The Explanation of The Thirty-One Functions by Vladimir Propp

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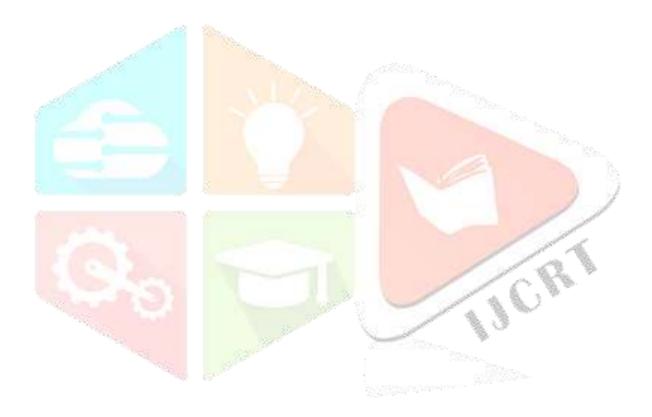
Abstract

In this study, we relied on the structural approach because of its importance in studying the shape and the structure, including functions and personalities, as well as time and space. The features of the structural approach to popular text analysis are inevitable because it revolutionized in the modern world of criticism, he changed the methods of analyzing texts, because structural analysis depends on the linguistic system and the form is seen as a way to understand the content, an approach that is concerned with structure the text examines how the writer works in general, and popular literature in particular structural study is a priority in any artistic creation.

Keywords: functions, designation.

An introduction :

Folklore is one of the important currents in heritage, linked to form and content on the issues of the people, and it is not just an expression that the people keep for themselves, but it is a loud cry that calls us until we listen to it, understand it, and sympathize with it. A folk tale is an event characterized by folk imagination and transmitted orally from one generation to the next generation, and it represents one of the most important forms of ancient

literary expression, which human societies have known through throughout the ages, the folk tale occupied a great place in their lives due to its connection Man's attitudes and beliefs about the universe, and they have evolved with the development of groups that are traded for them, they are the mirror reflects the intellectual, psychological and social imagination reflecting the reality of living, as it represents a container that holds peoples 'hopes and aspirations on the one hand, and their pains and fears on the one hand Other.

Through the above, we can show the importance of the folk tale, it plays an important role in enriching human knowledge through its depiction of life events and its transmission from individual to individual, and from society to society, in addition to that it carries in some respects legends the personal beliefs of the ancient region, they also reflect the perception and status of some human life sectors and historical events.

Thus the folk tale became a living creature or a legendary bird with wings to fly with crossing borders, and therefore we see in them general human features as they intertwine, grow and live throughout the world exciting, fun, purposeful.

Vladimir Propp (1895–1970) was a Russian folklorist who broke down the fundamental plot segments of chose. Russian fantasies so as to distinguish their least difficult final account components. His Morphology of the Folktale was distributed in Russian in 1928. It was simply following thirty-years that generally European and American researchers read it in English interpretation in 1958. It not just spoke to an achievement in both folkloristics and morphology by impacting folklorists, etymologists, anthropologists, and scholarly pundits, yet in addition his examination was applied to a wide range of stories be it fables, writing, film, TV arrangement, theater, games, pantomimes, animation strips, promotions, move structures, sports discourses, film hypothesis, news reports, story age and intelligent

show frameworks and so on. Numerous endeavors at auxiliary investigations of different old stories types have been made all through the world since its appearance in English interpretation. In this paper we take a gander at Morphology of the Folktale, by sketching out the thirty-one capacities that he proposed for the basic examination of folktales and late patterns in the appropriateness of Proppian ordered model. It is additionally underscored that Propp's ordered model ignores and rejects the peruser and can't look past the surface structure along these lines missing upon basic verifiable and relevant highlights

Function Definition

Propp has defined function as a personal verb that has been determined from the point of view its significance in the process of plot. The function means the event that the character is doing in the story in terms of its connotations in its general development, and thus the permanent fixed elements in the story are functions characters, whatever these characters are and whatever way they do this functions.

Likewise, the "functional unit" is considered the smallest narrative unit in the story evidence of a backlash verb for a reactor still in the intention and intent stage, or during its realization, its implementation, non-implementation or upon completion.

Function's Types:
Propp has defined the functions of the popular fairy tale in thirty one, these are functions related to people sometimes, sometimes to place, and sometimes to time.

We mention these positions in the order of Propp:

1- One of the members of a family absents himself from home.

A departure or distancing function. A family member leaves his home. A may be a distant from the adult generation, such as going the prince on a mission. Also, death can be an inevitable departure, such as the death of

parents. Sometimes the people who are away from the generation may be like searching for a girl dreams come true.

The purpose of the function is to remove people whose presence prevents them abuse, as the person who is away is usually supportive of the victim's personality, as it is related kinship to it.

2- An interdiction is addressed to the hero.

Blocking function: Interdiction, It is a function that usually precedes the departure function, a prevention function in which the hero is notified the existence of the ban. A can be included in the order form. Don't stop on the road. As we find mitigating forms of prevention in the form of advice, such as preventing from going out to avoid risks, also comes in advice template. The reverse form of prevention is the matter or the proposal, that is, to ask the hero, for example, brings food to the field.

3- The interdiction is violated.

It is a violation of a prohibition or warning, "and breach is usually associated with prohibition, and thus it represents the second and third functions (prevention and breach) are a dual structural component, meaning that it is the second element can be available without the first. We conclude that the breach is failure to respect the order or advice or failure to comply with the order.

4- The villain makes an attempt at reconnaissance.

Poll function, it is to get signals, intelligence and information. And here a sinister figure appears, that is, he provides information about the desired object or missing character. With a reconnaissance attempt. The aim of the survey is to discover where the heroes live, and in some places the place is where valuable things are located. The poll may appear to be in reverse, as if the victim poses questions to the infringer. Sometimes the question is asked by other people.

5- The villain receives information about his victim.

Viewing function: (Information) the evil character gets information and guidance about the missing and desirable thing, according to the following:

A- The victim of the aggressor answers directly to his question, and in this case a merger may take place the fourth and fifth functions, as this post appears in a dialogue template.

(B) The poll may also respond in a manner different from the previous one, and that is to say the answer is from the aggressor to the victim, and knowing is for the victim is not the infringer.

6- The villain attempts to deceive his victim in order to take possession of him or his belongings.

Trick function, in this function the evil personality deceives the victim and seizes it or something of which. In some cases, the aggressor appears with an appearance contrary to its normal appearance, such as overturning the beast to a golden goat or the witch disguises itself as a good old woman and imitates a mother's voice .

Just as an aggressor or an evil personality can resort to seduction or persuasion aims to achieve its goals or use magic tools as it can resort to other methods are more subtle.

7- The victim submits to deception and thereby unwittingly helps his enemy.

It called Spontaneous collusion function. This function is embodied when the victim succumbs to the deception of the aggressor and her assistance to him forced or spontaneous complicity.

8- The villain causes harm or injury to a member of a family.

It also called abuse function, where the attacker inflict the pain and harm on a family member and is of particular importance to it the story gains its mobility. A family member lacks something, or wants to get something.

9- Misfortune or lack is made known: the hero is approached with a request or command: he is allowed to go or he is dispatched.

It called a mediation function, The news of the abuse or shortage that a family member has suffered due to his need is transmitted the hero is required to order or order the act.

10- The seeker agrees to or decides upon counteraction.

It also named an anti-verb starter function, in this function does not fit into a large extent in the strange folk tales, as that the intention to search and intent to do so is self-evident.

11- The hero leaves home.

Launch function: the hero leaves his residence as a first step in accomplishing the mission.

12 - The hero is tested, interrogated, attacked, etc, which prepares the way for his receiving either a magical agent or helper.

The hero is presented with a choice of a set of questions to prepare, to accept a magic tool **a** means or knowledge that earns the competencies required by the act or achievement.

13 - The hero reacts to the actions of the future donor.

In this function the hero's reaction start function, where the hero accepts the task assigned to him and prepares for a backlash.

14- The hero acquires the use of magical agent.

Here, the magic tool is put at the disposal of the hero, where magic tools can be presented in the following forms:

 Tools like: Sword, Lamp, Lighter.
 Animals such as: horse, eagle.

Attributes the hero acquires directly, such as physical strength or ability.

15- The hero is transferred, delivered or led to the whereabouts of an object of search.

It called a Transfer or Extension Function, where the hero went near his place.

16 - The hero and the villain join in direct combat.

It called a Combat function, where the hero enters conflict with the aggressor.

17- The hero is branded.

 The hero bears a mark, and this mark may be either physical, as if the hero is injured during the battle.

18 - The villain is defeated.

Here the hero defeats the attacker a aggressor is killed in battle beat the race. He kills the aggressor without a previous conflict, as he kills in his sleep.

19- The initial misfortune or lack is liquidated.

Report abuse Hero's abuse occurs using the same method as the aggressor envisaged in kidnapping case or resort to the use of a magic tool, as can be the repair using a trap.

20- **The hero returns.**

Return function: Return often falls in the same way that access to a place occurs starting, but you do not have to single out a post dedicated to mentioning return, because this is the last job means controlling the hero in the intended location and the other is time the launch is followed by the acquisition of the magic tool, while the hero is on return enhanced with the efficiency and energy needed to perform any action.

21-**The hero is pursued**

It called also as Chase Position, where the chase of the hero is located:

- The chaser flies in the trail of the hero, as if the monster tries to join the hero.

- The chaser demands that the hero be turned over.

- The chaser tries to kill or devour the hero.

- The chaser tries to cut the tree with his teeth by which the hero took shelter.

The chaser masquerades as an attractive and seductive shape.

22- Rescue of the hero from pursuit

Help function, first aid is available to the rescue:

- Carries on the wing of the air, as if the hero flies on horseback.

- The hero escapes erecting barriers along the path of his pursuers, as if throwing a handkerchief turns

to a mountain.
During his escape, the hero masquerades as animals or objects that are difficult to identify on his identity.

- The hero is hiding during his escape, as if the girl disappeared between the branches of an apple tree

23 - Unrecognized, he arrives home or in another country

Hidden access function,the hero invisibly arrives at his home or another country.

24 - A false hero presents unfounded claims

Post false claims, the appearance of a fake hero pretending to be false claims.

25- A difficult task is proposed to the hero

The hero was subjected to difficult work, in the face of certainty, and therefore by being exposed to choose.

26- The task is resolved

The forms in which the work is accomplished match the forms and conditions of selection. The hero may perform works before proposing to him or before the applicant obliges him to complete them.

27- The hero is recognised

Real hero recognition function, this is the result of the mark he carries or through his success in accomplishing his difficult work.

28-The false hero or villain is exposed

Fake hero discover function , this function is produced by the fake hero's failure to do the hard work, and the false hero, according to the concept of Propp is the character interspersed with lack and aspiration nevertheless to glorify and honor.

29– The hero is given a new appearance

Transfiguration function where the hero appears in a new way, thanks to magical or natural forces during the flight or search.

30- The villain is punished

Punishment: Punition the false hero is punished, for example, after being dragged behind a horse or forgiven.

31- The hero is married and ascends the throne

Function of marriage, the hero marries and becomes king. The hero often marries but does not become king, because his wife is not Princess. In some cases only the coronation is mentioned. The hero may be given a material reward in exchange for the princess's hand, and here we notice compensation of some another kind.

The inferences that Propp drew from observing the workings of the thirty-one functions are:

- The number of functions is limited. Only thirty-one functions are noted.

- The action of all tales included in the material develops within the limits of these functions.

- One function develops out of another with logical and artistic necessity.
- Not a single function excludes another.

- They all belong to a single axis and not to a number of axes.

- A large number of functions are arranged in pairs (prohibition-violation, reconnaissance-delivery, struggle-victory, pursuit-deliverance, etc.).

- Other functions may be arranged according to groups. Thus villainy, dispatch, decision for counteraction, and departure from home constitute the complication. Elements DEF also form something of a whole. Alongside these combinations there are individual functions (absentations, punishment, marriage, etc.).

Propp specifys functions performed by characters in strange tales in Thirty one functions , and we separate speech on each function separately, and satisfied with saying each function has its own term. Propp has reached these

functional units after studying a large number of Russian Wonderful Tales, he has made it clear, it is not necessary that you respond functions are all in every story, but what is contained in each story is not deviated from the limits of these functions.

Propp concluded that the fairy tale contains two types of values: variable values for pairs in the names of the characters and their connotations, and the values fixed they are represent in characters. Propp limits the functions to thirty-one, and the function with Propp is a character's act does not have a semantic angle within the functioning of the plot, in the sense that the functions are the creator of the characters, not the other way around. He noticed that some text units repeat from one text to another, unlike some text units that differ from one text to another.

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