents: departure (C'); hero's reaction (E); and a specific function(L). (ibid: 79-80).

Propp says that thus the tale evidences seven tale roles. The functions of the preparatory section are also distributed among them, but the distribution here is unequal making the definition of the characters impossible by these functions (ibid:80). He says that the problem of distribution of functions may be resolved on the level of the problem concerning the distribution of the 'spheres of action' among the characters. He gives three possibilities of distribution of the spheres of action among individual tale characters (idem).

1. The sphere of action exactly corresponds to the roles. The witch who tests and rewards the hero is a pure donor. The horse which brings the hero to the princess, helps him in abducting her, rescues the hero from pursuit, etc, is a pure helper. (ibid:80)

2. One character is involved in several spheres of action. The peasant who asks the hero to be let out of a tower, rewards him with strength and a magical agent; then helps him also in killing the villain, is simultaneously both a donor and a helper. (ibid 80-81)

3. A single sphere of action is distributed among several roles. If a villain is killed in a battle, he can not pursue the hero if the hero is to be pursued, other personages like his wives, daughters or other relatives are introduced. Similarly, elements D, E and F are sometimes distributed among several personages in a tale. One character may test the hero while the other gives the reward. This mostly involves the helper. (ibid:}
Propp has also dwelt upon the relationship between magical agents and magical helpers. He says that magic "objects act in the same way as do living things" (ibid. 82). However, he says, "... it is more convenient to term living things 'Magical helpers' and objects and qualities as 'Magical agents' even though they both function in exactly the same manner." (idem).

(e) Ways Of Introducing Characters Into The Course Of Action

Propp says that each category of tale roles has its own form of appearing in the tale, each category employs certain means to introduce a character into the course of the action (ibid: 84). The forms are the following:

1. The 'villain' appears twice during the course of the action - first he makes a sudden appearance from outside and disappears; he again appears in the tale as a person 'who has been sought out', usually as a result of guidance.

2. The 'donor' is encountered accidently, most often in the forest, on the roadway, etc.

3. The 'magical helper' is introduced as a gift.

The 'dispatcher', the 'hero', and the 'false hero', as well as the 'princess' are introduced into the initial situation (idem).

The distribution may be considered as the norm of the tale, but deviations do occur. If a donor is missing, the form of his appearance is transferred to the next character, namely the helper (idem). Another deviation is that all characters may be introduced via the initial situation. This form is hero specific and as a result two basic forms of initial situation appears—(1) a situation including seeker and his family; (2) a situation including the villain's victim with his family (ibid: 85).

Propp says that the introduction of a stepmother in the tale needs special mention. The stepmother may be present in the tale either from
the beginning or is introduced in the story after the remarriage of the father. Through the father’s remarriage, evil daughters and false heroes are born (ibid:86)

(f) Move

After indicating the main elements and dramatis personae of the tale and clarifying several attendant features, Propp proceeds to describe what is meant by a tale (ibid:92). He says, “Morphologically, a tale (Skazka) 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 denouement. Terminal functions are at times a reward (F), a gain or in general the liquidation of misfortune (K), an escape from pursuit (Rs), etc. This type of development is termed by us a ‘move’ (xod). Each new act of villainy, each new lack creates a new move” (idem). One tale may have several moves. He writes, “One move may directly follow another, but they may also interweave; a development which has begun pauses, and a new move is inserted. Singling out a move is not always an easy matter, but it is always possible with complete exactitude” (idem). He adds, “However, if we have conditionally defined the tale as a move, this still does not mean that the number of moves corresponds exactly to the number of tales. Special devices of parallelism, repetitions, etc, lead to the fact that one tale may be composed of several moves. (idem).

Propp gives the following move combinations regardless of the number of tales in a text. (ibid:93).

1. One move directly follows another. An approximate scheme of such combination is:

I. A \[\text{W*}\]

II. A \[\text{W*}\]

2. A new move begins before the termination of the first one. Action in the first move is interrupted by an episode move. After the completion
of the episodic move, the first move continues to completion. The scheme is:

I. A____________ G ................. K______________ W
   II. a ___________ k

3. An episode may also be interrupted in its turn, and in this case fairly complicated scheme may be:
   I. _________________ ..................... .............
   II. ________________ ..................... .............
   III. _______________

4. A tale may begin with two villaines at once, the first one may be liquidated completely before the other is e.g., if the hero is killed and a magical agent is stolen from him, then first the murder is liquidated, and then the theft is liquidated also. The scheme may be:

   A2 14
   { I__________ K9
   \ II .............
   \_____________ K1 .

5. Two moves may have a common ending.

   I. _____________ .................
   II. ___________ }

6. Sometimes, a tale may have two ‘seeker’ heroes and they may part in the middle of the first move. They usually part with omens at a road marker, which serves as a ‘disuniting’ element (designated by the sign ‘<’). On parting, the heroes often give one another an object: a ‘signaller’ (a spoon, a looking glass, etc). Propp has designated the transference of a signalling object with the sign ‘Y’ (ibid; 94). The scheme may be:
According to Propp, these are the chief combinations of moves (ibid: 93-94). Here, the question of conditions under which several moves from a single tale arises. Propp says that at this point "the method of combining moves does not exert any influence whatever" (ibid: 94).

The development of moves in multi-move tales is determined by certain morphological combinations. Like single move tales, these combinations remain almost same in the formation of multimove tales. These morphological combinations are: "development through H-I, development through M-N, development through both H-I and M-N, and development without either" (ibid: 102). However, Propp observes that in the combination of moves, these morphological types seem to indicate a particular hierarchy. He writes, "... it can be observed that moves with difficult tasks are most often second, repeated, or singular moves, and very rarely (only once) occurs first. If a tale consists of two moves; then moves containing a fight always precede those involving tasks. Hence we conclude that a move with H-I is a typical first move, and a move with difficult tasks is a typical second or repeated move. Each of them is also capable of existing separately, but a combination always takes place in the order named. Theoretically, of course, the reverse combination is also possible; but in such cases we shall always be faced with a mechanical combination of two tales" (ibid: 104-105). However, this hierarchy may sometimes be culture-specific and examination of more data from various cultures shows that moves are also combined following certain set rules. L. Handoo writes, 'One can even go further and conclude that just like the morphological units are combined following certain logical possibilities to create tales, so are moves combined together to
make them longer, purposeful, logically complete and more convincing to human mind. In other words, the internal construction of tales and the construction of moves are governed by the rules” (Handoo 1994:99).

(g) Classification Of Fairy Tales

After examining the formal features of the tale, Propp made use of his deductions for a classification of the tale according to their structural features (as according to him, the classification of the tale according to theme has failed) (ibid, 99). At this point, he singles out two problems. (1) the separation of the fairy tale class from other classes of tales; (2) the classification of fairy tales themselves. (idem).

Before pondering over the problem of classification, Propp has offered a hypothetical ‘definition’ on the construction of fairy tales. He says, “... a fairy tale is a story built upon the proper alternation of the above cited functions in various forms, with some of them absent from each story and with others repeated. By such a definition the term ‘fairy’ (volsebnyl’) loses its sense, since it is a simple matter for one to imagine a wonderful, fantastic fairy tale constructed in a totally different way. ...non fairy tales may also be constructed according to the scheme cited. Quite a large number of legends, individual tales about animals, and isolated novellas display the same structure. The term ‘fairy, therefore, ought to be replaced by another” (ibid: 99-100). Finding such an alternate term is very difficult. Propp gives another definition of fairy tale from the point of the dramatis personae- “Fairy tales could be called tales subordinated to a seven-personage scheme. This term is highly exact but very awkward”. (ibid:100). He gives another definition from the historical point of view- “If tales of this class are defined from a historical point of view, they then merit the antique, now discarded, name of magical tales” (idem). Thus he separated fairy tale class from other classes of tales.

An ideal classification of tales would rest on a system of incompatibilities among functions and Propp introduces incompatibility
restricted to two pairs of functions - 'struggle with the villain' - 'heroes's victory' (H-I); and the 'assignment of a difficult task' - 'solution' (M-N). These two pairs are so rarely encountered within the same move that their exclusiveness may be considered a rule and the cases contrary to the rule can be viewed as exceptions. Thus, according to him, four classes of tales emerge: those using the first pair, those using the second pair, those using both, and those rejecting them both (ibid 101-103).

However, according to Propp, this classification is according to purely structural features, since only H-I and M-N are mutually exclusive. (ibid:102). Further, fairy tales can also be divided according to the varieties of the elements ‘A’ (villainy) or ‘a’ (lack)- the only obligatory element of the tale (idem).

(ii) ORIGIN OF THE FAIRY TALE FROM A ‘SINGLE SOURCE’

Propp comes to the conclusion that his scheme of classification of fairy tale class into four classes affirms his general thesis regarding the total uniformity in the construction of fairy tales. It is an unexpected, unusual and strange result even to him. He writes, “It was an unexpected one for the author of this work as well. This phenomenon is so unusual and strange that one somehow feels a desire to dwell upon it, prior to going on to more particular, formal conclusions” (ibid:105-106). Although as a true morphologist he was reluctant to comment or interpret this historical phenomena, yet he felt inclined to pose this question that if all fairy tales are so similar in form, then it means that they all originate from a single source. (ibid:106). However, he observes, “The Morphologist does not have the right to answer this question. At this point he hands over his conclusions to a historian or should himself become a historian. Our answer, although in the form of a supposition, is that this appears to be so” (idem). This ‘single source’ might not perhaps be misunderstood or misinterpreted, Propp adds, “...the question of source should not be posed merely in a narrowly geographic sense.” ‘A single source’ does
not positively signify, as some assume that all tales came, for example, from India, and that they spread from there throughout the entire world, assuming various forms in the process of their migration" (*idem*). He says that this 'single source' may also be a psychological one, but here also one must be very cautious (*idem*). He writes, 'If the limitation of the tale were to be explained by the limited faculties of human imagination in general, we would have no tales other than those of our given category, but we possess thousands of other tales not resembling fairy tales' (*idem*). Finally, Propp says this 'single source' may come from 'every day life' (*idem*). But a morphological study of the tale will show that it contains very little pertaining to everyday life. Of course certain transitional stages from the pattern of every day life to tales do exist and this pattern is indirectly reflected in them (*idem*). One such transitional stage is found in beliefs that arose at a certain age in the development of every day life and it is possible that there is a natural connection between everyday life and religion on the one hand, and between religion and the tale on the other (*idem*). Propp writes, "A way of life and religion die out, while their contents turn into tales ... tales contain such obvious traces of religious notions that they can be tracked down without the help of a historical study" (*idem*). To prove his point, Propp has cited an illustrative parallel between tales and beliefs—the tale evidences three basic forms of the hero's bearers through the air. These are the flying horse, the bird and the flying boat. But it happens that these forms represent bearers of the soul of the dead–the horse predominating the agricultural and herding people, the bird among hunters and the boat among the inhabitants of the sea-coast (*ibid*;106-107). Propp writes, "Thus one may suppose that one of the basic elements of tale composition, i.e., 'wandering', reflects notions about the wandering of souls in the other world. This notion, together with certain others, could undoubtedly have arisen independently of one another throughout the
entire globe. Cultural crossings and the dying out of beliefs complete the rest. The flying speed gives way to the more assuming carpet: (ibid: 107). However, he did not proceed further and leaves this to be judged by the historian (idem).

Propp says that is the most general, fundamental deduction of his entire work (idem). He remarks that his study is an attempt at the generalization in the study of the tale and hopes that the secret in which the tale has been deeply wrapped is being gradually unfolded (idem).

Thus the basic theory of Propp's morphology is that the tremendous diversity of details in Russia Wondertales and wondertales (in general) is reduciable to one single plot, that the element of this plot (thirtyone in number) are always the same and always follow one another in the same order; and finally that only seven different characters should be taken into consideration.

MODIFICATION OF PROPPIAN STRUCTURAL ANALYSIS BY LATER SCHOLARS

Propp's structural study of the folktale has certainly changed the pattern of folktale study and folklore scholarship of modern times. It has also raised many questions of far reaching implications. One of the main concerns of the post-Proppian scholarship has been to see how far Propp's model is applicable in cross-cultural and cross-generic situations. Similarly, attempts to outline a universal narrative structure, if any, have also been made by many scholars. After the first English translation of Propp's 'Morphology' appeared in 1958, a "flurry of activities opened up throughout the world" (Handoo, 1978a) Scholars worked on the Proppian model and expanded the composing unit's scope of unfolding the meaning and developed models with multiple layers. Jason remarks, "Since the first translation of Propp's work into English (1958), scholars in the West picked up the basic thread of formalistic thought and started spinning it out" (Jason in Jason & Segal, 1977:101). Notable scholars who have

The main trait of the first group of studies is that they have basically a classificatory quality. They divide and classify the elements of the narrative into units of various orders’ (idem). This is a common trait of this group although the studies may be ‘heterogenous and different’ (idem).

The second trait of most of the work done (except Colby, Guttgemans and Jason & Segal) is the tendency to reduce the number of the units which Propp labeled ‘functions’ and to expand the unit’s scope of meaning. The new unit is thereby elevated to a higher level of abstraction than the level of Propp’s functions” (idem).

Another common trait of the works stemming out directly from Propp’s work (except of Jason and Meletinskij and other Russian semioticians) is the “lack of the concept of tale role in the proposed models. Greimas reintroduced the tale role (1966) and his followers used the concept in their models (especially Bremond and Guttgemans) (ibid:23).

Structural models of some important scholars are described below.

(i) WESTERN SCHOLARSHIP

(a) Alan Dundes

Alan Dundes followed Propp and studied the structure of North
American Indian Folktales (1964) and African folktales (1971) syntagmatically (He also wrote the Introduction to the 1968 edition of Propp's ('Morphology')). In his approach, he is greatly influenced by the theory of the famous linguist Kenneth Pike and his terms 'etic' and 'emic' (1954). Dundes borrowed the basic analytical concepts from Propp and modified them to suit the American material. He renamed Propp's 'function' as 'motifeme'-a term he coined using Pike's idea of 'Emic Motif' (Dundes 1975b:68, 1964). To him, 'motifeme' is the minimum unit in a tale and he intended to replace Propp's 'function' with 'motifeme' (1964). So, instead of drawing out a 'function pattern' in the tales he studied, he found a 'motifeme pattern' in them. He says, "There are definite recurrent sequences of motitemes and these sequences constitute a limited number of distinct patterns which empirical observation reveals are the structural bases of the majority of North American Indian folktales" (Dundes, 1980:61).

Dundes introduced two more functions - 'Consequences of the violation of the interdiction' (conseq) and 'attempted escape from the consequence' (AE) to Propp's inventory of functions. However, it seems that both these two new functions can be interpreted in terms of Propp's functions 'lack, (a) and 'liquidation (K)' (Handoo, 1978a: 103). He developed the following motifeme pattern, based on the North American Indian data. For Propp's thirty one functions, Dundes envisaged ten motifems in five pairs.

L-LL, Viol-conseq; L-T-TA -LL;
L-Dct-Depn-LL;
Int-Viol-L-LL; Int-Viol-conseq-AE;
L-LL-Int-Viol-conseq; L-T-TA-LL-
Int- Viol-conseq-AE; etc.
L=Lack
LL=Lack liquidiated
Interdiction = violation
Viol = violation
Dct=Deceit
Depn=Deception
T=Task
Ta=Task accomplished.
Conseq=Consequence
AE= Attempted consequence.

Propp's model features combination of moves in the same layer, while Dundes' model already contains the beginning of multilayered relationship between narrative units. For instance, the motifeme 'LACK LIQUIDATED' is embedded with a string of motifemes which show in detail how the lack is liquidated [{Dundes, 1980:9,LACK, LACK LIQUIDATED by Deceit, Deception} (Jason & Segal 1977:3)].

In his structural study of the African folktales (1971), Dundes delineated the 'basic pattern' of these tales as he had done in the case of North American Indian tales. Besides folktale, Dundes also studied the structure of other folklore genres, such as superstition, jokes, etc (1975,1976). He even tried to establish structural unity across genres.

The most important aspect of Dundes' structural study of folktales is the concern with the cultures in which the tales are found. Propp's syntagmatic approach has dealt with the structure of text alone, just as literary folklorists generally considered the text in isolation from its social and cultural context. Dundes is of the view, "...pure formalistic structural analysis is probably every bit as sterile as motif hunting and word counting ...Propp made no attempt to relate his extra-ordinary morphology to Russian (or Indo-European) culture as a whole. Clearly structural analysis is not an end in itself. Rather, it is a beginning, not an end. It is a powerful technique of descriptive ethnography in as much as it lays bare
the essential form of the folkloristic text. But the form must ultimately be related to the culture or cultures in which it is found. In this sense, Propp's study is only a first step, albeit a giant one" (Dundes, 1968: XII-XIII).

He says that unlike the historical-geographical method, structural study of folktales analyses 'more than one tale at a time' (Dundes 1980:100). This helps in examining a number of historically unrelated but structurally identical tales that occur in a particular culture, all of which are based upon a certain motifeme sequence (*idem*). It can also be seen at a glance which motifs are culturally preferred. He writes, "...a particular motifeme may be manifested by a specific allomotif in a given cultural context in almost all the tales in which this motifeme occurs. This fact could not be ascertained by the study of a single tale" (*idem*).

Dundes also emphasizes on the importance of the comparative study of structural models in folklore. He observes, "...(this) may be of considerable use in identifying large scale differences or similarities between cultures and between group of cultures. If this is so, then to the traditional technique of comparing versions of individual tale-types must be added a new technique of comparing general tale type structural patterns, not necessarily with the nineteenth century hope of reconstructing an un-structural pattern, but rather with the goal of illuminating present, not past cultural problems and proclivities. And it is not just a matter of identifying structural patterns and charting the distribution of these patterns. The patterns themselves and their distribution can tell us a good deal" (Dundes 1971:182).

(b) Heda Jason

Heda Jason has studied the narrative structure of Swindler tales (1971) and the concept of 'tale-type' (1972). In her paper 'A model for Narrative Structure in oral literature' (1977b), she has attempted to construct a deep pattern theory for the structure of oral literature. The model based
on three of Propp’s functions (DEF) and two of his tale roles (the hero and the donor), fits most narrative genres; so far, it does not tie in with the surface patterning such as Propp’s model. The theory also has used some of the notions of generative grammar. A similar tripartite model has been used by Greimas and Bremond, but Jason developed her model independent of others (Jason & Segal 1977:6).

Jason presents two categories of units for the analysis of oral literature—the ‘functions’ and the ‘connectives’. Borrowing Propp’s concept of the unit ‘function’ as the base, her analytic unit ‘FUNCTION’ comprises of two components—the ‘TALE ROLE’ and the ‘ACTION’ (Jason, 1977:101). These two form the unit ‘function’, which is consist of three elements:

a. one action;

b. two tales roles: (1) the Hero,

(2) the Donor.

The tale role can be assigned two positions in the functions: the position of the subject who performs the action, or of the ‘object’ to whom the action is directed.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Action</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>Function A</td>
<td>Donor</td>
<td>puts to test</td>
</tr>
</tbody>
</table>

(ibid:101-102)

According to Jason, three functions form a ‘MOVE’. In the framework of the move, the actions of the function are assigned values: A—Stimulus (Test), B-Response, and C- Result (compensation). The move model has been built as follows:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Action</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>Function A</td>
<td>Donor</td>
<td>puts hero to rest</td>
</tr>
<tr>
<td>Function B</td>
<td>‘Hero</td>
<td>responds to rest</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(positively/negatively)</td>
</tr>
<tr>
<td>Function C</td>
<td>Donor</td>
<td>compensates hero</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(rewards/punishes)</td>
</tr>
</tbody>
</table>
Her second category of units termed as 'connectives', claims Jason, "connects parts of the narrative, which is organised into functions and moves" (ibid: 104). She describes to types of connectives, the ‘informative connective’, and the ‘transfer connective’ (in terms of state, time and space) (idem).

Jason discusses the narrative lexicon consisting of characters with their attributes, content-actions and specifications of time, space and state of existance (ibid :106). The narrative lexicons are culture-bound. She writes, “Whether the villain in a fairy tale is to be a dragon or a ghost of some order, and whether the hero in a sacred legend is to be a person, a Shaman, or a rabbi, with all the attributes of their respective sociocultural contexts, depends on the respective culture. Animal characters would be the fox and wolf in Europe and the rabbit and lion in Africa" (ibid : 107).

Mainly based on Propp’s concept, Jason modified her formula and attempted at delineating a structure of non-fairy tales like Swindler tales, numskull tales, etc.(1971,1972). With this, she attempted to establish the cross-cultural and cross-generic validity of Propp’s model (Handoo, 1994;45).

(c) Claude Bremond

Bremond worked on narratives (1964, 1966) and French folktales (1970). He also translated Propp’s ‘Morphology’ to French in 1970. His structural approach follows the footsteps of Greimas (1966). He attempted to deduce from Propp’s analysis general rules for the investigation of any narrative. He divided events into “ameliorations” and “degradations” and renamed Propp’s functions as task, contract, error, trickery, etc (Bremond, 1964, 1966, 1970). He also combines the concepts of Propp and Levi-Strauss and brings them closer by focusing on the logic of narrative, rather than syntax. Handoo remarks “Bremond focuses not on