

Proppian Morphology

A Stylistic Study of The "Fish and The Ring"

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مورفولوجيا بروپ

دراسة اسلوبية لحكاية "السمكة والخاتم"

المدرس المساعد

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مديرية تربية النجف الاشرف - ثانوية المناذرة للمتفوقات

Abstract:-

The present paper aims at exploring the role of the Proppian model of folktale morphology examining the narrative structure of "The Fish and The Ring" tale, collected by Flora A. Steel. Therefore, the study includes an introduction to stylistics and its types. The theoretical part introduces research problem (questions), hypotheses, methodology, significance of research and its scope. There is also an account of narrative stylistics, Propp's morphology and fairy tales. In the practical part, the above-mentioned tale has been analyzed in terms of its narrative morphology using Propp's model. In conclusions part, it is found that even though the tale does not exactly fit Propp's model, yet still a fairy tale in the sense that it contains most of the dramatis personae functions.

Key words: Linguistics, Stylistics, Narrative Stylistics, Fairy Tales Morphology.

المخلص:-

تهدف هذه الورقة البحثية إلى استكشاف دور النموذج البروبي لمورفولوجيا الحكاية الخرافية الذي يدرس البنية السردية لحكاية "السمة والخاتم"، التي جمعتها فلورا أ. ستيل. لذلك تتضمن الدراسة مقدمة في الأسلوبية وأنواعها. يقدم الجزء النظري مشكلة البحث (الأسئلة)، والفرضيات، والمنهجية، وأهمية البحث ونطاقه. كما وتوضح الدراسة أسلوب السرد، ومورفولوجيا بروب والحكايات الخيالية. في الجزء العملي، تم تحليل الحكاية المذكورة أعلاه من حيث البنية السردية باستخدام نموذج بروب. في جزء الاستنتاجات، وجد أنه على الرغم من أن الحكاية لا تتناسب تماماً مع نموذج بروب حرفياً، إلا أنها لا تزال حكاية خرافية بمعنى أنها تحتوي على معظم الشخصيات الدرامية التي حددها بروب في نمودجه.

الكلمات المفتاحية: علم اللسانيات، الأسلوبية، الأسلوب السرد، مورفولوجيا الحكاية الخرافية.

Introduction:-

In the early 20th century, linguistics has been oriented to the study of style and ideologies. Stylistics is one of the linguistic fields, which is attended to achieve this purpose. These studies are widely spread all over the world and such an increasing new field is set to address the linguistic devices of texts. Moreover, these devices shape the form of the text and identify its message. Such a direction in linguistics leads to the birth of a new discipline, stylistics. One of its branches is formalist stylistics (especially narrative stylistics) which studies the plotline, theme, viewpoint and morphology of the text. Stylistics, as a modern field, is concerned with the analysis of literary and non-literary texts. Fairy tales, as a type of prose, have a similar form of short stories and novels. But, a Russian formalist, Vladímir Propp, has different view. He examined 100 Russian tales (from the Afanasyev's collection of Russian fairy tales,) and found that they have their own morphology and elements. Therefore, he set out a morphological model (Morphology of Folktales 1928) for that reason. Consequently, this paper is intended to examine the role of Propp's model in identifying the structure of The Fish and The Ring tale (from Steel's book 'ENGLISH FAIRY TALES') to show whether it is really fairy tale or not

1. Theoretical Background

This chapter represents the theoretical background of the paper, which is divided as follows:

1.1. Research Problem

The problem of the study is manifested in showing a gap that needs to be filled. This gap is represented by following questions, which needs to be answered through the study:

1. Why is "The Fish and The Ring" a fairy tale?
2. In which sense does this tale suit the Proppian Model?
3. What are the Proppian functions that are not found in this tale?
4. What are the repeated functions in the tale?

1.2. Hypotheses

This paper hypothesizes that:

1. The tale of "The Fish and The Ring" is fairy according to Propp's Model "Morphology of Folktales".
2. Most of the Proppian functions are found in the tale. So it can be considered as a fairy tale.
3. Functions such as interdiction, branding, pursuit, rescue, unfounded claims and punishment are not there in the tale.
4. There are functions repeated more than one time such as villainy, complicity, departure, struggle, and liquidation.

1.3. Methodology

The research method adopted in this study is qualitative and the methodology is stylistic analysis.

1.4. Significance of Research

The present paper is important in the sense that it adds more to the stylistic analysis of literary language. As a genre by itself, fairy tale has its own language and form. Accordingly, it needs to be studied separately. This paper may contribute to the educational studies, literary studies and linguistic analysis of folk tales.

1.5. Scope of Research

The present paper is limited to explore the Proppian functions in the tale of "The Fish and The Ring" collected by Flora Steel from her book (1918) "English Fairy Tales". As a stylistic model, the Propp's Morphology of Folktales is used to analyse the narrative function in the tale under study.

1.6. Procedures

The main steps followed in the study are:

1. Presenting a theoretical account of stylistic, especially narrative stylistics, with reference to Propp's Model.
2. Reviewing literature about fairy tales as a literary genre regarding structure, language and form.
3. Analyzing the tale of "The Fish and The Ring" in accordance with Propp's model to show to what extent the tale is fairy.
4. Discussing the findings of analysis and giving conclusions.

2.1. Narrative Stylistics

Stylistics as a new linguistic discipline, appeared in the 20th century, comes as a reaction to the literary studies impressionism and subjectivity (Fish, 1981:33). Thus, it aims at giving an objective explanation of the way language is used in literature. Leech and Short (1981: 13) states that stylistics is "the linguistic study of style, rarely undertaken for its own sake, simply as an exercise in describing what use is made of language". According to their view, stylistics is a tool to link between language and its artistic function.

Widdowson (1975:3) and Carter (1988: 161) share the same view concerning stylistics. They view it as the bridge between linguistics and literature. Simpson (1993: 3) and Verdonk (2002: 3) agree with this view.

As any field of study, stylistics has different branches, which stem from the main view i.e. the study of style. Wales (2001:4) suggests that stylistics has various overlapping sub-disciplines including literary stylistics, evaluative stylistics, interpretive stylistics, discourse stylistics, corpus stylistics, feminist stylistics, computational stylistics and cognitive stylistics. Galperin (1977:3) points out that the branches of stylistics come under three types: literary stylistics, Lingo-stylistics and Stylistics of decoding. Literary stylistics is the interpreting and evaluating literary writings as the works of art by explicating the message. Lingo-stylistics studies literary discourse from a linguistic orientation. Decoding stylistics is the study of the language codes_themselves and particular messages of interest to exemplify how the codes are constructed. Fabb (2002:16) classifies stylistics branches as literary stylistics, linguistic stylistics, decoding stylistics, functional stylistics, encoding stylistics,_critical discourse stylistics and phono-stylistics. Busse et al (2010:6) state that there are two main groups: literary stylistics and linguistic stylistics. Linguistic stylistics includes functional stylistics (pragmatic stylistics, discourse stylistics and multi-modal stylistics), formal stylistics (phono-stylistics, graphological stylistics, morpho-syntax stylistics, and lexical stylistics), corpus stylistics, cognitive stylistics and feminist stylistics.

Generally, the most salient branches are linguistic stylistics, literary stylistics, functional stylistics, feminist stylistics, critical

stylistics and cognitive stylistics. Short (1996: 172–186) and most stylists have shown the way the theories and analytical frameworks developed by linguists interested in interaction explaining the ways in which audience grasp characters and deduce meanings among lines in interpreting fictional interaction.

As a sub-branch of formal stylistics, narrative stylistics refers to the choices of styles. It deals with structural narratology of prose fiction such as novels, short stories or tales. It originates from the concept of narrative grammar and narratology. Thus, it, similar to European structural linguistics, involves the formal analysis of narrative texts from a tradition which (Matthew, 2007). Narratology itself then is the theoretical study of narratives paying particular attention to its structures and levels.

Principally, however, this means that narratives require "development, elaboration and embellishment". Moreover, they need sufficient degrees of stylistic flourish to bestow on them the imprint of individuality or personality since stories narrated without that flourish will often 'feel flat and dull' (Simpson , 2004:19).

2.2. Propp's Morphology of Folk Tales

Early in 20th century, Russian Vladimir Propp carried out a model to analyse many of his country's folk tales and identified common themes within them. He broke down the stories into morphemes (analyzable chunks) and identified 31 narratemes (narrative functions) that comprise the structure of many of the stories (Simpson, 2004 :).

Folk stories around the world form a web of connections and the same or similar stories can be found in many places. These old stories also have formed the basis of many more stories since and hence Propp's morphology is useful in not only understanding Russian folk tales but also pretty much any other stories. His model might be used for the generation of new tales (Gervás, 2013:107)

Propp has been praise for his structural approach, which provides a useful tool in understanding stories ancient and modern and, after early influence on such luminaries as Claude Levi-Strauss and Roland Barthes, has become a classic of folklore and structural analysis. He has been criticized for his lack of sensitivity to subtle

story elements such as mood and deeper context (Gervás, 2013:108) (Simpson, 2004 :).

Propp's model intended to analyse 100 texts in Afansiev's collection of Russian Folk Tales texts representing the subcategory of fairy tales (Propp 1968:23). Propp's model consists of 31 consecutive "functions", that is, steps that function in relation to the narrative as a whole, and an inventory of dramatis personae. Therefore, the core of Propp's model is the study of tales according to the functions of their dramatis personae. The seven dramatis personae he deals with are villain, donor, helper, princess/sought-for-person, dispatcher, hero, and false hero. These function as grouped in terms of sphere function (Gervás, 2013:108-9). The functions (as quoted from Holbek 1986:335) are:

First Sphere: Introduction

Steps 1 to 7 introduce the situation and most of the main characters, setting the scene for subsequent adventure.

1. Absentation. One of the members of a family absents from home.
2. Interdiction. A warning is addressed to the hero.
3. Violation. The hero violates the interdiction.
4. Reconnaissance. The villain attempts to gather.
5. Delivery. The villain receives information about his victim.
6. Trickery. The villain attempts to deceive his victim.
7. Complicity. The victim unwitting submits to deception.

Second Sphere: The Body of the story

The main story starts here and extends to the departure of the hero on the main quest.

8. Villainy: The villain [appeared in the story and] causes harm to a member of a family.
9. Mediation [and Lack]. Misfortune or lack is made known. Hero discovers the lack. [One member of a family lacks or desires for something].

10. Counteraction. The seeker agrees to counteraction. [Hero chooses positive action]
11. Departure. The hero leaves home.

Third Sphere: The Donor Sequence

In the third sphere, the hero goes in search of a method by which the solution may be reached, gaining the magical agent from the Donor. Note that this in itself may be a complete story.

12. [Testing is the] First function of donor. The hero is tested which prepares the way for his receiving a magical agent or a helper.
13. [Reaction] The hero's reaction. The hero reacts to the actions of the future donor.
14. [Acquisition] Provision or receipt of a magical agent. The hero acquires the use of a magical agent.
15. [Guidance] Spatial transference. The hero transfers to the whereabouts of an object of search.
16. Struggle. The hero and the villain join in direct combat.
17. Branding, marking. The hero is branded.
18. Victory. The villain is defeated.
19. Restoration/ Lack liquidated. The initial misfortune or lack is liquidated [The object of a quest is obtained as the direct result of preceding Actions].
20. Return. The hero returns. "Whereas a return takes place immediately and, for the most part, in the same forms as an arrival."
21. Pursuit, chase. The hero is pursued.
22. Rescue. Rescue of the hero from pursuit.
23. Unrecognized arrival. The hero, unrecognized, arrives home or in another country.
24. Unfounded claims. A false hero presents unfounded claims.
25. Difficult task. A difficult task is proposed to the hero.

26. Solution. The task is resolved.
27. Recognition. The hero is recognized.
28. Exposure. The false hero or villain is exposed.
29. Transfiguration. The hero is given a new appearance.
30. Punishment. The villain is punished.
31. Wedding. The hero is married and ascends the throne.

Borrowing the notion of syntax in the study of language, Propp's model might term "syntagmatic" structural analysis. According to this model, the formal organization of a folkloristic text is examined in accordance to the chronological order of the linear sequence of elements in the text. Thus if a tale consists of elements A to Z, the structure of the tale is planned in terms of this same sequence. Furthermore, the syntagmatic approach tends to be both empirical and inductive, and its resultant analyses might be replicated.

The actions and functions of the dramatis personae constant, but the names change. From this, one can infer that a tale often attributes identical actions to various personages. Thus, it is possible to study the tale according to the functions of its dramatis personae. Function is considered an act of a character, defined from the point of view of its significance for the course of the action.

A tale usually begins with initial situation. The members of a family are mentioned, or the future hero (e.g., a soldier, guardian, and hunter) is simply introduced by mentioning his name or a reference of his status. Although this is not a function, nonetheless, it is an important morphological element of the tale. (Propp, 1968:13)

Propp (cited in Gervás 2013:110) explains the work of the blueprint as:

"In order to create a tale artificially, one may take any A, then one of the possible B's then a C^, followed by absolutely any D, then an E, the one of the possible F's, then any G, and so on. In doing this, any elements may be dropped, repeated three times, or repeated in various forms. If one, then distributes functions according to the dramatis personae of the tale's supply of by following one's own taste, these schemes come alive and become tales. Of course, one

must also keep motivations, connections, and other auxiliary elements in mind”

Such a framework have to be the means that is designed to account for folk narratives outside "the corpus used in the design of the model, and even for narratives that had not even come into being at the time the model was developed." (Simpson, 2004:71)

2.3. Fairy Tales as a Literary Genre

Since the presence of humankind, the tales have taken a great scale of their cultures. Previously, and before writing, events and facts were transmitted orally. People used to tell stories about their experiences in life to family, friends, relatives, tribes, and even community. Fairy tales are not exception since they were retold orally from one generation into the other. It is one kind of telling stories orally in its first emergence. They can be good means of learning morals and judgments about life.

Fairy tales are essentially intended to children, so that their language and narrative style are simple and attractive. "Traditionally, they were created by unknown authors at a time long before many people could even read or write". Writers such as Hans Christian Anderson, The Brothers Grimm, Joseph Jacobs, Charles Perrault, Madame d'Aulony, Andrew Lang, Flora Annie Steel and others started collecting there oral tales and grouped them in series. This type of tales includes certain elements that distinguish them from other stories. The most common elements are magical (characters, objects, animals, plants), repetition, problem or riddle, typical characters (hero, villain, helper), typical setting (forest, castle, palace, wood...etc.) and usually happy ended.

2.4. Analysis of “The Fish and The Ring” tale

The tale of The Fish and The Ring is an English fairy tale collected by Flora Annie Steel in her book (1918) English Fairy Tale. This tale has several parallels in the literature and folklore of various cultures.

2.4. a. Summary

The story starts with a baron (Albert) who was a great magician. Using the book of fate, he foresaw that his four years son was fated

to marry a girl born to a poor peasant that has been just born. The Baron did not obey fate and tried to change it.

He met that peasant and, when he found him lamented that he could not feed six children, offered to take the newborn girl. He took her threw her into the river. She floated with help of her clothes to an angler's house, and the fisherman brought her up. When she became young, was very beautiful, and one day when the Baron was hunting, he saw her and his companion asked who she would marry. To foresee her horoscope, he asked about her birthday, and she narrated her story. To get rid of her, he sent her to his brother, with a letter telling his brother to kill her, telling the girl that she would be settled. During her journey, she fell among robbers, who changed the letter to say she should marry Baron's son, and at once, his brother had the wedding held.

When the Baron returned, he realised what had happened and took the girl for a stroll along the bluff before throwing her into the water. She pleaded for her life, and he tossed a golden ring into the water, telling her he didn't want to see her face without the ring. She went to work as a chef at a noble's inn. When the Baron arrived for supper one day, she was cooking a large fish. She discovered the ring in its guts unexpectedly. The visitors were so delighted with the fish that they demanded to see the cook, and she obliged by wearing the ring on her finger. He realised at that point that he could not

2.4. b. Narrative Functions Analysis

Now, it is time to check these narrative functions in the tale of "The Fish and The Ring". Beginning with a set phrase, "Once upon a time" the tale story starts with the **(Initial situation)**. It accounts the character of the story when there was a mighty Baron "who was a great magician". When his little boy was four years old, he would wed a lowly maid that had just been born in a house under the shadow of York Minster. This is express in the following lines; "wishing to know what his fortune would be, the Baron looked in his Book of Fate to see what it foretold". This situation will be the introduction of the tale. In spite of future prediction, the Baron tried to stop this marriage by violating the prophecy of the book of fate. "So the Baron was dismayed, and set to work by more arts and charms to discover if this maiden were already born, and if so, where she lived ". He, therefore,

fought against fate. Here comes (**Reconnaissance function**). In terms of this function, the villain tries to get information about victims. Therefore, the Baron tried to get information about that girl to get rid of her. Now the Baron knew the father of the little girl was very, very poor, and he had five children already (**Delivery function**), according to which the villain receives information about his victim. The Baron "there he found the poor man sitting at his doorstep very sad and doleful" and he asked him "What is the matter, my friend?". The man answered: "May it please your honour, a little lass has just been born to our house;" The Baron knew she is the right girl, "and we have five children already, and where the bread is to come from to fill the sixth mouth, we know not."

The Baron, then, made a trick on the poor man by seducing him "If that be all your trouble, [...] mayhap I can help you: so don't be down-hearted. I am just looking for such a little lass to companion my son, so, if you will, I will give you ten crowns for her." Therefore, he tries to gain the father's trust to take his daughter away (**Trickery function**). In this sense, the villain deceives his/her victim(s).

The man was deceived by the Baron's idea (**Complicity function**), so he thanked him and he went in, brought out the little girl, and gave her to the Baron "so he thought, a good home. Therefore he brought out the child". In this part of the tale, here comes (**absentation function**) as well; the heroin absents of her family. In addition, it is (**villainy function**); where the villain kidnaped the newborn girl and threw it into the sea. "the Baron, wrapping the babe in his cloak[...] when he got to the river he flung the little thing into the swollen stream," At that moment, he felt victory and said, "There goes Fate!" Yet, the little girl did not sink; her clothes kept her up for a time, and she floated, reached a fisherman's hut that raised her until she became a young woman.

It happened that the Baron came to the angler's hut and saw the girl and recognized her, so he decided to kill her (**villainy function**). "Afterwards, however, he thought out a plan, so he rode back and gave the girl a letter. "See you!" he said. "I will make your fortune. Take this letter to my brother, who needs a good girl, and you will be settled for life." It is (**Trickery again**). The lady accepted his offer and decided to leave the fisherman's hut for she desire to find her organic family and home (**lack Function**; the hero lacks or desire for

something). She desire for settlement. This function brings the heroin into the tale. The Baron sent the heroin to his brother's castle (**mediation function**). Simultaneously, it can be considered as (**departure function**) of the heroin since she left the family that raised her as a child. This family represents her home, yet she decided to depart. It also represents (**a violation of interdiction function**), although there is no interdiction in the tale. Propp (1968:14-15) states that "The second half can sometimes exist without the first"; which means that the violation of interdiction can be found without the function of interdiction itself. However, the heroin's departure of her assumed family is dangerous. In this respect, the girl should not leave the fisherman's house for any reason since she does not know her real family or any peaceful place to go.

The following function in the narrative sequence of this tale is (**villainy**) again. The Baron commanded the girl's death. To accomplish this task, the he wrote a letter to his brother telling him to kill the lady:

"Dear Brother, Take the bearer and put her to death immediately."

The villain orders a murder to be committed. There is a (**Complicity function**) as well; the victim submits to deception and thereby unwittingly helps his enemy. Unfortunately, his plan was spoiled by "a gang of thieves broke into the inn", where the lady spent the night and "they searched the pockets of the guests, and found the letter which the girl carried. And when they read it, they agreed that it was a mean trick and a shame. So their captain sat down and, taking pen and paper, wrote instead:

"Dear Brother, Take the bearer and marry her to my son without delay."

This can be the function of (**indirect testing**) where the gang captain represents the helper in this sense. The heroin was tested receiving help in the form of non-magical agent. It is the first function of the donor. The girl reacts politely to the interrogation of the gang about the letter (**reaction function**) by saying that she does not know anything about the letter content. Hence, they felt shame and pity and they changed the letter. The two foregoing functions lead to

the **(receipt of agent function)**; where she gains non-magical agent, since the gang freed the heroin from death.

She went on her way to the castle. "So when she arrived at the brother's castle, though rather surprised, he gave orders for a wedding feast to be prepared [...] so they were fast wedded. **(Wedding function)**. It also considered a **(guidance function)**; whence the heroin transformed on foot into the castle (spatial transference) where she became a wife of the Baron's son. When the Baron knew the wedding news "he was nigh beside himself; but he was determined not to be done by Fate." His continues fighting against fate and plans for getting rid of that girl. " So he rode post-haste to his brother's and pretended to be quite pleased." One night, "he asked the young bride to come for a walk with him, and when they were close to some cliffs, seized hold of her, and was for throwing her over into the sea **(struggle function)** the heroin conflicts with the Baron who wanted to kill her again. "But she begged hard for her life". She told him "It is not my fault, [...]"I have done nothing. It is Fate. But if you will spare my life I promise that I will fight against Fate also". Their struggle is not a completion or playing card; it is a conflict because of fate. In fact, the Baron's foe is not the girl, but fate.

She promises to go away as a deal for both since they cannot fight against fate and he agreed. To make the matter difficult, he threw his ring into the sea and said: "Never dare to show me your face again till you can show me that ring likewise." Here, the Baron proposes the lady to find the ring in the hug sea. This is of course impossible thing to be done **(difficult task function)**.

The girl left the Baron's kingdom wandering the lands **(departure function again)**. She left her husband's home and her new family "until she came to a nobleman's castle;" **(Guidance function)**; She transferred to the place where the fish that swallowed the ring would be caught. She worked as cook "and there, as they needed a kitchen girl, she engaged as a scullion, since she had been used to such work in the fisherman's hut." At the same time, her arrival can be seen as **(unrecognized arrival function)** for the heroin arrived to the nobleman's castle unrecognized as the Baron's stepdaughter and worked as a cook.

It happened that the Baron and his son (her husband) came to the nobleman's house where the girl works. "At first she thought that, to keep her promise, she must run away; but afterwards she remembered they would not see her in the kitchen, so she went on with her cleaning of the big fish." There was a surprise that "she saw something shine in its inside, and there, sure enough, was the Baron's ring!" (**liquidation function**); the heroin found the ring she searched for. "She was glad enough to see it, I can tell you; so she slipped it on to her thumb". This can be the (**function of solution**) of the difficult task set to the heroin. Finding the ring may finish her conflict with the Baron.

The guests liked the food and asked about the cook to reward him/her. When it arrived at the table, the guests were so impressed that they questioned the host who cooked fish. the nobleman said to his attendants, to send the cook who prepared the delicious fish so she can be rewarded. She came with confidence since she found the missed ring. Once the lady learned she was wanted, she prepared herself and bravely entered the dining-hall, wearing a gold ring on her thumb. When the visitors saw her, they were all taken aback by her stunning attractiveness. And the young husband got up cheerfully; but when the Baron recognised her, he leaped up fiercely and appeared as if he was about to kill her (**struggle without fight**). Therefore, not saying anything, the lady put up her hand in front of him, and the ring of gold flashed and shined on it; and she went right up to the Baron, and lay her hand on the table before him with the ring on it.

"Then the Baron understood that Fate had been too strong for him (**victory**); so he took her by the hand, and, placing her beside him, turned to the guests and said:

"This is my son's wife. Let us drink a toast in her honour." The heroin is given a due recognition for she accomplished a hard task, although with the help of fate, of finding the ring. (**Recognition function**). This can also be a (**Transfiguration Function**). The lady underwent a change in her personality. She became the baron's son wife. With this end, the real villain uncovered (the Baron) and he appeared as a weak person in front of fate (**exposure function**). The poor girl appeared as the real heroin. "The hero of a fairy tale is that character who either directly suffers from the action of the villain in the complication [...] or who agrees to liquidate the misfortune or lack of another person". (Propp, 1968:32).

In accordance to the (**Restoration/ Lack liquidated**), she get settlement with her husband and lived happily. She might find her organic family since the Baron admitted the truth about her family. "And after dinner he took her and his son home to his castle, where they all lived as happy as could be for ever afterwards." (**Return function**). The hero returns to her family and home.

To account and compere these functions exist in the tale under study with Proop's model, the following table is an illustration:

No.	Functions order in Propp's model	No.	Function order in the analysed tale
1	Absentation	1	Reconnaissance
2	Interdiction	2	Delivery
3	Violation	3	Trickery
4	Reconnaissance	4	Complicity
5	Delivery	5	Absentation
6	Trickery	6	Villainy
7	Complicity	7	Trickery
8	Villainy	8	Lack of mediation
9	Lack an mediation	9	Departure
10	Beginning counteraction	10	Violation
11	Departure	11	Villainy
12	Testing: First function of donor	12	Complicity
13	Hero's reaction	13	Testing: First function of donor
14	Receipt of agent	14	Hero's reaction
15	Guidance	15	Receipt of agent
16	Struggle	16	Wedding
17	Branding or marking	17	Guidance
18	Victory	18	Struggle
19	Liquidation	19	Difficult task
20	Return	20	Departure
21	Pursuit	21	Guidance
22	Rescue	22	Unrecognized arrival
23	Unrecognized arrival	23	Liquidation
24	Unfounded claims	24	Solution
25	Difficult task	25	Struggle
26	Solution	26	Victory
27	Recognition	27	Recognition
28	Exposure	28	Transfiguration
29	Transfiguration	29	Exposure
30	Punishment	30	Liquidation
31	Wedding	31	Return

Table 1: functions of dramatis personae

3. Conclusion

In conclusion, the story of the fish and the ring is a fairy tale according the analysis of its narrative structure in the sense that it contains most (if not all) of the functions of the *dramatis personae*. Some of these functions are dropped just like interdiction, branding, pursuit, rescue, unfounded claims and punishment. Although not found, these functions do not violate the narrative structure of the tale according to Propp's model. Some functions are repeated more than one time and this is normal. Examples are villainy, complicity, departure, struggle, and liquidation.

The point of argumentation is that certain functions do not come in the same sequence of Propp's model. For instance, absention function does not come first, but after the complicity function. The story begins with reconnaissance (the fourth function in the Proppian model). Other sequential violation in this tale is the wedding function, which is not placed at the end of the tale, yet it comes in the middle. For more details, see table 1 above.

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