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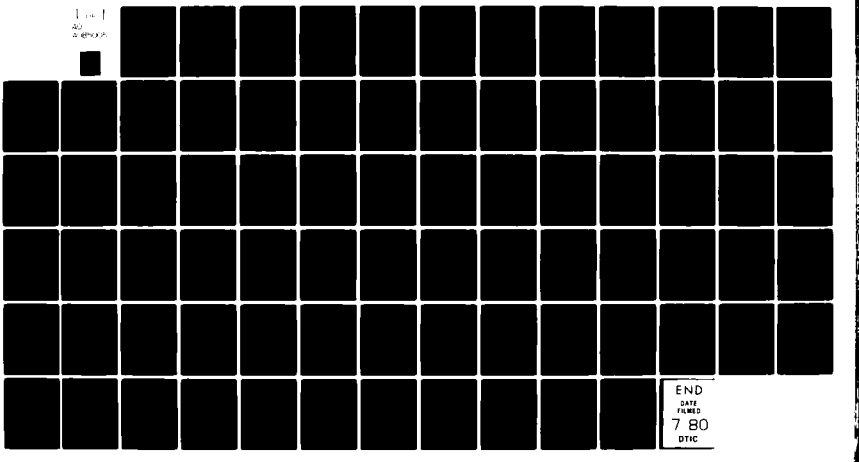

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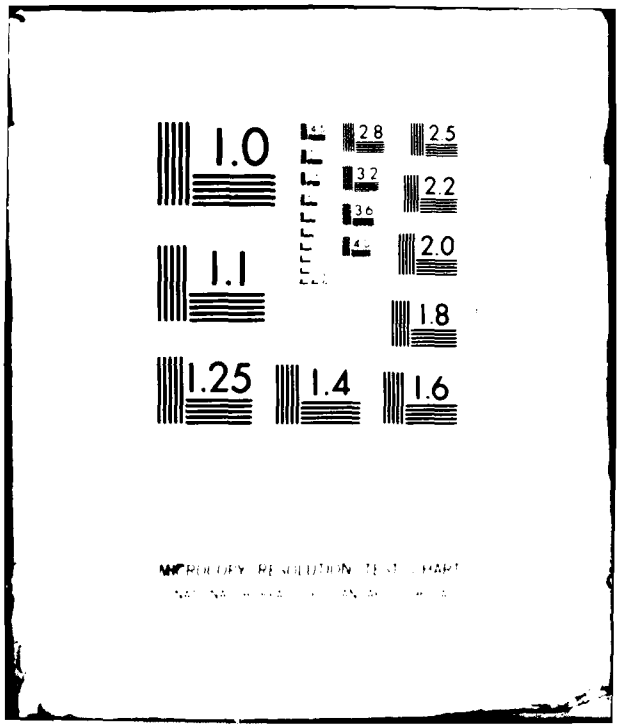
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A PROPPOSITION

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Final Report, 29 April 1980

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A thesis submitted to The University of Oklahoma, Norman, Oklahoma, in partial fulfillment of the requirements for the degree of Master of Arts (English).

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Block #20

Vladimir Propp in his Morphology of the Folktale developed a type of structural analysis that is very useful in analyzing literary forms other than the folktale. His methodology seeks to reduce narrative literature to algebraic formulae by depicting the actions of the characters with symbols and letters taken from a catologue of thirty-one elements he found common to fairy-tales. This thesis utilizes Propp's methodology to structurally critique works by Edgar Allen Poe and Geoffrey Chaucer and to complete a tale begun by Chaucer. This analysis suggests that authors writing rational and acceptable literature are structurally limited by boundaries that may be either socially or genetically inherited.

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GRADUATE COLLEGE

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A THESIS

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in partial fulfillment of the requirements for the

degree of

MASTER OF ARTS

By

LYNN DAVID MOORE

Norman, Oklahoma

1980

A PROPPOSITION

A THESIS

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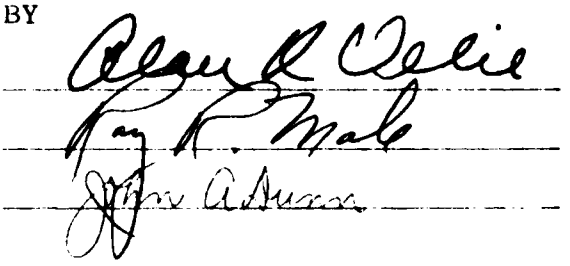

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I would like to express my appreciation for the aid and encouragement I have received from Dr. Allen Velie and Dr. Raymond Male during my graduate studies at the University of Oklahoma who also are responsible for my introduction to structural criticism. To Dr. John Dunn go my thanks for his invaluable explanations of modern structuralist theory and guidance in the preparation of this paper. And most importantly to my lovely wife Pat I offer a sincere apology for the neglect she has suffered at the hands of a rugby playing graduate student and special thanks for the support she has given during some very difficult times.

At a time when the natural and physical sciences possess well-ordered classifications, exact terminologies, and approved methods taught at every level of education, the world of literature has little that is comparable. For the most part we seem to be struggling to preserve the concept that the study of literature is a purely abstract function and that an author's product is restricted only by his mental ability and the genre in which he is working. This seems to be a denial of the idea that literature has its own langue and that separate literary works are merely manifestations or paroles of its invariable laws and relationships. Many formalists and structuralists have followed Ferdinand de Sassure's linguistic example and developed methodologies for probing literature in an attempt to discover its underlying systems. One of the most successful of these literary mathematicians is Vladimir Propp. In his study of the folktale entitled Morphology of the Folktale (Austin: University of Texas Press, 1968) he developed a type of structural analysis that I believe should be very useful in analyzing other literary forms. Where before the emphasis on understanding the interrelationship between folklore and literature has been principally on content,

Propp's Morphology suggests that there may be structural borrowings as well. What I propose to do in this paper is:

1. Describe the method of structural analysis developed by Propp in his Morphology of the Folktale.

2. Apply his methodology to two classes of narratives by Edgar Allan Poe and one of Chaucer's Canterbury Tales.

3. Use a corollary to Propp's theory to complete Chaucer's Squire's Tale.

4. Speculate on possible uses of this morphological technique as a means of generic classification, in determining a poet's latitude within a specified structure, and in finding indications of literature's langue.

The word "morphology" means the study of forms. Propp's belief is that one can study the component parts of a folktale and their relationships to each other in the same manner that a botanist studies plants. He begins his study with a brief history of the problem. The first obstacle that had to be overcome was the lack of a correct classification of the tales. The usual classifications always run into the same objection, namely, that it is always possible to find tales which fall into several categories. This is true whether the classification is based on types of tales or on themes. For example, the most common division is a division into tales with fantastic content, tales of everyday life, and animal tales. But tales of animals often times contain important elements of the

fantastic. The division by themes is even more arbitrary since it rests more on the intuitions or theoretical positions of each author. Propp cites many other examples in showing that a consistent principle of division into types is totally lacking. He finally concludes that if types do exist, they do so on the level of structural features of similar tales.[1]

At the start of the second chapter, Propp assumes as an essential working hypothesis that "fairy tales" exist as a special category of folktale. By "fairy tale" he means those tales defined by A. Aarne as numbers 300 to 749 in his catalogue of folktales. To compare the tales, he proposes to separate them into their component parts of constants and variables, and then make a comparison according to their components. As an example he gives us the following events:

1. A tsar gives an eagle to a hero. The eagle carries the hero away to another kingdom.

2. An old man gives Súčenko a horse. The horse carries the hero away to another kingdom.

3. A sorcerer gives Iván a little boat. The boat takes Iván away to another kingdom.

4. A princess gives Iván a ring. Young men appearing

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[1]Vladimir Propp, Morphology of the Folktale (Austin: University of Texas Press, 1968), p. 5.

from out of the ring carry Iván away to another kingdom.[2] These statements contain both constants and variables. The "dramatis personae" change but their actions and functions do not. This makes possible the study of the tales according to the functions of the characters which are constant, limited to a relatively small number of separate actions, and independent of how or by whom they are fulfilled.

Although the "dramatis personae" exist in a paradigmatic relationship, Propp's basic elements, the functions, are related syntagmatically. This is to say that in defining a function, its place in the narrative must be taken into account as different meanings are given to identical acts depending on preceeding and succeeding events. A wedding for instance, can have different functions depending on its role in the story. It may be a hero's reward in one tale while in another a forced marriage is an initial act of villainy. This syntagmatic characteristic presupposes that the sequence of functions is constant, subject to certain deviations which are secondary phenomena. All tales do not give evidence of all functions, but the absence of certain functions does not change the order of the rest. If then we are able to single out these functions, it will be possible to find those tales presenting identical

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[2]Propp, pp. 19-20.

elements and consider them as belonging to a certain class. In this way an index of types can be created based upon exact structural features. In this manner, Propp arrives at his final hypothesis which is that all fairy tales are of one type in regard to their structure. In summary, Propp's hypotheses, which he verifies in the remainder of his book, are these:

1. Functions 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.

2. The number of functions known to the fairy tale is limited.

3. The sequence of functions is always identical.

4. All fairy tales are of one type in regard to their structure.[3]

In Chapter III Propp lists and defines the functions of the "dramatis personae" which form the rudimentary elements of his analysis. Each function's definition is abridged into a single word and coded by a Greek or Roman letter indicating its position in the sequence of the archetypal tale. This means that if "A" denotes that function which always occurs first in a tale, then "B" is the symbol assigned to that function which directly follows it, and so on. A tabular summary of the thirty-one elementary functions is given below:

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[3]Propp, pp. 21-23.

FUNCTION	DEFINITION	DESIGNATION
I. One of the members of a family absents himself from home.	Absentation	β
II. An interdiction is addressed to the hero.	Interdiction	γ
III. The interdiction is violated.	Violation	δ
IV. The villain makes an attempt at reconnaissance.	Reconnaissance	ε
V. The villain receives information about his victim.	Delivery	ζ
VI. The villain attempts to deceive his victim in order to take possession of him or of his belongings.	Trickery	η
VII. The victim submits to deceptions and thereby unwittingly helps his enemy.	Complicity	θ
VIII. The villain causes harm or injury to a member of the family.	Villainy	A
VIIIa. One member of a family either lacks something or desires to have something.	Lack	a
IX. Misfortune is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.	Mediation, the connective incident	B
X. The seeker agrees to or decides upon counteraction.	Beginning counteraction	C
XI. The hero leaves home.	Departure	$\uparrow$

XII. The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving a magical agent or helper.	The first function of the donor	D
XIII. The hero reacts to the actions of the future donor.	The hero's reaction	E
XIV. The hero acquires the use of a magical agent.	Provision or receipt of a magical agent	F
XV. The hero is transferred, delivered, or led to the whereabouts of an object of search.	Spatial transference between two kingdoms, guidance	G
XVI. The hero and the villain join in direct combat.	Struggle	H
XVII. The hero is branded.	Branding, marking	J
XVIII. The villain is defeated.	Victory	I
XIX. The initial misfortune or lack is liquidated.	Liquidation	K
XX. The hero returns.	Return	↓
XXI. The hero is pursued.	Pursuit	Pr
XXII. Rescue of the hero from pursuit.	Rescue	Rs
XXIII. The hero, unrecognized, arrives home or in another country.	Unrecognized arrival	o
XXIV. A false hero presents unfounded claims.	Unfounded claims	L
XXV. A difficult task is proposed to the hero.	Difficult task	M
XXVI. The task is resolved.	Solution	N

XXVII. The hero is recognized.	Recognition	Q
XXVIII. The false hero or villain is exposed.	Exposure	Ex
XXIX. The hero is given a new appearance.	Transfiguration	T
XXX. The villain is punished.	Punishment	U
XXXI. The hero is married and ascends the throne.	Wedding	W^4

It should be noted that a tale usually begins with some sort of initial situation symbolized by "α". Here the members of a family are enumerated, or the future hero is introduced by mention of his name or status.[5] Also, letters and symbols can receive an exponent denoting one variety within a specific function. As an example, β indicates absentation, whereas β^1 indicates that the person absenting himself is a member of the older generation. A complete listing of symbols and exponents with their corresponding definition is given in Appendix I. The elementary functions and their order suggests a prototypical fairy tale with the general scheme as follows:

After the initial situation is explained, one of the characters goes away. This absentation leads to a misfortune resulting from the violation of an interdiction or

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[4]Propp, pp. 26-65.

[5]Propp, p. 25.

obedience to an order or command. At this point a villain enters the scene and an exchange of information occurs between the villain and hero which results in the deceit of the hero. These first seven functions are regarded as a preparatory part in that they set the actions going. They are not present in all tales as some stories are begun by an initial act of villainy. Once the villain acts against a member of the family presented in the initial situation, two possible sequences are presented; the victim of the villainy becomes the hero (victim-hero), or the hero is distinct from the victim and moves to render aid (seeker-hero). This indirectly gives us the definition of the hero which 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.

The hero, victim or seeker, leaves home and encounters a donor and from him obtains some agent which will eventually allow him to liquidate the misfortune. This is a commonplace for the testing of the hero before he acquires the magical agent. He is then transported to a place where he joins in direct combat with the villain, receives a mark or a brand, and defeats the villain correcting the initial misfortune. The tale then proceeds with the hero's return home, sometimes pursued by an enemy whom he eludes with supernatural help or stratagems. Some stories end here with the hero's reward or marriage, but others go on with

what Propp calls another "move." A "move" is a development which starts with a villainy and ends with a wedding, a reward, or the liquidation of a lack or harm, with the transition being made by a series of intermediate functions.[6] A connective incident occurs, such as the hero being thrown into a well while his treasure is stolen by his brothers, and everything begins anew. He finally returns in disguise, accomplishes a difficult task, unmasks a false hero who has usurped his place, then receives his reward.

It must be understood that Propp's archetypal folktale which I have just summarized, was the result of his analysis of over one hundred separate tales. The inventory he took led him to several conclusions. First, the actual number of elementary functions is quite limited, only thirty-one in all. Second, one function develops out of another with logical and artistic necessity and not a single function excludes another. Third, a large number of functions are arranged in pairs (prohibition-violation, reconnaissance-delivery, struggle-victory, pursuit-deliverance, etc.). Finally, other functions may be arranged in groups. Thus villainy, dispatch, decision for counteraction, and departure from home, constitute the complication. One may argue that these are extraordinary conclusions especially as they are based on the analysis of a corpus of only one

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[6]Propp, p. 92.

hundred folktales of the thousands that are available. Statistically, however, in attempting to establish a model the amount of material that must be considered is in direct proportion to the number of variations encountered. This is to say that in Propp's case, new variations or functional elements ceased to appear long before he had completed the analysis of the tales included in his study so the need to consider further examples did not exist.

What Propp did for the tales he classified was to break them down into their component parts or functions then assign the parts their corresponding codes. This resulted in each tale being expressed as an algebraic formula. For instance, the formula for a simple tale summarized by Propp is:

$$\alpha\beta^{3}\delta^{1}A^{1}B^{1}C\uparrow H^{1}\text{-}I^{1}K^{4}\downarrow W^{0}$$

These symbols read in order: A tsar with three daughters (α). The daughters go walking (β^{3}), overstay in the garden (δ^{1}). A dragon kidnaps them (A^{1}). A call for aid (B^{1}). Quest of three heroes ($C\uparrow$). Three battles with the dragon (H^{1}-I^{1}), rescue of the maidens (K^{4}). Return ($\downarrow$), reward (W^{0}).[7] After performing this operation on each of the tales, Propp summed up the separate formulas and proposed that all folktales are of the variable formula:

$$ABC\uparrow DEFG\frac{HJIK\downarrow Pr\text{-}Rs\ oL}{LMJNK\downarrow Pr\text{-}Rs}QExTUW$$

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[7]Propp, p. 128.

This formula corresponds to the archetypal tale I previously summarized and operates under the following provisions: Moves with H-I (struggle-victory) develop according to the upper branch; moves with M-N (difficult task-solution) develop according to the lower branch; moves with both pairs first follow the upper branch and then develop following the lower offshoot; moves without either H-I or M-N develop by bypassing the distinctive elements of each.[8] What we have then is a field of functions with corresponding designators to apply to a structural analysis of written literature. The proposition made by Propp is that narratives fitting his archetypal formula should be classed as folktales and must necessarily follow the rules established for that genre.

For the purpose of my analysis of Poe's works I have chosen five tales; "The Murders in the Rue Morgue," "The Mystery of Marie Roget," "The Purloined Letter," "A Descent into the Maelstrom," and "The Pit and the Pendulum."[9] I selected these particular tales for two reasons. First, they are five of Poe's more popular and memorable tales so it will be possible for most readers to follow the analysis without having to refer to the text. Second, the first

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[8]Propp, p. 105.

[9]Edgar Allan Poe, The Complete Tales and Poems of Edgar Allan Poe (New York: Random House, 1975), pp. 127-223, 246-258.

three stories are classed as murder mysteries or detective stories while the last two are representatives of tales of victims. These roughly correspond to the hero types found in Propp's Morphology, seeker-heroes and victim-heroes, and so should facilitate this study by eliminating many questions about the identification of a protagonist. I feel that these works are representative of Poe, but any generalizations we make concerning the folktale nature of his writing directly relate only to the five tales mentioned above. Although I am reasonably sure that the similarities we will find and the folk literary influence they indicate can be seen in the rest of Poe's fiction, such a conclusion by extension would be very suspect.

The format I will use in the analysis of both Poe's and Chaucer's tales will be similar to the example taken from the Morphology with certain augmentations. Following the tale's title, I will list in the left hand column sentences or fragments which serve to indicate an elementary function as defined by Propp. This will include the page number in parentheses where the fragment may be found in The Complete Tales and Poems of Edgar Allan Poe (New York: Random House, 1975) or The Works of Geoffrey Chaucer (Boston: Houghton Mifflin Company, 1961). The symbol and definition of each function will appear in the right hand column. The tale's algebraic formula will be immediately below this table along with any necessary explanation of

peculiarities or problems encountered in the analysis. For continuity, clarity, and as a service to the reader, each tale's analysis will be presented on a separate page with the possible exception that my comments may at times follow the functional breakdown on a succeeding page for economy of space.

"The Murders in the Rue Morgue"

"Residing in Paris during the spring and part of the summer of 18--, I there became acquainted with a Monsieur C. Auguste Dupin (143)."	$\propto$, initial situation
"Extraordinary Murders. - This morning ...the corpse of the daughter... the corpse of the old lady... (147)."	A^{14}, murder
Information is provided to Dupin by newspapers and depositions (147-152).	B^{4}, announcement of misfortune
"...and besides, Le Bon once rendered me a service for which I am not ungrateful (153)."	B^{1}, call for help
"We will go and see the premises with our own eyes (153)."	C, consent to counteraction
"...we proceeded at once to the Rue Morgue (153)."	$\uparrow$, departure of the hero
The struggle with the villain is an intellectual exercise on the part of Dupin (156-164).	M, difficult task
"...no animal but an Ourang-Outang... the man to be a sailor, and belonging to a Maltese vessel ...(164)."	N, solution (resolution) of a task
"...he (Dupin) walked to the door, locked it, and put the key in his pocket." After this the sailor relates the entire story (164-167).	K^{7}, object of search is captured
"I am satisfied with having defeated him in his own castle (167)."	W^{0}, reward

$$\propto A^{14} B^{4,1} C \uparrow M - N\ K^{7} W^{0}$$

This is an example of a fairly simple single move tale

of the M-N (difficult task-solution) type. Some peculiarities we find are:

1. The symbol ↑ designates the route of the hero without regard to original location or destination. At times there is no spatial transference whatsoever and the entire action takes place in one location. At other times the departure is intensified assuming the character of flight.[10] The mundane nature of a visit to the scene of a crime does not negate the essential character of this function which is the hero's departure.

2. The function G (the hero is transferred, delivered, or led to the whereabouts of an object of search) is not singled out. This is due to the fact that the hero sometimes just walks or rides to his destination. In these cases function G is considered a natural continuation of function ↑.

3. M, a difficult task is proposed to the hero, is one of the favorite elements found in folk literature. There are many variations of it but in this tale we find an example of riddle guessing and other ordeals.[11] The riddle of course being for Dupin to guess the true identity of the villain from the clues provided him.

4. Although Dupin is aided by the narrator, he does

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[10]Propp, p. 39.

[11]Propp, p. 60.

not, in fact, receive the aid of a magical helper or agent nor does he meet a donor. These absences are very common when the hero displays mystical or magical traits or prophetic wisdom.[12] As we will see in all of Dupin's stories, his acumen more than compensates for any external aid he does not receive.

5. There are many instances of tales ending when the hero captures the object of his search (K^7). However, an additional problem of interpretation was posed here when Dupin commented, "I am satisfied with having defeated him (the Prefect) in his own castle."[13] This leads us to believe that the story's conflict has taken place on two levels simultaneously indicating the presence of two moves. The difficult task of solving the murders in the Rue Morgue is an obvious part of the narrative, but it is just as obvious at the end that there is a personal conflict between Dupin and the Prefect which, if it does not pervade the story, is at least present by the close of it. In order to have a second move though would require an additional act of villainy which is not present in the tale. My final decision to classify this tale as an M-N type came as a result of the lack of direct contact in the denouement between the hero and either of the villains and to consider Dupin's

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[12]Propp, p. 83.

[13]Propp, p. 167.

satisfaction as a personal reward for his solution of the riddle.

"The Mystery of Marie Roget"

"Marie...was the only daughter of the widow Estelle Roget. The father had died...Monsieur Le Blanc... the shopkeeper (171)."	$\propto$, initial situation
"It was about five months after this return home, that her friends were alarmed by her sudden disappearance for the second time (171)."	β^3, absentation (departure) of younger people
"On the fourth (day) her corpse was found floating in the Seine... (171)."	A^{14}, murder
"He (the Prefect) concluded a droll speech...and made him (Dupin) a direct and certainly liberal proposition...(173)."	B^1, call for help
"The proposition he (Dupin) accepted at once (173)."	C, consent to counteraction
"In the morning, I procured, at the Prefecture, a full report of all the evidence elicited, and, at the various newspaper offices, a copy of every paper in which, from first to last, had been published any decisive information in regard to this sad affair (173)."	ζ^2, the hero receives information about the villain
"...this is a far more intricate case than that of the Rue Morgue... (180)."	M, difficult task
"This boat shall guide us...to him who employed it...and the murderer will be traced (206)."	N, solution (resolution) of a task
"...the result desired was brought to pass...(206)."	K^7, object of search is captured
"...the Prefect fulfilled punctually... the terms of his compact with the Chevalier (206)."	W^0, monetary reward

$$\propto \beta^3 A^{14} B^1 C \zeta^2 M - N K^7 W^0$$

This is a single move tale of the type M-N. Some of its peculiarities are:

1. Marie's father is dead. However, since his death is historical and has no discernable influence on the action, it is included in the initial situation ($\propto$), and not considered a separate function β^1, the absentation of members of the older generation.

2. Functions ↑ and G (transference to a designated place) are both absent due to the fact that Dupin never leaves his apartment during the tale. This is unusual since ↑ is an integral part of the group ABC↑ which forms the complication that drives the story. But it is not without precedent since the spatial transference of the hero is not required and at least four of Propp's tales are missing these same two functions.

3. It is possible in this story to consider the narrator, in his actions of securing information for Dupin, as fulfilling the function of a donor (D). To arrive at the donor sequence, DEF, all we need do is consider that Dupin reacts positively to the offer of aid from the narrator (E), and that the information provided to Dupin is a magical agent (F). I hesitate to do this, however, since there is nothing magical about the information received by Dupin. In fact, the only magic apparent is the hero's mental facility, which, as I have stated before, replaces all donor or helper functions in these particular tales.

4. This is the first of two tales in which Dupin receives monetary rewards for his work. Perhaps this is not in keeping with the best traditions of literary detectives but it is absolutely in line with the actions of folk heroes. In folktales the least a conquering hero would expect is a promised marriage (W^1), which in most instances gets him the most beautiful girl in the kingdom and the first space in line for accession to the throne (W).

5. A particularly interesting aspect of this tale is the location of function ζ^2, the hero receives information about the villain. Normally this action takes place in the preparatory section before the villainy occurs. The mislocation here stems primarily from Poe's decision to make the hero's task a purely mental one. He isolates Dupin in his apartment then gives an exact account of the information provided to him. Prior knowledge of the villain or the murder or Dupin's access to materials not available to the reader would obviously detract from the story's ingenious effect. We must marvel at Poe's ability to manufacture fact from seemingly insignificant or irrelevant clues, a process that provides the final solution to Dupin's task and takes up the lion's share of the tale's length, pages 180-206.

"The Purloined Letter"

"At Paris...I was... in company with... C. Auguste Dupin...when the door ...admitted...Monsieur G--, the Prefect (208-209)."	α, initial situation
"...document...purloined from the royal apartments...The thief...is the Minister D--...in the royal boudoir...she...the other exalted personage...(209)."	α, initial situation
"...He (Minister) takes also from the table the letter to which he had no claim...leaving his own letter-one of no importance-upon the table (210)."	A^{12}, false substitution
"...she (Queen) has committed the matter to me (Prefect) (210)."	B^{1}, call for help
"...upon this conviction I proceeded... to make a thorough search of the minister's hotel...and his person (210-211)."	$C\uparrow$, consent to counteraction and departure of hero
"And now Dupin, what would you advise me to do (213)?"	B^{1}, call for help
"...make a thorough search...I have no better advice...(213)."	C, consent to counteraction
"...filled up and signed a check for fifty thousand francs, and handed it across the table to Dupin (214)."	W^{0}, monetary reward
"...I (Dupin)...called one fine morning ...at the ministerial hotel (220)."	$\uparrow$, hero departs
"...I stepped to the card rack, took the letter...(221)."	K^{1}, direct cunning acquisition
"Soon afterward I bade him farewell (221)."	$\downarrow$, hero returns
"D-, at Vienna once, did me an evil turn ...that I should remember (222)."	W, reward

$$\propto A^{12}B^{1}C\uparrow|_{B^{1}C\ W^{0}\uparrow K^{1}\downarrow W}$$

Structurally, "The Purloined Letter" is the most complex of the five Poe tales that we are studying for the following reasons:

1. When analyzing a text one must first of all determine the number of moves it has. The doubling effect of having two seekers (Dupin and the Prefect), two thefts of the letter, and multiple rewards would lead one to conclude that there are at least two moves involved. This is especially true when we learn of the Minister's villainy at the conclusion of the story. However, to have a separate move would require an additional act of villainy. The Minister's theft of the letter is the single motivator for the actions of all the characters in the tale and thus this single act of villainy provides a one move tale. The incident in Vienna mentioned by Dupin serves only to show that he has achieved a degree of revenge by his actions, which serves the function of an additional reward coming in the traditional reward position.

2. Propp found that multiple heroes were common in folktales but that the narrative will only follow the actions of one of them at a time. This is also the case in "The Purloined Letter" as the Prefect suddenly drops out of the story soon after his plea to Dupin for aid. The Prefect's plea and the details of what his actions have been up to that time serve two functions; it allows Dupin to

assume the role of seeker-hero, and provides an essential transfer of information. If functions that follow one after another are performed by different characters, then the second character must know all that has taken place up to that time.[14]

3. There are two basic forms of initial situations: (1) a situation depicting the seeker together with his family (Dupin, the Prefect, and the Narrator); (2) a situation including the villain's victim together with her family (Queen, King, and the Minister). Some tales may give both situations[15] which is what we have in "The Purloined Letter." It may be argued that, "...document...purloined from the royal apartments,"[16] is function A not $\propto$. However, if it is considered that the mention of the stolen letter at this point is necessary in identifying the Queen as the victim, the passage more nearly fits the conditions of the second type of initial situation.

4. Poe's use of function K^1 deserves special mention. Dupin not only seizes the letter by cunning, but also his actions almost duplicate those of the minister in the initial theft. The hero's acquisition of the object of search through the same manner in which it was taken, is a

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[14]Propp, p. 71.

[15]Propp, p. 85.

[16]Propp, p. 209.

standard folk literary device. Dupin also employs several other supplementary functions such as K^3 (acquisition achieved with the help of decoys), and K^4 (object obtained as a result of preceeding actions).

5. The chronological mixing of events, which Poe uses to great effect in this story, caused some severe problems in its analysis. Dupin's monetary reward near the start of the story is a structural exception not specifically addressed by Propp, although he does allow that fluctuations in the general scheme are permitted. An interesting comment he makes, however, does seem to describe this exception, "In isolated tales the violations (functions out of order) are rather significant, but a closer examination will reveal these to be humorous tales."[17] Compared to "The Murders in the Rue Morgue" and "The Mystery of Marie Roget," I feel that we could agree that "The Purloined Letter" has some humorous aspects. The crime in this story does not involve the brutal death of a person but rather the impending disgrace of a royal personage. Poe even uses an anecdote to lead up to the moment when Dupin hands the Prefect the letter at which time the Prefect appeared a little discomposed, remained speechless for a matter of minutes and finally left the house without uttering a syllable. The muted amusement felt by Dupin is obvious.

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[17]Propp, p. 108.

6. Finally we notice that both M-N and H-I are absent from this tale. This is due to there being no clearly definable elements of either functional group. There is an intellectual triumph for Dupin in that he solves the mystery of where the letter was hidden, but the task was never given to him. The Prefect asks for advice but never suggests that Dupin attempt to find the letter. Essentially this means that we have N without M. M-N is further negated by the obvious use of K^1 which is most often associated with an H-I type conflict. To have group H-I would require an open conflict between Dupin and the Minister. As it stands, their encounter is too subtle and the thefts of the letter too disassociated to give good evidence of a struggle and victory.

"A Descent Into the Maelstrom"

"Myself and my two brothers...(131)."	α, initial situation
"In all violent eddies at sea there is good fishing...if one has only the courage to attempt it...we three were the only ones...(131)."	γ^1, interdiction
"The three of us - had crossed over to the islands...(132)."	δ^1, interdiction violated
"We set out with a fresh wind...never dreaming of danger...(133)."	θ, victim submits to deception
"...the whirl of the Strom was in full fury...The boat made a sharp turn to larboard, and then shot off in a new direction like a thunder-bolt...We were in the very jaws of the gulf...(134-135)."	A^1, kidnapping of a person
"I knew it could make no difference whether either of us held on at all; so I let him have the bolt, and went astern...(136)."	B^6, condemned hero released
"...to the cask (136)."	F^6, the agent appears of its own accord
"I resolved to lash myself securely to the water cask...(139)."	C, consent to counteraction
"...and precipitated myself with it into the sea,...(139)."	$\uparrow$, departure of the hero
"...the result was...I did escape... The barrel...sunk very little... A boat picked me up...(139)."	H^1-I^1, fight in an open field-victory in open battle
"...but they knew me no more...My hair ...was white..the whole expression of my countenance had changed (139)."	J^1, application of a mark to the body
"I now tell it (the story) to you... (140)."	$\downarrow$, return of the hero

$$\propto \gamma^1 \partial^1 \theta A^1 B^6 F^6 C \uparrow H^1\text{-}I^1 J^1 \downarrow$$

This is the first example of a victim-hero type tale. In "A Descent Into the Maelstrom," Poe introduces several new and interesting features. For example:

1. The hero and his brothers face an interdiction imposed by the region in which they are fishing. Because of the Maelstrom and vicious currents, no other fishermen will go into the area. The brothers will not even take their own sons who are old enough to be going to sea. Their ventures into this forbidden area are an obvious violation of the interdiction with predictable results. It is no coincidence that, "Twice...we were forced to stay all night at anchor on account of a dead calm."[18] They were caught at sea in the third calm which allowed the hurricane to overtake them, resulting in the hero's battle with the Maelstrom. This is an example of the trebling of events which is a common folk structural feature.

2. This tale gives us our first instance of direct contact between the hero and villain which is represented by the H-I type conflict. The idea of an open struggle between the hero and a force of nature reflects the non-romantic view that Poe had of nature. To Poe, nature is never a positive force, and even when man survives the ordeal as he does in this story, he is changed to the point

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[18]Poe, p. 132.

of being almost unrecognizable to his comrades (function J, marking of the hero).

3. A significant feature of Poe's writing is the presence of supernatural elements. In such a storm as the author describes our imaginations tell us that any "normal" water cask would not survive as "the only thing on deck that had not been swept overboard."[19] We know immediately that the fortunes of this barrel and those of the hero are to be closely tied. This gives the cask the function of a magical agent. This idea receives further support in that part of the definition of a hero is that "...person who is supplied with a magical agent (or magical helper), and who makes use of it or is served by it."[20]

4. Standard folk motifs most often show the hero to be either the youngest and most beautiful child or the oldest and most wise. The protagonist here is the middle brother which seems to be an intentional deviation on the part of the author as there is no apparent reason given within the story as to why this particular brother should survive. It makes one wonder what Poe's thinking was when he chose to use three brothers then did not carry the trebling on to its expected end. Poe is a master craftsman and has shown in his "Philosophy of Composition" that

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[19]Poe, p. 136.

[20]Propp, p. 50.

he is very aware of artistic details which contribute to an overall effect. Perhaps this motif violation, which has nothing to do with structure, was made intentionally to add an additional disconcerting effect at what is probably a subliminal level.

"The Pit and the Pendulum"

"I was unto death...the dread sentence of death...(246)."	A^{13}, order to kill
"...that lifted and bore me in silence down - down - still down...(247)."	A^{15}, imprisonment
"Upon recovering...all was blackness and vacancy...It seemed...mine was not...the most hideous of fates (248)."	B^{4}, misfortune is made known
"...a vague curiosity prompted me to continue them (the searches) (249)."	C, consent to counteraction
"I...shuddered to find that I had fallen at the very brink of a circular pit...(250)."	K^{4}, liquidation of misfortune as the result of previous act
"I now lay on my back...securely bound by a long strap...(251)."	A^{15}, detention
"...it had perceptibly descended...I could no longer doubt the doom prepared for me...(252)."	B^{4}, misfortune is made known
"For the first time...I thought (254)."	C, consent to counteraction
"...I was free (255)."	K^{4}, misfortune liquidated
"Unreal...A suffocating odor pervaded the prison...a second change... was obviously in the form (256)."	A^{13}, order to kill
"Might I not have known that into the pit it was the object of the burning iron to urge me (257)."	B^{4}, misfortune is made known
"I struggled no more (257)."	C, consent to act
"An outstretched arm caught my own as I fell...(257)."	K^{10}, release from captivity

$$A^{13}\left|\begin{matrix}A^{15}B^{4}C\ K^{4}\\ A^{15}B^{4}C\ K^{4}\\ A^{13}B^{4}C\end{matrix}\right|\ K^{10}$$

In "The Pit and the Pendulum" Poe has produced an interesting and what must be a relatively rare combination of structural elements. It is common to find a move within a move as well as trebling of functions. What Poe does, though, is produce a complex four move tale by trebling complete moves and enclosing them in the fourth move. The framing move consists of the initial sentence of death (A^{13}) which is concluded by the hero's release at the hands of General Lasalle (K^{10}). The trebled moves enclosed within the frame move are: the initial imprisonment (A^{15}) concluding with the hero's discovery of the pit (K^{4}); the pendulum episode (A^{15}) concluding with his escaping his bonds (K^{4}); and the final attempt at forcing the hero into the pit (A^{13}) ending with the rescue by Lasalle (K^{10}). The coincidental ending (K^{10}) of the frame move and third move of the trebling sequence is a fairly common device. The structure of this story is not the only thing that places it in the class of folk literature. The rescue of the hero at the hands of General Lasalle himself is in the best tradition of deus ex machina. It would be difficult to find endings with similar degrees of fantasy outside the realm of fairy tales.

This concludes the analysis of Poe's individual tales, but a vertical summation of the algebraic formula will yield some additional facts worthy of our attention. A table similar to the one shown below was an essential part of Propp's final chapters dealing with exceptions and interrelationships of functions.

Tale	Move	A	B	F	C	W	↑	D	E	F	G	L	H M	I N	J	K	↓	W
1	1	A^{14}	B_4^1,		C		↑						M	N		K^7		W^0
2	1	A^{14}	B^1		C								M	N		K^7		W^0
3	1	A^{12}	B^1 B^1		C C	W^0	↑ ↑									K^1	↓	W
4	1	A^1	B^6	F^1	C		↑						H	I	J^1		↓	
5	1	A^{13}														K^{10}		
	2	A^{15}	B^4		C											K^4		
	3	A^{15}	B^4		C											K^4		
	4	A^{14}	B^4		C											K^{10}		

The vertical summation of these yields a basic formula for Poe's tales of:

$$\propto \; A \; B \; C \uparrow \frac{H - I}{M - N} \; J \; K \downarrow W$$

This indicates that with only a few exceptions, the structure of these tales is composed of four groups appearing in this order:

1. $\propto$ - initial situation presenting all the characters who will play significant roles in the narrative.

2. ABC↑ - this is the complication wherein the hero learns of a villainy (ones involving death are particularly popular with Poe), receives information that gives him a fairly complete picture of the situation, agrees to take some sort of action, then proceeds on a course that will eventually liquidate the misfortune.

3. $\frac{H - I}{M - N}$ J K - this represents the denouement of the tale. In Poe there is an extraordinary lack of contact between villain and hero. Essentially this goes along with Poe's anticipation of modern authors in dealing with intellectual, moral, and spiritual struggles in lieu of those of a more physical nature. The exception here of course is "A Descent Into the Maelstrom," but even then it is the hero's intellect that enables him to survive his encounter with nature.

4. W - the seeker-hero received identifiable rewards, the victim-heroes were alive at the end of the tale. Considering that Poe has demonstrated in many of his tales that the hero's preservation is not essential to an effective narrative, we might consider that the victim-heroes were being substantially rewarded by the author in their being allowed to survive.

The only major functional grouping out of Propp's formula that is missing in Poe's is the donor/helper group, DEF. As I explained earlier, this is due to the

intellectual powers granted to the heroes by Poe that take the place of any outside aid. There were only two exceptions or out of sequence functions present in the five tales. The first was the early appearance of W^0 in tale #3, "The Purloined Letter," which, as Propp indicated, is a humorous device. The second was the use of function F in tale #4, "A Descent Into the Maelstrom," which is due to the classification of the water cask as a supernatural agent. With the evidence thus provided, I do not hesitate to say that were these five works of Edgar Allen Poe presented to Vladimir Propp for structural classification, he would place them among the folktales.

If Poe, writing in the nineteenth century shows an identifiable degree of folk structural borrowing, then we might assume that another author, writing in a much earlier period, would demonstrate an even greater dependence on a structure coming essentially from oral literature. For this reason I chose to do an analysis for comparison of The Knight's Tale by Geoffrey Chaucer. Poe's heritage included centuries of written literature from around the world. The influence this had on him must have been profound but at the same time we have just seen that in at least five of his tales he deviated only slightly from a structure that is perhaps millions of years old. Chaucer, being recognized by most as the first author writing in

the English language, had very little to draw on as far as written materials were concerned. The point is that Chaucer was far more likely than Poe to have used orally transmitted literature, folktales, for substance and structure. We shall see if this is true.

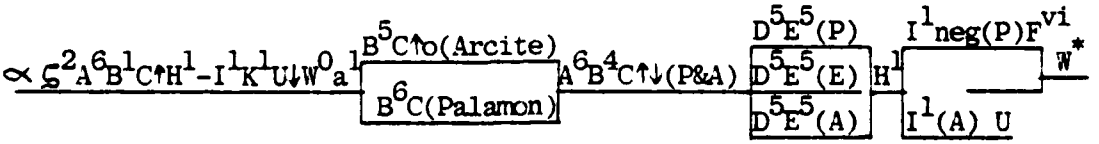
The Knight's Tale

"Whilom...Ther was a duc that highte Theseus...the queene Ypolita...hir yonge suster Emelye (25)."	α, initial situation
"A compaignye of ladies...the eldeste of hem alle spak,...We losten alle oure housbondes...the ole Creon ...That lord is now of Thebes... do the dede bodyes vileynye...(26)."	ζ^2, the hero receives information about the villain
"...the bodyes on an heep ydrawe...wol not suffren hem to been yburyd or ybrent, But maketh houndes ete hem in despit (26)."	A^6, maiming, mutilation
"Have on us wrecched wommen som mercy, And lat oure sorwe synken in thyn herte (26)."	B^1, call for help
"And swoor his ooth...He wolde doon so ferforthly his myght Upon the tiraunt Creon (26)."	C, consent to counteraction
"...and forth rood To Thebes-ward, and al his hoost biside (26)."	$\uparrow$, hero departs
"He fought,...In pleyn bataille,... (27)."	H^1, fight in an open battle
"...and slough him manly as a knyght... and putte the folk to flyght; And by assault he wan the citee after (27)."	I^1, victory in open battle

"And to the ladyes he restored agayn The bones of hir housbondes that were slayn,...(27)."	K^1, direct acquisition through force
"Two yonge knyghtes...Arcite...and... Palamon...hem sent to Atthenes, to dwellen in prisoun Perpetuelly...(27)."	U, punishment of villain
"He took his hoost, and hoom he rit anon...(27)."	↓, return of the hero
"With laurer corwned as a conqueror; ...(27)."	W^0, material reward
"Yond in the gardyn romen to and fro Is cause of al my (Palomon's) criyng and my wo (28)."	a^1, lack of a bride, an individual
"And with that sighte hir beautee hurte hym so, That, if that Palamon was wounded sore, Arcite is hurt as much as he, or moore (28)."	a^1, lack of a bride, and individual
"And finally at requeste and preyere Of Perotheus, withouten any raunsoun, Duc Theseus hym (Arcite) leet out of prisoun...That is... Arcite were yfounde...In any contree of this Theseus...he sholde lese his heed (29)."	B^5, transportation of a banished hero
"Now trewely, how soore that me smerte, ...to Atthenes right now wol I (Arcite) fare...(30)."	C, consent to counteraction
"That, sith his face was so disfigured ...(31)."	T^1, new physical appearance
"And to the court he wente upon a day, And at the gate he profreth his servyse...(31)."	o, unrecognized arrival
"By helpyng of a freend, brak his (Palamon) prisoun And fleeth the citee faste as he may go...(31)."	B^6, condemned hero released

"...in that grove he wolde hym hyde al day,...thanne wolde he take his way To Thebes-ward,...his freendes ...to help him werrey...he wolde lese his life, or wynnen Emelye... (31)."	C, consent to counteraction
"...with sharpe speres stronge They (Arcite and Palamon) at oother wonder longe...Up to the ancle fought they in hir blood (33)."	A^6, maiming, mutilation
"That is to seyn, that whither he (Arcite) or thow (Palamon) May... Sleen his contrarie... Thanne shal I heve Emelye to wyve... (35)."	B^4, announcement of misfortune in various forms
"Who looketh lightly now but Palamoun? Who spryngeth up for joy but Arcite?...They taken hir leve, and homward gonne they ride to Thebes...(35)."	C↑, consent to counteraction, departure of hero
"Hath everich of hem broght an hundred knightes...(37)."	↓, hero's return
"Whan Palamon the larke herde synge,... He roos...And doun he kneeleth, and...he seyde...Have pitee of my bittre teeris smerte...I shal for everemoore,...thy trewe servant be ...so ye me helpe...Yif me my love ...(38-39)."	D^5, request for mercy
"...atte laste the statue of Venus shook ...wherby that he took That his preyere accepted was that day (39)."	E^5, mercy to suppliant
"...and up roos Emelye, And to the temple of Dyan gan hye...Unto Dyane she spak...I Desire to ben a mayden al my lyf...Now help me...Bihold... The bittre teeris...My maydenhede thou kepe...And whil I lyve, a mayde I wol thee serve (39)."	D^5, request for mercy

"...sodeynly she saugh...oon of the fyres queynte, And quyked agayn ...and after that...That oother fyr was queynt and al agon;...it made a whistlelynge...Thou shalt been wedded unto oon of tho... (39-40)."	E^5, mercy to a suppliant
"The next houre of Mars...Arcite unto the temple walked is...he seyde his orisoun:...Thanne help me, lord, tomorwe in my bataille,... have routhe upon my sorwes soore; ...(40)."	D^5, request for mercy
"The statue of Mars bigan his hauberk rynge...and seyde thus, "Victorie!"(40)."	E^5, mercy to a suppliant
"'Do now youre devoir, yonge knyghtes proude!'...In goon the speres... In gooth the sharped spore...(42)."	H^1, fight in an open field
"Who sorweth now but woful Palamon, That moot namoore goon agayn to fighte (43)?"	I^1neg, defeat in open battle
"Arcite of Thebes shal have Emelie,... (43)."	I^1, victory in open battle
"Out of the ground a furie infernal sterte,...(43)."	F^{vi}, the agent appears from out of the earth
"His (Arcite) spirit changed hous and wente ther,...(44)."	U, punishment of the false hero
"And thus...Hath Palamon ywedded Emelye (47)."	W^*, wedding



The schematic representation of The Knight's Tale given above indicates that this narrative is somewhat more complex than the tales we analyzed from Poe. This is due

in part to the relative length of the pieces but there are even more important morphological elements which suggest that certain aspects of Chaucer's work have an origin outside what Propp would term a traditional fairy tale. The initial segment of the tale from the introduction of Theseus to his reward for the conquest of Thebes does not deviate structurally in any fashion from the archetypal formula provided by Propp. At the point of Arcite's and Palamon's imprisonment, however, we encounter numerous peculiarities which if they are not dysfunctions, must be considered major exceptions to portions of Propp's morphological theory. To enumerate:

1. The first problem encountered in the analysis came in deciding the function performed by Arcite's and Palamon's imprisonment. We know very little of the two men except that they were sorely wounded in the defense of Thebes and that they are dressed in arms befitting princes of the royal blood of the city. The fact that from the reader's point of view they fought on the wrong side does not seem to be enough to classify their imprisonment as function U, punishment of the villain. Additionally, we are all familiar enough with folk motifs to know that young wounded princes are never villains and besides, both men are identified as heroes later in the tale. Is such a change of character, from villain to hero, possible in a

single folktale? Yes, as Propp states, "One and the same person can play one role in the first move and quite another in the second."[21] Add to this the facts that; the imprisonment occurs in a schematically predictable U location, and that subsequent moves of this tale are motivated by the prisoner's lacks (a^1) and it becomes fairly evident that U is the proper choice.

2. Normally a tale is complete within itself when it begins with an act of villainy (A) and ends with a reward (W). In The Knight's Tale we have two such instances which would indicate that Chaucer has written two separate tales. The question of whether one is confronted by several moves forming a single tale or by two or more tales is important to Propp and he gives us guidelines on which to base our decision. First, we have a single tale if up to the conclusive liquidation of misfortune, there is suddenly sensed some sort of shortage or lack which provokes a new quest. Second, a single tale is also evident where the first move includes a fight and the second move begins with the casting of the hero into a chasm.[22] These are only two of the eight rules offered by Propp but they are sufficient to show that what Chaucer has written is a single complex tale.

3. We have seen examples of tales where one move

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[21]Propp, p. 86.

[22]Propp, p. 95.

directly follows another as in the trebling that occurred in "The Pit and the Pendulum." However, it is also possible for moves to interweave; a development that has begun pauses, and a new move is inserted.[23] This is what we find in The Knight's Tale as the story bounces between the accounts of the major characters never allowing us to dwell on one to the point of forgetting any of the others. This interweaving is what is primarily responsible for the tale's complexity and that Chaucer is able to accomplish this with so little disruption is a mark of his great artistic ability.

4. All that I have discussed up to this point has served to make us admire the skill Chaucer has shown in working within the confines of a folktale structure. However, there is an element encountered in this tale of greater importance. Propp found that it was not at all uncommon to have two, or in most instances three, heroes motivated by the same villainy or lack and participating in identical quests for the liquidation of this misfortune. Most often in the case of multiple heroes, multiple battles are fought against a number of villains or the real protagonist fights while the others watch on. Structurally an example of this multiplicity is found in The Knight's Tale as Arcite and Palamon are both motivated by the same lack and initially set out on independent quests to fulfill

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[23]Propp, p. 92.

their need. The fact that they end up fighting each other for the hand of Emelie is of no real consequence to Propp since it is the act of combat-victory (H^1-I^1) that is significant, not who the adversaries are. To my mind there must be an exception as it appears significant that a hero, in accomplishing a single function, is also performing within the sphere of action of a villain. Does this mean that we have uncovered a major malfunction in Propp's theory? No, I think not. What it does indicate is that characters are not absolutely limited to the actions allowed them by fairy tales, or more explicitly, a hero may at times perform actions normally reserved for a villain. The implications of this will receive further treatment in the conclusion to this paper.

So far we have made use of Propp's methodology to reduce written narratives to a symbolic structural formula for the purposes of analysis and classification. If his theories have real validity, then we should just as easily be able to proceed in the reverse direction, from formula to narrative. Propp hints at this important corollary when he states:

> It is possible to artificially create new plots of an unlimited number. All of these plots will reflect the basic scheme, while they themselves may not resemble one another. 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, then one of the possible F's, then any G, and so on. In doing this, any elements may be

> dropped (except possibly for A or a), or repeated three times, or repeated in various forms. If one then distributes functions according to the dramatis personae of the tale's supply or by following one's own taste, these schemes come alive and become tales.[24]

The Squire's Tale is not complete. This fact has caused a considerable amount of criticism to be written offering possible explanations as to why it was not finished and what Chaucer would have written had he completed it. We now have the tools at our disposal to create a "complete" Squire's Tale by using a combination of Propp's structural analytical technique and possible sources and analogues for the tale set forth by Chaucerian scholars. If we can find sufficient evidence in The Squire's Tale to confirm its folk nature, then Chaucer's most suitable options in completing the tale would be to continue along the lines indicated by Propp's archetypal formula. This should in no way be taken as a negative comment on Chaucer's literary or creative abilities; it is the genre's structure that is limited and predictable, not the author's ingenuity. As we shall see, the options that he left himself, that are specifically stated in the tale, lead to a completed work of enormous volume and complexity.

The most positive evidence of The Squire's Tale's intended folk structure comes from an analysis of the tale's beginning.

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[24]Propp, pp. 111-112.

The Squire's Tale

"At Sarray...land of Tartarye,...noble king was cleped Cambyuskan,... Hadde two sones...Algarsyf...Cambolo...A doghter...highte Canacee ...feeste of his nativitee (128, lns. 9-45)."	$\propto$, initial situation
"There cam a knyght upon a steed of bras, ...The kynge of Arabe and Inde... sendeth you (Cambyuskan)...This steede of bras,...This mirour and this ryng...He hath sent to my lady Canacee (and)...This naked swerd...(129, lns 110-157)."	F^1, the magical agent is transferred
"...it were Canacee...thanne awook. For swich a joy in her herte took ...(131, lns 367-368)."	a^2, lack of a helper or magical agent
"...in her sleep...hadde a vision... (131, lns 371-372)."	B^4, announcement of misfortune
"I wol," quod she, "arise, for me leste ne lenger for to sleep, and woalk aboute (132, lns 380-381)."	C, consent to counteraction
"Up riseth freshe Canacee hireselve, and forthe she walketh easily a pas...(132, lns 384-388)."	$\uparrow$, departure
"...it swowned next (the falcon), for lak of blood...What is the cause ...That ye be in this furiel pyne of helle (132, lns 443-448)?"	d^7, helpless situation of donor without a stated request
"But Canacee hom bereth hire...To helen...this hauk (134, lns 635-641)."	E^7, performance of some service

This analysis yields a structural representation of:

$$\propto F^1 a^2 B^4 C \uparrow d^7 E^7$$

What this formula represents is a folktale beginning leading into an incomplete tale within a tale. This device

of including several subordinate stories within the framework of a single larger narrative was common in the tales Propp studied. Normally these inner stories occur in threes, and we have a good indication that this is what Chaucer intended. Cambyuskan was given three children, and since we have already seen the start of an adventure for one of them, we may reasonably expect the others to have their own stories. This idea receives added support in later lines of The Squire's Tale when we read:

> Til it come eft to purpos for to seyn
> How that this faucon gat hire love ageyn
> Repentant, as the storie telleth us,
> By mediacion of Cambalus,
> The kynges sone, of which that I yow tolde
> ...
> First wol I telle yow of Cambyuskan,
> That in his tyme many a citee wan;
> And after wol I speke of Algarsif,
> How that he wan Theodora to his wif,
> For whom ful ofte in greet peril he was,
> Ne hadde ne ben holpen by the steede of bras;
> And after wol I speke of Cambalo,
> That faught in lystes with the bretheren two
> For Canacee er that he myghte hire wynne.[25]

One might counter the argument of tripling of sub-stories by pointing out that there were four gifts. However, since the mirror is a passive device for discovering treason within the kingdom, we may expect that it would be used only to contribute to another tale. We will find further support for this when we study the sources from which these

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[25]F. N. Robinson, ed., The Works of Geoffrey Chaucer (Boston: Houghton Mifflin Company, 1961), p. 134.

particular gifts were drawn.

One other important indication of The Squire's Tale's folk structure comes with its identification with another great folktale of the same period. Chapman in "Chaucer and the Gawain - Poet: A Conjecture,"[26] Magoun in "The Old French Roman De La Rose,"[27] Whiting in "Gawain in the Squire's tale,"[28] and Loomis in "Gawain in the Squire's Tale,"[29] all suggest that there are possible if not definite indications that Chaucer borrowed material and structure from Sir Gawain and the Green Knight. Although each author makes certain particular comparisons, their arguments are in general the same. The action in the opening parts of The Squire's Tale and Gawain takes place in a royal hall. Into each there comes a strange knight bent upon a mission of some consequence: one, to deliver magic gifts to King Cambyuskan and his daughter; the other, to engage the members of the Round Table in an exchange of blows. There are too many openings of this same general sort for anyone to be able to identify Gawain as the source in this instance.

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[26]Coolidge Otis Chapman, "Chaucer and the Gawain-Poet: A Conjecture," Modern Language Notes, 68 (1953), pp. 521-4.

[27]Francis P. Magoun, Jr., "The Old French Roman De La Rose," Modern Language Notes, 67 (1952), pp. 183-5.

[28]J. B. Whiting, "Gawain in the Squire's Tale," Mediaeval Studies, IX (1947), pp. 189-234.

[29]Roger Sherman Loomis, "Gawain in the Squire's Tale," Modern Language Notes, 52 (1937), pp. 413-6.

What might be argued however, is that Chaucer was reminded, after he had written the first ninety lines of The Squire's Tale, of a similar scene in Gawain in which courtesy was talked about, even though the visitor himself was hardly courteous. He would have been further reminded that in the other story the courtesy of Gawain was strongly emphasized and from this recollection would have come the reference to "Gawayn, with his olde curteisye" in line 95.[30] Though the plots of the two poems are different, there is such a marked agreement in the sequence of events, the scenes and occasions on which they occur, the conduct of the King's courtiers, and in other details, that it would seem beyond the possibility of coincidence that Chaucer and the Gawain author could have worked in complete independence of each other.[31]

Cambyuskan and Arthur are holding banquets on festival days in their capital cities, Cambyuskan on his birthday, Arthur on Christmas. Both poets are eager to move on with their stories and will not pause to give an account of the dinner being served. After a certain course in the banquet, amidst the sound of minstrelsy, a knight rides into the hall. This arrival is so startling and curious that the courtiers fall silent. Once the gifts, or blows, are

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[30] Whiting, p. 232.

[31] Chapman, pp. 521-22.

exchanged, the strangers depart almost as suddenly as when they arrived. In The Squire's Tale, the action shifts to the courtyard where Cambyuskan's courtiers swarm about the horse and gaze in wonder. Corresponding action occurs in Gawain where the courtiers press forward to stare at the Green Knight. All of them agree that the object of their attention is a phantom, fairy, or something that has come from fairyland. Once order is restored, each knight returns to his proper place and the banquet is resumed. A final similarity between the stories occurs when Chaucer refers to the siege of Troy near the end of the first part which may have been suggested by a like reference near the end of Gawain.[32]

What I have summarized here is not intended to serve as proof that Gawain is a source for The Squire's Tale, for no such proof exists. It merely suggests that whether or not Chaucer had Gawain as a model, he was moving in a similar structural direction. This may be more precisely shown by the following brief analysis: Arthur, his wife, and court are having a banquet (∝). The Green Knight rides in and challenges the court to an exchange of blows (A). Discussion follows as to who will accept the challenge (B). Gawain takes the challenge, delivers the blow, then accepts the Green Knight's charge to meet him in a year (C).

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[32]Chapman, p. 524.

Gawain departs the castle in search of the Green Knight (↑). In symbols, this tale has the beginning ⟳ABC↑, which corresponds to the start of The Squire's Tale and to the complication group in Propp's archetypal tale. I will spend no more time on Gawain except to say that a complete structural analysis of the poem yields a formula which exactly fits Propp's folktale criteria. My proposition is that if one may reasonably argue that Chaucer borrowed materially from Gawain, then he may just as easily have borrowed structurally. This type of argument is much out of fashion in contemporary folklore analysis as theorists have drifted farther away from the diffusionist concept it represents. Many modern critics would offer that the structural similarities between the two works derived from man's common conscience or a genetically inbred feature of the human brain. Whichever theory may ultimately prove valid, they both intimate a common source, literary or biological, for the authors.

I feel a short summary of what I have written so far is in order prior to speculating on the probable continuation of Chaucer's tale. Vladimir Propp gave us a method which we may use to analyze the structure of narratives. This analysis is based on the actions of characters serving as functional elements. Using Propp's methodology, we established that the complication and falcon fragment

found at the beginning of The Squire's Tale qualify that portion of the story for classification as a folktale in structure which would lead us to predict that the remainder of the tale will follow that particular model. We then examined four authors who suggested that Chaucer had Sir Gawain and the Green Knight, an excellent example of the folktale form as defined by Propp, as a reference when he wrote The Squire's Tale. These points prove nothing in themselves, but they do suggest that without evidence to the contrary Chaucer may well have intended to extend the folklore structure to the entire poem. We may now continue on to a plot summary of the completed Squire's Tale using Propp's archetypal folktale as a structural model and analogues to the tale of oriental origin for content.

The framework for this tale is provided by the accounts of Cambyuskan, his court, and his triumphs. We find that little of real substance comes from these accounts, and they are principally used to provide a basis for introducing and uniting the stories of Algarsif, Cambolo, and Canacee. In gratitude for the presents he has received, Cambyuskan offers to give the strange knight whatever he might ask for in return. The knight replies that his only desire is the hand of Canacee in marriage. This is not at all pleasing to Canacee, who by this time, being influenced by the falcon's story, has grown to hate all men. She goes to her brother

Algarsif and asks that he intervene to stop the marriage. Algarsif pleads her case to their father and suggests that the gifts be tested to prove their worth prior to the King committing his daughter to a marriage. The knight resents this opposition to their wedding and decides to be avenged. The crowd that had gathered to witness the tests failed to notice the reflection of this treason in the mirror which had been placed in the main tower.

The brass horse is led into the courtyard where Algarsif mounts him. The stranger then turns a peg on the front, the horse rises and is soon out of sight. The villainous knight is thrown into prison and the wedding postponed. Algarsif soon discovers more pegs on the horse, learns to maneuver it easily, and is finally borne to a faraway country. Carman is the king of this country and his wife is named Clarmonde. Their only child is the beautiful Theodora. Algarsif sets the horse down in the castle and soon makes contact with Theodora, who immediately falls in love with this mysterious stranger. However, her father learns of the affair and sentences Algarsif to death. Theodora warns him of his impending demise so the prince rejoins that he will face the king's entire army on his horse. However, once he is mounted he loses no time in getting away.

After only a brief time back home, he can no longer

control his longing to revisit the princess, and on this trip she is glad to return with him. Unfortunately, he leaves Theodora unprotected outside the city in order to have proper arrangements made for her reception by Cambyuskan. In his absence, the strange knight, representing himself as the prince's messenger, persuades her to mount the horse with him and takes her to another kingdom. The king of that country rescues her but takes over the role of the unwanted suitor. She now feigns madness for her self-protection and when Algarsif, after a long journey, has discovered her whereabouts, he, disguised as a physician, is able to see her. To make her sane, he pretends to exorcise a demon from the horse and in so doing is able to effect her rescue. They then return to his native land where they are married.[33]

Meanwhile, the pressure on Canacee to marry continues to build as does her hatred of men. Her parents insist that it is time for her to choose a mate from the many suitors that daily come to the castle. When she again refuses, Cambyuskan takes the decision out of her hands. He announces that a tournament is to be held, the winner of which will have his daughter in marriage. Canacee, in some of the most moving and provocative lines Chaucer has

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[33]W. F. Bryan, ed., Sources and Analogues of Chaucer's Canterbury Tales" (New York: The Humanities Press, 1958). pp. 364-374.

written, persuades Cambolo on the basis of their familial love for each other, to represent her in the lysts. Cambolo fights magnificently and, aided by the magic sword, succeeds in defeating two brothers in the final round. The impossibility of their marriage is recognized, and the situation produces bitter feelings in the royal family and throughout the court. It remains for Cambolo to find a remedy.

The Prince sought out the wise old woman, Canacee's nurse, whom we met in line 376, to find out what caused his sister's hatred. The woman relates the story of the falcon, explaining that Canacee felt all men were the same as that tercelet which deserted his mate. Upon hearing this, Cambolo strikes upon a plan to restore Canacee's love for men. The Princess and her attendants are led into a garden where the falcon's story has been depicted in three pictures on the wall. The first picture shows the tercelet and falcon together in a rook of gray marble. In the second, they see the tercelet leaving the rook in pursuit of the kite. Finally, in the third picture they are shown the tercelet in the grasp of a fowler who has trapped the bird and is cutting his throat. These paintings have a profound effect on Canacee as she realizes now her error in assuming the tercelet did not return to his love through his own choice.[34]

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[34]Bryan, pp. 374-376.

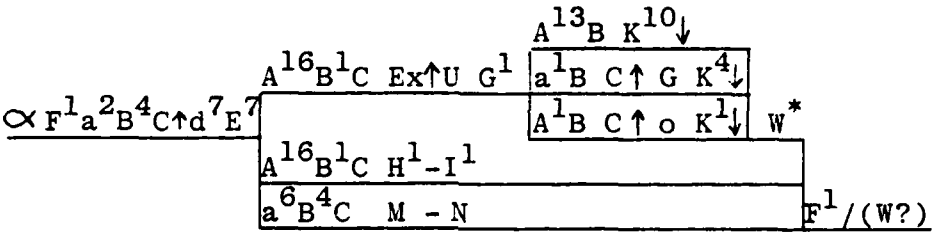
She is nearly overwhelmed by the rush of love which she has for so long denied. True to form, Chaucer asks a monumental question without providing an answer as in the end, neither Canacee nor Cambolo are married and the propriety of their relationship goes unresolved.

Structure of Completion

The knight states that his only desire is the hand of Canacee in marriage.	A^{16}, the threat of of forced matrimony.
She (Canacee) goes to her brother Algarsif and asks that he intervene.	B^{1}, call for help
Algarsif pleads her case and suggests that the gifts be tested.	C, consent to counteraction
Reflection of the knight's treason in the mirror.	Ex, exposure of villain or false hero
The horse rises and is soon out of sight.	↑, hero departs
The knight is thrown into prison.	U, punishment of the villain
Algarsif is finally transported to a faraway country.	G^{1}, hero flies through the air
Carman sentences Algarsif to death.	A^{13}, an order to kill
Theodora warns him (Algarsif).	B^{4}, announcement of misfortune
The Prince will face the King's entire Army.	C, consent to counteraction
Mounted, he loses no time in getting away.	K^{10}↓, release from captivity, hero returns

Algarsif can no longer control his longing.	a^1, lack of an individual
Algarsif decides to return to the Princess and goes there.	$BC\uparrow G^1$, misfortune, consent to counteraction, departure and flight to a distant country
She (Theodora) is glad to return with him.	K^4, liquidation of misfortune as a result of previous actions
The strange knight takes her to another country.	A^1, kidnapping of a person
Algarsif, after a long journey, arrives.	$C\uparrow$, consent to counteraction, hero departs
(Algarsif), disguised as a physician.	o, unrecognized arrival
Algarsif is able to effect her rescue.	K^1, direct acquisition through the application of force or cunning
They return to his native land.	$\downarrow$, return of the hero
They are married.	W^*, wedding
The pressure on Canacee to marry continues and a tournament is to be held.	A^{16}, the threat of forced matrimony
Canacee persuades Cambolo to represent her.	B^1C, call for help, consent to counteraction
Cambolo fights magnificently.	H^1, fight in an open field
Cambolo succeeds in defeating two brothers in the final round.	I^1, victory in open battle
Canacee's hatred of men remains.	a^6, lack of love

The wise old woman relates the story of the falcon.	B^4, announcement of misfortune in various forms
Cambolo strikes upon a plan.	C, consent to counteraction
Cambolo's task is to restore Canacee's love for men.	M, difficult task
The falcon's story is depicted in three pictures.	N, solution (resolution) of a task
Canacee is nearly overwhelmed by the rush of love.	F^1, agent is transferred (W?)



Obviously the story just presented has no real value as literature but it is not entirely speculative in nature as it is based on a plausible combination of structural theory and sources and analogues available to Chaucer. A comparison between what the author actually wrote and what I have artificially constructed yields some interesting observations:

1. Propp states that when there are moves (enclosed tales) within a narrative that show both a struggle-victory (H-I) and a difficult task-solution (M-N) the story will develop the struggle-victory first. For this reason it

was necessary for me to deal with Algarsif's and Cambolo's struggles prior to resolving the dilemma of Canacee's condition. In our own "modern" minds there is probably no better reason to put them in this order than that they just seem to fit better that way. It is interesting to note that Chaucer agrees with us as he indicates in lines 655-670, "First wol I telle yow of Cambyuskan,...And after wol I speke of Algarsif,...And after wol I speke of Cambalo, That faught in lystes...For Canacee."[35]

2. Some questions are raised by the appearance of F^1 in two separate locations; first as the four gifts are presented to the royal court, and second when Canacee regains her love for men. There is no problem in identifying the visiting knight as a donor and the gifts are obviously magical in nature. Placing the transference of the agents at the beginning of the story is also a common device as the function appears in this location in at least ten of the tales Propp analyzed. The real difficulty comes in supposing that Canacee's love has the properties of a magical agent. This idea does however, receive support from two sources. The falcon's dire situation fits the description of the helpless donor without a request and the Canacee move which frames the story, ends without any reward other than the somewhat miraculous resurgence of her love. These

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[35]Robinson, p. 134.

occurrences appear closer to the donor sequence (DEF) than any of the other possible functions or combinations.

3. Finally, one should not be intimidated by the complexity of the tale's schematic diagram. As in all the diagrams I have produced, their impressiveness comes more from the length of the tale being analyzed than from any internal permutations peculiar to the literary piece. Simply reading from left to right and top to bottom we see two examples of the trebling of moves enclosed by a framing move. Each of the separate moves is a complete tale within itself and they all combine to produce a narrative which would stand as one of the most memorable of the Canterbury Tales if it had been finished.

This completes my analysis of specific narratives and leads to the question of what conclusions can be drawn from the structural relationship of Poe's and Chaucer's works to fairy tales? Based solely on this paper, I do not think that we can make any positive statements about either author's use of folk structure or the validity of Propp's methodology. The gaps separating all three men and their writings are too great. Propp's analysis was of the Russian oral tradition, Poe's and Chaucer's heritage is English. Propp based his research on literature dating from antiquity while Chaucer and Poe dealt with themes and genres popular in their own times. The tales picked for analysis also

reflect a prejudice on my part as they were chosen specifically for their hero's identifiable status as a victim or seeker. Although I doubt it, it may be that none of the other stories written by these two great authors have anything resembling a folk structure. However, most of these objections relate to shortcomings imposed by the length of a thesis, not by any inability to link their works to a folk tradition by means of the approach I have used in this study.

Propp's choice of using the actions of characters as his basic, immutable elements, is relatively arbitrary as many other structuralists have gone to great lengths to show that who does something is as important as what was done. But to our society, as evidenced by the authors I selected for analysis as being non-animalistic, Propp's choice of character actions is indeed a logical one. To a Plains-Apache no doubt it would make a great deal of difference whether a young maid was poisoned by an owl, or a hawk, or coyote. In our Anglo-Saxon tradition though, it makes little difference if Snow White is visited by a stepmother or wicked witch. Propp's methodology must be characterized as being essentially linear, simplistic, and reductionist in that the attempt is to perform an analysis that disregards many of literature's distinguishing elements. Folklorists today generally agree that Propp's

system is a very primitive precurser to modern Levi-Straussian types of analysis and that what Levi-Strauss does is the logical and necessary maturation of Propp's seminal work. While this is probably true, it remains that the Morphology presents a system that serves well as an introduction to the structuralist activity and yields significant results that may be understood by most every student of criticism.

I feel that Propp's methodology suggests some very useful tools for application to the critical analysis of literature at an artistic as well as structural level. The stories analyzed in this paper are not examples of orally transmitted literature (folktales), however, looking solely at their structures has given us insights that would have remained hidden to a purely textual or thematic analysis. By reducing a story to symbols we may avoid the entrapments of an author's skilled use of words which may hide an equally skillful manipulation of the structure. But how does one determine if a structural element is appearing in a nonstandard location? The answer is that it must be compared to an archetypal formula as I have done in this paper. Propp provided what he feels is the schematic representation of the prototypical fairy tale. The structural content of the narratives I analyzed showed that they are members of a kindred group of tales whose archetype is

described in the Morphology. For that reason we were able to make structural comparisons and derive what I feel are some useful and interesting observations about the artistry of two authors writing centuries apart. The two prerequisites for such a study then are a work written at any time, in any fashion, and its archetype.

Folktales for the most part are anonymous and communal. They are shaped by the types of transformations that are peculiar to oral transmission to conform to the orthodox dimensions of the society in which they are found. An author's written work, however, is essentially cast in stone. When he deviates from a prescribed structure, his final product is immediately calcified by printing. For this reason we often feel that an author's possibilities are unlimited. It seems ironic to find that two of the most gifted and inventive authors in our language, each of whom could be considered an elitist, appear to voluntarily limit themselves to the confines of a thirty-one element structure. Certainly this casts grave doubts as to the flexibility of any author who desires to write rational and socially acceptable literature.

Did all literature spring from Propp's basic tale? I would almost think so had it not been for the notable exception found in The Knight's Tale when the heroes fought each other. Propp's explanation that the identity of the

characters involved is not significant does not seem adequate. There are vast collections of folklore that do not fit Propp's model and the type of ambiguity represented by the conflict between Arcite and Palamon is very common. We are immediately able to call to mind numerous other examples such as Oedipus or King Lear when our sensibilities are shocked by tragedies totally beyond anything found in fairy tales. Are these stories descendants of a different archetype or must the sphere of actions available to each character include the actions of all other characters? I feel the latter is probably the case and presents a situation where a Levi-Straussian type analysis could be helpful.

If all the fairy tales in Russia, a land much richer than our own in its history of oral literature, can be reduced to thirty-one functions, then cannot all literature be reduced to a finite number of available elements? And as speaking proceeds writing, would it not be natural to assume these elements to be present in the earliest myths and tales, and then only as a carry over from time immemorial? Propp postulates that if we were able to unfold the picture of transformations we would be able to satisfy ourselves that all tales can be morphologically deduced from a single statement about the kidnapping of a princess by a dragon.[36] As Carl Sagan might suggest, perhaps this

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[36]Propp, p. 114.

statement indicates genetic residue inherited from our arboreal mammalian ancestors who found it essential to remain hidden or out of reach during the daylight hours that were ruled by predatory reptiles.[37] It may be that the evolutions of man, language, and literature as a function of language, are so closely tied that literature's langue may be part of our genetic inheritance or a portion of the neocortex. Wherever it may be found, when the langue is found it will be through the use of systematized classification in the manner of Propp applied to representative portions of all literature. And quite possibly, its formula will be:

$$ABC\uparrow DEFG\frac{HJIK\downarrow Pr\text{-}Rs^{O}L}{LMJNK\downarrow Pr\text{-}Rs}QExTUW$$

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APPENDIX I

List of Abbreviations

Symbol	Definition
	"Preparatory Section"
α	initial situation
β^1	absentation (departure) of elders
β^2	death of parents
β^3	absentation (departure) of younger people
γ^1	interdiction
γ^2	order or command
δ^1	interdiction violated
δ^2	order or command carried out
ζ	reconnaissance by the villain to obtain information about the hero
ζ^2	reconnaissance by the hero to obtain information about the villain
ζ^3	reconnaissance by other people
η^1	the villain receives information about the hero
η^2	the hero receives information about the villain
η^3	information received by other means
θ^1	deceitful persuasions of the villain
θ^2	other forms of deception or coercion
θ^1	the hero reacts to the persuasions of the villain
θ^2	the hero mechanically falls victim to the influence of a magical agent
θ^3	the hero gives in or reacts mechanically to the deceit of the villain
λ	preliminary misfortune caused by a deceitful agreement
A	"Villainy"
A	villainy accompanied by casting into a chasm, etc. (in the second move)
A^1	kidnapping of a person

A^2	seizure of a magical agent or helper
A^{ii}	the forcible seizure of a magical helper
A^3	the ruining of crops
A^4	theft of daylight
A^5	plundering in various forms
A^6	maiming, mutilation
A^7	evocation of disappearance
A^{vii}	the bride is forgotten
A^8	demand for delivery or enticement
A^9	expulsion
A^{10}	casting into the sea
A^{11}	the casting of a spell; a transformation
A^{12}	false substitution
A^{13}	an order to kill
A^{14}	murder
A^{15}	imprisonment, detention
A^{16}	the threat of forced matrimony
A^{xvi}	the threat of forced matrimony between relatives
A^{17}	the threat of cannibalism
A^{xvii}	the threat of cannibalism among relatives
A^{18}	tormenting at night (vampirism)
A^{19}	declaration of war
a	"Lack, Insufficiency"
a^1	lack of a bride, of an individual
a^2	lack of a helper or magical agent
a^3	lack of wondrous objects
a^4	lack of the egg of death (of love)
a^5	lack of money or the means of existence
a^6	lacks in other forms
B	"Mediation, the connective incident"
B^1	call for help
B^2	dispatch
B^3	release; departure
B^4	announcement of misfortune in various forms
B^5	transportation of banished hero
B^6	condemned hero released, spared
B^7	lament or plaintive song
C	"Consent to counteraction"
↑	"Departure, dispatch of the hero"
D	"The first function of the donor"
D^1	test of the hero
D^2	greeting, interrogation

D^3	request for a favor after death
D^4	entreaty of a prisoner for freedom
$*D^4$	entreaty of a prisoner for freedom, with preliminary imprisonment
D^5	request for mercy
D^6	request for division
d^6	argument without an expressed request for division
D^7	other requests
$*D^7$	other requests, with preliminary helpless situation of the person making the request
d^7	helpless situation of the donor without a stated request; the possibility of rendering service
D^8	attempt to destroy
D^9	combat with a hostile donor
D^{10}	the offer of a magical agent as an exchange
E	"Reaction of the hero" (positive or negative)
E^1	sustained ordeal
E^2	friendly response
E^3	favor to a dead person
E^4	freeing of a captive
E^5	mercy to a suppliant
E^6	separation of disputants
E^{vi}	deception of disputants
E^7	performance of some other service; fulfillment of a request; pious deeds
E^8	attempt at destruction averted
E^9	victory in combat
E^{10}	deception in an exchange
F	"The acquisition, receipt of magical agent"
F^1	the agent is transferred
f^1	the gift is of a material nature
F(-)	the agent is not transferred
F(=)	hero's negative reaction provokes cruel retribution
F^2	the agent is pointed out
F^3	the agent is prepared
F^4	the agent is sold, purchased
$F^{3/4}$	the agent is made on order
F^5	the agent is found
F^6	the agent appears of its own accord
F^{vi}	the agent appears from out of the earth
$F9^6$	meeting with a helper who offers his services
F^7	the agent is drunk or eaten
F^8	the agent is seized
F^9	the agent offers its services, places itself at someone's disposal
f^9	the agent indicates it will appear of its own accord in some time of need

G "Transference to a designated place; guidance"

G^1 the hero flies through the air
G^2 the hero rides, is carried
G^3 the hero is led
G^4 the route is shown to the hero
G^5 the hero makes use of stationary means of communication
G^6 a bloody trail shows the way

H "The hero struggles with the villain"

H^1 fight in an open field
H^2 a contest, competition
H^3 a game of cards
H^4 weighing

I "Victory over the villain"

I^1 victory in open battle
$*I^1$ victory by one hero while the other(s) hide
I^2 victory or superiority in a contest
I^3 winning at cards
I^4 superiority in weighing
I^5 killing of the villain without a fight
I^6 expulsion of the villain

J "Branding or marking the hero"

J^1 application of a mark to the body
J^2 the transference of a ring or towel

K "The liquidation of misfortune or lack"

K^1 direct acquisition through the application of force or cunning
K^i the same, with one person compelling another to accomplish the acquisition in question
K^2 acquisition accomplished by several helpers at once
K^3 acquisition achieved with the help of an enticement or decoys
K^4 liquidation of misfortune as the direct result of previous actions
K^5 misfortune is done away with instantly through the use of a magical agent
K^6 poverty is done away with through the use of a magical agent
K^7 object of search is captured
K^8 breaking of a spell
K^9 resuscitation

K^{ix}	the same, with the preliminary obtaining of the water of life
K^{10}	release from captivity
KF	liquidations in form F, that is:
	KF^1 the object of a search is transferred
	KF^2 the object of a search is pointed out, etc.
↓	"Return of the hero"
Pr	"pursuit of the hero"
Pr^1	flight through the air
Pr^2	demand for the guilty person
Pr^3	pursuit, accompanied by a series of transformations into animals
Pr^4	pursuit, with transformations into enticing objects
Pr^5	attempt to devour the hero
Pr^6	attempt to destroy the hero
Pr^7	attempt to gnaw through a tree
Rs	"Rescue of the hero"
Rs^1	he is carried through the air or runs quickly
Rs^2	he throws comb, etc., in the path of his pursuers
Rs^3	fleeing, with transformation into a church, etc.
Rs^4	fleeing, with concealment of the escapee
Rs^5	concealment of the escapee by blacksmiths
Rs^6	series of transformation into animals, plants, and stones
Rs^7	warding off of the temptation of enticing objects
Rs^8	rescue or salvation from being devoured
Rs^9	rescue or salvation from being destroyed
Rs^{10}	leap to another tree
o	"Unrecognized arrival"
L	"Claims of a false hero"
M	"Difficult task"
N	"Solution (resolution) of a task"
*N	solutions before a deadline
Q	"Recognition of the hero"
Ex	"Exposure of the false hero"
T	"Transfiguration"

T^1	new physical appearance
T^2	the building of a palace
T^3	new garments
T^4	humorous and rationalized forms
U	"Punishment of the false hero or villain"
Uneg	false hero or villain pardoned
W*	"Wedding and accession to the throne"
W^*_*	wedding
W	accession to the throne
w^*_*	rudimentary form of marriage
w^1	promised marriage
w^2	resumed marriage
w^o	monetary reward and other forms of material gain at the denouement
X	"Unclear or alien forms"
	leave-taking at a road marker
Y	transmissions of a signaling device
mot	motivations
pos	positive result for a function
neg	negative result for a function
	connectives
:	connectives trebled