Morphological analysis of the texts of folk ballads. An attempt at constructing a pattern according to the system of V. Propp.

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The study of ballds in Czech, Slovak and generally Slavonic environment has become an acknpwledged classic tradition. In the post-war period the authors were until the seventies and sixties dealing mostly with subject comparison in the Slavonic as well as in Slavonic-non-Slavonic environment and with some special questions concerning the ballads poetics;[1] there also appeared several good editions.[2] Soon the attention was turned to the semi-folk production and to the comparison of shopkeeping and folk compositions following the results of the morphological text analyses according to V. Propp's system.[3] These studies had in the 70-ies and 80-ies their adequate foreign counterparts, though different procedures and results were employed.[4] The modern analytical study had to be improved and to carry out with more texts so as to reach significant results.

In my work I am starting with the possibilities provided by Propp's system of morphological functions not only for the analysis of charming fairy-tales but also other folklore genres: among the first were superstition stories.[5] They were followed by more precise studies based on numerous material from field investigations at the Moravian-Slovak borderland and it seems that other materials will not differ very much from the obtained patterns.[6] Another attempt was a general proposal to analyze folk prose which, however, is in the initial stage and will require further analysis and precision-making.[7]

I started the morphological analysis of ballads after finishing the above cited comparative study about the functions of characters in the Czech, German and Polish shopkeeping ballads (see note 3). It was only a short step from them to the analysis of folklore texts, out of which I was originally dealing only with the ballads on violent murders, killing, suicide, death as the consequence of various acting, then with the topic of tragical accidents and death as a supernatural punishment. In probes into shopkeeping (semi-folk) and folklore (folk) creation one could trace the first general tendencies and the concrete specificity of the functions of characters on which Propp's functions designated for charming fairy-tales could be applied after some adjustments. My analytical procedure

was explained in the attempt at the morphological analysis of the ballads from the Moravian-Slovak borderland.[9] It contains 140 thematically restricted texts from a number of published collections and song-books, from the catalogue of the Czech folk ballads IV as well as from the collection of Pavel Popelka originating in the seventies of 20 th century. As soon as there appeared a possibility to set a diploma thesis concerning this topic[9], the number of investigated ballads was extended with respect to new editions and on the other hand, the whole subject area of ballads could be processed, not only the songs about murders and death. The last control analysis is represented by the presented study which I have prepared on the basis of 150 texts from Zilynsky's collection.[10] Because all the previously cited results were taken into account, the present analysis draws from 600 initial texts which can be from the Czech, Moravian, Slovak and Slanovic Carpathian environment a sufficient material for making broader conclusions.[11] The initial discussions in the dissertation seminar revealed, after broader analyses that the first attempt (note 8), oriented to the chosen topic, was too narrow. The study of further texts disclosed the problems which usually cannot be determined with certainty beforehand, however, if they occur in the course of the work, it is necessary to review all texts from a new aspect and compare the already existing patterns in order to reach proportionality and adequacy of analyses. The stating point should be the determination of the positive or negative character of actors. It was necessary to take into consideration, what act or what behaviour of the character was positive or negative from the aspect of plot, from the aspect of the developmental shift of the social and individual evaluation as well as from aspect of the textual and extra-textual dominants; it was also necessary to know in what environment and for what perceivers were the ballads composed and what functions were they fulfilling in the course of the historical development. A number of these demands can be satisfied only in few texts from a well-known environment or with a chosen topic. However, in case of more texts having broader thematic, time and regional variety we need not necessarily gain a sufficient number of the given or other needed information so that there can be a danger of subjective evaluation of both the positive or negative behaviour of characters. Thus, it appears more appropriate to d e t e r m i n e the a c t o r and f r o m h i s p o i n t o f v i e w follow the plot of ballad. The main actor is either a representative of the plot as movens as an active subject, or, to the contrary, he is a passive subject against whom (or, on the contrary, in whose favour) the plot is precessed by the author. To this basic definition corresponds the appropriate sign in the list of names of the functions of characters in ballads as will be seen further on ($R^{\pm}_{subj}$, $R^{\pm}_{obj}$). The positiveness or negativeness is, therefore, not an apriori premise but it is based on the actual function of the main actor in a particular plot of the given work. The positiveness and nega-

tiveness of other characters follows from their relationship to the main actor who receives help or who is chased and comes to harm. This clearly illustrates the shift of opinions of the morphological analysis of a ballad and it seems that this definition does suit most accurately.[12]

Another problem whose impact is, to some extent, related to the previous one is the fact the functions of characters in ballads are not always semantically unambiguously captured or described. The authors often express their thoughts in metaphoric abridgements and the plot jumps and elipses often make the plot abscure to such extent that there can be met an inadequate interpretation of mutual relationships among acting characters which could result in inaccurate pattern. Some texts lack the second part of the couple guilt-punishment which is dealt with by Jagiełło[13] – one has in mind the Polish texts, naturally – in other texts the motivation of act is not given explicitly so that we have to deduce it by comparing the variants or the social ethical norm is not expressed clearly, although the text contains an implication of it. These phenomena are, to some extent, making the positiveness or negativeness of the characters obscure and therefore the orientation to the main actor and his benefit or harm for the function of further characters more significant.

The third general problem is represented by labelling irony or, to express it more accurately, the grotesqueness of the plot. Within the morphological analysis such general name does not exist and if necessary it had to be, for the time being, expressed by the index directly in labelling the function of the main actor. This procedure is applied e. g. in case of $R_{subj}^- 4$ (the actor mocks, despises...) or in $R_{obj}^+ 41$ (the actor is mocked). In some cases the irony (as far as it can be defined in folklore in this way) or grotesqueness could be found in a set of functions of the initial situation; this necessity can rather be found in romances than in ballads.[14]

The names of the functions of characters in comparison with in first attempt and with the work of M. Čepová was made more precise, some functions were re-formulated and some completed by the above facts. 25 functions (the functions with a negative and positive sign are considered to be independent, although the writen labelling is single) can be divided into i n t r o d u c t o r y $(i, b^\pm, b_{neg}, c^\pm, d^\pm)$, into the functions denoting the plot relationships of actors $(C^\pm, C_D^+, R_{obj}^\pm, R_{subj}^\pm, R^+/R^-, R^-/R^+)$ and finally, into the functions denoting the elements of the value system including its deciphering (o, U, P, T, O, Z).[15] The functions of the initial situation i_{1-11} were in comparison with the first attempts exteded to some degres and made more concrete so that they correspond to larger material. The analysis of the indexes 1–11 would require, due to its diversity, an independent study: the most frequent occurence can be attributed to i_1 (local determination in the broadest sense) and i_8 (direct presentation of the act). Some textual variants differ by the number of indexes (var. la: $i_{1,3,7,8}$; var. ld:

i_8 (however, the majority of them needs only one or two indexes. The function of satisfying a prohibition or order (b^+_{1-2}) can be found at the penultimate position of occurence (5.3 %), b^- did not occur at all. This function has a small representation both in the work of M. Čepová and in the material related tn the first attempt which testifies to the first attempt which testifies to the similar character of plots in the Czech, Moravian and Slovak ballads as compared to the Carpathian ones. The same applies to the occurence of bneg. The occurence of the function of gaining information, ascertaining and questioning (c), the positive result (c^+) in the Carpathian texts exceeds almost three time the unsuccessful or untruthful finding c^-. In a number of cases the occurence of $c^\pm$ is connected with the existence of the function of real advisor or assistant ($C^\pm$) which subsequently follows after it in the text or can be found in a near vicinity ($c^\pm$ 40 %, C^+ – 18 %; c^- – 6.7 %). The function of acceptance or non-acceptance of the actor's proposal ($d^\pm_{1-3}$) was in comparison with the first attempt formulated in more detail and its validity was extended to all actors, not only the main one.

The most fundamental changes were made in the conception and name of the functions of the plot relationships between actors. The indexes of the function of advisor and assistant ($C^+_{1-15,}$ C^-_{1-4}) were spread and it is interesting that in the Carpathian materials the function of a supernatural advisor (C^+_D) was found minimally; its negative variant (C^-_D) did not occur at all. Still, one has to take it into consideration and include it into the list as it can be found elsewhere. As was mentioned earlier, a new meaning is attributed to the significance and name of the function of main actor. The combinations of various analyses of different balladic texts described in more detail the functions of benefit for the main actor who is performing the role of positively influenced object, he is warned, obeys the advice, he accepts help, etc. ($R^+_{obj\ 1-16}$) or he is the subject of negative influence, he is damned, commits suicide, is recruited into the army, he is separated from his sweetheart, is threatend by violence, etc. The negative influences on the main actor prevail in ballads five times over the positive ones ($R^-_{obj\ 1-41}$) and they occur in 62. 6 % of texts.

There is a smaller number of works in which the couple $R^+_{obj} - R^-_{obj}$ dominates while other functions are less frequently represented. One can find here e. g. the ballad N. 24a Girl married to a Turk commits auicide:[16]

$$i_4\ c^+\ d^+_3\ R^-_{obj}\ 39\ R^+_{obj.5}\ R^-/R^+_8\ Z_6$$

After the function of determining the environment by a personal characteristics of the main heroine, there follows successful ascertainment of information (the Furkish bashaw proposes to the tollman's daughter), the function of persusion with positive result (the tollman promises to qive his daugher under pressure),

Turk propeses to the girl (R_{obj}^- 39), the girl defends herself against threat (R_{obj}^+ 5) and choses a suicide ($R^-/R^+{}_8$) and is sorry for her sad fate (Z_6).

The incidence of the functions of benefit caused by the main actor (R_{subj}^+ 1–31), in comparison with the incidence of the functions of disfavour (R_{subj}^- 1–35) is more or less balanced: R_{subj}^+ – 39.3 %, R_{subj}^- – 37.3 %. We can take as an example the ballad N. 2a The married daughter returns to her mother as a bird:[17]

$$i_8 * b_1^+ \; R_{obj}^{R-} \; 9 \; * R_{subj}^- \; 17 \; R^-/R^+{}_{18} \; z_6$$

After the function of determination by a direct presentation of the act (The mother was having the girl married..) the function of disobeying the prohibition in future follows: the daughter promises to come back and visit her mother as she was married against her own will (R_{obj}^- 9) and does not intend to obez this order (R_{subj}^- 33). She proves her love to the mother (R_{subj}^+ 17) but she carries out her decision (R^-/R_{18}^+). The girl is sorry for her fate (Z_6).

The plot progresses in the majority of texts toward the common function of prevalence of disfavour over benefit of other actors which is the general labelling of mutual relationships and actions of other actors among themselves including the main actor whose functions were given above. The incidence of common function of prevalence of disfavour over benefit again dominates (as e. g. in the cited song n. 24a), i. e. ($R^-/R^+{}_{1-36}$ – 56 %) whereas the common function of benefit (R_{1-16}^+) occurred only in 21.3 %. I suppose that this relation is relevant toward the general conception of the genre, although morphological analyses were carried out quite independently. Should this way of analysis prove competent, in future it can serve, following its further investigation, as one of the guidelines for distinguishing between ballads and romances, which is, however, not our immediate task.[18]

Negative influences upon the main actor (R_{obj}^-) are, consequently, an evident plot "movens", expressed in the pertinent functions of characters. A special attention should be devoted to the inner structural sequence of individual functions of R (in fact 12 possibilities); in general, it can be said that the most frequent incidence was characteristic of the pairs $R_{obj}^- \; R_{subj}^+$, then $R_{subj}^- \; R_{obj}^-$, or some other combinations as well. After them a common function follows usually. In some $R^\pm$ can be repeated even after the occurrence of the common function; the variants identical by their meaning are distinguished by their different mutual position. Following a special analysis we could determine "a regular" or "irregular" structure of the functions of characters – this structure could determine the plot relations between actors in more detail. The name is given in inverted commas because there are many different forms at the first sight. The given extent of the study does not, however, allow any further considerations.

Following the analysis of balladic texts including the Carpathian ones, a new function of revealing the deed, and offender (o) was introduced and the names of functions contaning the elements of value system were altered tosome extent. The original function U_{1-3} (the function of the task for the actor) war labelled more precisely as "realizing one's own guilt" (U_{1-5}), i. e. the actor manifests regret, asks for punishment, rejects mercy, etc. The original function of fulfilling the task (V) was shifted to $b^{\pm}$ (the function of fulfilling-nonfulfilling the prohibition, order). The function of reward (O_{1-4}) was made more precise (O_{1-10}) as to its meaning and one of its components, i. e. morality was transferred into the function of the ballad conclusion; these were also extended semantically and newly labelled (Z_{1-11}). The function P (pursuit), T (punishment for criminals) and S (saving the actor) were taken over from the attempt at the morphological analysis (note N. 8). Most frequently could one find Z (42.6 %), o (35.3 %), T (25.3 %); others under 20 %. It could mean that the functions denoting the value system are in the background in the overall context, although we have to take into consideration that we are only labelling their concrete expression, concrete manifestations as in a number of texts the value oscillations are an integral part of the functions of characters.[19]

It can be stated generally that the functions of C_D^+ b^+ S b_{neg} C^- O occur up to 10 %; in 11–20 % of texts they are joined by the functions of R_{obj}^+ d^+ U c^- P C^+ d^-; R^+/R^- T can be found within the range of 21–30 %; o, R_{subj}^- R_{subj}^- c^+ is found within 31–40 %; Z R^-/R^+ R_{obj}^- i occurs above 41 %. An illustration of this is provided by the Table II. When compared with the morphological analysis of folk ballads of the Moravian-Slovak borderland one can see that of the semantically comparable functions, occurring in 20 % of texts, one can find here i c^+ R^+ R^- (they are not divided into R_{obj} and R_{subj}), then R^-/R^+ T, and i R^- remains in 40 % of texts. The final pattern is by its generally high number of analyzed text a little broader as compared to the first attempt:

1st attempt: 95 % of incidence – pattern i R^-
2nd attempt: 95 % of incidence – pattern i R_{obj}^- R^-/R^+

This proves the validity of older hypothesis that the generally dominant function of the initial situation for the main actor and the common function of prevalence of disfavour over benefit of the actors.

If we compare now the obtained results with the separate patterns of ballads from national regions in the Carpathians we can see that the percentage of incidence of the functions is within the following range:

Slovak texts

up to 30 %:   i c^+ R_{obj}^- R_{subj}^+ R_{subj}^- R^-/R^+ o Z
up to 40 %:   i c^+ R_{obj}^- R_{subj}^+ R_{subj}^- R^-/R^+ o Z

up to 50 %:   i R^-_{obj} R^-/R^+ Z

up to 60 %:   i R^-_{obj}

up to 70 %:   i R^-_{obj}

Moravian texts

up to 30 %:   i c^+ R^-_{obj} R^+_{subj} R^-_{subj} R^-/R^+ o Z

up to 40 %:   i c^+ R^-_{obj} R^+_{subj} R^-_{subj} R^-/R^+ Z

up to 50 %:   i R^-_{obj} R^+_{subj}

up to 60 %:   i

up to 70 %:   i

Polish texts

up to 30 %:   i c^+ R^-_{obj} R^+_{subj} R^-_{subj} R^-/R^+ o Z

up to 40 %:   i R^-_{obj} R^-_{subj} R^-/R^+ Z

up to 50 %:   i R^-_{obj} R^-/R^+

up to 60 %:   i R^-/R^+

up to 70 %:   i

Ruthenian texts

up to 30 %:   i c^+ R^-_{obj} R^+_{subj} R^-_{subj} R^-/R^+ T Z

up to 40 %:   i c^+ R^-_{obj} R^-/R^+

up to 50 %:   i R^-_{obj} R^-/R^+

up to 60 %:   i R^-_{obj} R^-/R^+

up to 70 %:   i R^-_{obj}

General pattern

up to 30 %:   i c^+ R^-_{obj} R^+_{subj} R^-_{subj} R^+/R^- R^-/R^+ o T Z

up to 40 %:   i c^+ R^-_{obj} R^+_{subj} R^-_{subj} R^-/R^+ Z

up to 50 %:   i R^-_{obj} R^-/R^+ Z

up to 60 %:   i R^-_{obj} R^-/R^+

up to 70 %:   i R^-_{obj} R^-/R^+

More than 50 % of incidence characterizes only one function in the Moravian texts, two functions in the Slovak and Polish texts (over 60 % is here only one, too) and two functions occur in the Ruthenian texts even over 60 % of incidence. Consequently, these texts have from the morphological point of view more complex construction and the dynamism of their plot is relatively slower. Further differences could be detected by more profound analysis (e. g. by comparing the incidence and position in the text) of indexes in particular functions. The general pattern is more complex as it contains the functions from ballads outside the Carphathian territory. It can be stated that from the morphological aspect

one can speak about the Czech, Slovak and other ballads while in the contact zones one can detect a markedly ascertained inner differentiation.

In conclusion I shall shortly deal with some other possibilities of applying the orphological analyses of ballads. They can – although it is not related to their substance – help in generic differentiation of ballads, romances as well as novelette songs whose distinct patterns could be also compared.[20] This would, however, require some preliminary more detailed studies on the inner sequence of functions and on their possible repetition as was already mentioned. Finally, the analytical results and whole patterns could be applied in the form of supporting materials for catalogue and in the computing version, too.[21] Due to the fact that this study has been intended as the first instruction to a morphological analysis, its further possibilities have not yet been specified in more detail.

Table 1

The labelling of functions in ballads

i_{1-11} functions of initial situation
             1. local determination
             2. time determination
             3. determination of the action circumstances
             4. determination through a personal characteristics
             5. addressing the readers
             6. introductory morality
             7. determination by giving the motives for the act
             8. direct presentation of the act
             9. addressing the actor
             10. the natural lyrical motive, comparison, metaphor
             11. addressing by presenting the news (what happened...)

$b*_{1-2}$ functions of obeying – disobeying a prohibition, order
             + obeying   1. prohibition
             – disobeying   2. order

b_{neg} functions of violating a prohibition, order or social ethical
             norm which is not explicitly expressed in the action or the
             labelling of the result of this violation

$c^{\pm}$ functions of gaining information, ascertaining, inquiring
             + successful ascertaining, true answer, information

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$-$ insuccessful ascertainment, non-truthful or distorted
answer, hiding the truth

$C^{\pm}$ functions of a counselor, assistant
+ 1. warning aqainst an act of violence
2. recommending an ethically positive activity
3. warning against punishment
4. he is generally useful, helping
5. he anounces a news
$-$ 1. he persuades to an act of violence
2. he informs supporting an intervention against the actor
3. actively supports a crime
4. approving a crime

$C^{\pm}$ functions of adviser, assistant $-$ supernatural beings
+ 1–5 (compare C+)
$-$ 1–4 (compare C-)

$d^{\pm}$ 1–3 functions of acceptance $-$ non-acceptance of a proposal to the
actor
+ acceptance   1. requests, demands
$-$ non-acceptance   2. agreements, arrangements
3. persuasion (besides the main actor)

$R^{+}_{obj\ 1-16}$ functions of the profit for the main actor
1. he is asked for help;
2. he is reproved;
3. he accepts help;
4. he is offered gifts;
5. he is resisting an attack, threat;
6. he is saved;
7. he is parsuaded;
8. he is warned;
9. he is averting a loss;
10. he is preventing an incorrect act;
11. he obeys an advice;
12. the girl tries to get married;
13. he beggs for help, for mercy;
14. he averts suspicion;
15. god helps the orphan;
16. the actor is charged with arresting the offender.

$R^-_{obj\ 1-41}$ functions of disfavour for the main actor;

1. his behaviour causes his punishment of damnation, spell;
2. he brings bad luck, death on himself;
3. he commits suicide;
4. he is killing himself in the course of some activity;
5. death as the consequence of damnation;
6. fear of the future;
7. he is killed by accident;
8. he is killed out of vengeance, jealasy;
9. forced marriage;
10. he/she is forced to go into service;
11. he/she is prevented from loving;
12. he is recruited to the army;
13. the girl is violated;
14. the girl gets pregnant;
15. the girl is kidnapped;
16. the actor dies accidentally;
17. he/she is separated from his/her lover, family;
18. the actor is not loved, is cheated;
19. the actor is persecuted by hatred and is tortured;
20. the actor is deserted by his/her sweetheart;
21. he is afraid of losing his love;
22. he/she is threatened by violence;
23. ransom is demanded on him;
24. he gets into danger;
25. he is robbed, cheated and betrayed;
26. he/she is refused help;
27. he/she is under suspicion;
28. the actor is sold;
29. he is in poverty, is ill, is harmed;
30. he is injured;
31. he/she gets into trouble, is helpless;
32. an attempt of murder is made on him;
33. he is imprisoned;
34. he is proved to be evil-doer;
35. dead bridegroom returns to his dear wife (fiancé...);
36. dead mistress returns to the main actor;
37. the mistress of the acter (family member) dies;
38. he is persuaded to commit violence;
39. Turk proposes to the girl;
40. the actor goes to the army;

41. the actor is mocked.

$R^+_{subj\ 1-31}$ functions of favour caused by the main actor
  1. he liberates;
  2. helps, offers hand, intervenes in one's favour;
  3. he promises love, loyalty;
  4. he reprimands;
  5. he gives presents;
  6. intervenes in useful afair, event;
  7. he saves;
  8. is sorry for his doings;
  9. persuades s. o. into doing good;
  10. he warns from violence, rash behaviour;
  11. girl refuses her unwanted wooer;
  12. he uses tricks for the generally useful purpose;
  13. he prevents a loss;
  14. he is waiting his mistress;
  15. he/she is returning to his/her lover;
  16. tries to retrieve his deed;
  17. he is proving his love;
  18. he satisfies a demand;
  19. he tries to prevent a bad deed;
  20. he asks for compensation;
  21. he/she tries to meet his/her sweatheart;
  22. he complains;
  23. he is sorry for his deed;
  24. an orphan is seeking his/her parents;
  25. he is disclosing criminals;
  26. he rejects violence, threat;
  27. he offers ransom;
  28. girl goes into army instead of her father;
  29. lad enters army voluntarily;
  30. he comes back as a revenant, as a spirit of the dead;
  31. he wishes happiness, fortune.

$R^-_{subj\ 1-35}$ functions of disfavour caused by the main actor
  1. the actor attacts others or the second main actor;
  2. he/she kills his/her lover;
  3. he pretends;
  4. he mocks, despises;
  5. he blasphemes, behaves immorally;

6. he is disobedient, cheeky;

7. he parts dying;

8. he insiduates himself into o. s. favour with a bad intention;

9. he kills by accident, by mistake, unintentionally;

10. he kills as a punishment, out of vengeance;

11. girl kills her child in order to remain a "virgin";

12. the main actor breaks the religious ethics;

13. he rejects help, advice;

14. he seduces a girl;

15. he repents or hurts a girl;

16. mother – father prevents the marriage;

17. the main actor cheats, lies;

18. he commits robbery, embezzlement;

19. he attempts at a murder;

20. he breaks the agreement;

21. mother leaves her child;

22. he hides a crime;

23. he denies, tries to corrupt, threatens;

24. he does harm, injustice, causes unhappiness;

25. infidelity, deceiving the lover, husband;

26. he is leading sinful life;

27. he leaves his girl, family;

28. he commits violence;

29. he attacks;

30. he curses, casts a spell;

31. he pretends;

32. girl disobeys an advice and is seduced;

33. the actor disobeys the order;

34. he kills under the influence of other person;

35. the main actor threatens another actor.

R^+/R^-_{1-16} common functions of the dominance of benefit over dettriment of the actors

1. he is saved from life danger, from a trap;

2. he gets help;

3. girl follows her sweetheart into grave;

4. he makes use of a trick;

5. the actor finds the lost thing;

6. the attacked individual saves himself from offenders;

7. new meeting of lovers, spouses, family members;

8. damage is compensated for to the actor;
9. the actor asks for protection, support;
10. the unfavourable force, influence, obstacles, danger are removed;
11. save from spell, get rid of the influence of supernatural force;
12. the actor asks for vengeance;
13. a supernatural intervention in favour of the actor (not by the assistance of an advisor or assistant, see for this $C^{\pm}$);
14. the crime is detected;
15. the actors show courage;
16. woman discovers a robber in her husband who also killed her brother.

R^-/R^+_{1-33} common function of the dominance of harm over benefit for the actors
1. it is not possible to make use of lie;
2. the actor dies of the consequences of illness or injury;
3. the actor is killed;
4. the actor dies;
5. a close friend of his dies;
6. he is captured;
7. injury of the actor;
8. suicide due to different reasons;
9. permanent separation of lovers, husband and wife;
10. leaving a lover, ministress;
11. offender is not punished;
12. trespasser escapes after his act;
13. the actor has not gained back a beloved person or his/her favour;
14. he cannot prove his innocence and is convicted;
15. he loses the fight, is not saved from violence, gives up;
16. the seduced girl gets pregnant;
17. an attempt at making the act or guilt right is useless damage is not covered, the lost thing cannot be found;
18. violence wins together with unfavourable forces and influences; obstacles and danger occur;
19. damnation wins;
20. the actor will not get help, support;
21. the actor kills in order not to be revealed;
22. one actor has the other killed, executed;
23. the actor dies of unhappy love;

24. the actor is taken to hell;
25. the girl raturns with illegitimate child;
26. lovers meet after death;
27. the orphan found his mother and died;
28. the young groom finds out after his return from the army that his mother killed his wife;
29. the actor is killed by avenger as a punishment;
30. the bride learns that her groom died;
31. the recruit attempts at desertion unsuccessfully;
32. help comes late;
33. the robbers succeed in cheating the inn-keeper's wife.

O_{1-5} function of revealing the act or the offender
1. finding the convicting things, proofs;
2. discovery of a corpse, or children's victim;
3. direct accusation, charge;
4. the actor accuses himself;
5. flowers grow on the grave as a proof of innocence.

U_{1-5} function of realizing guilt
1. the actor expresses regret, evaluating his act as a negative one;
2. he asks for pardon and for mercy;
3. he asks for punishment;
4. he rejects mercy;
5. he admits his guilt under threat.

P_{1-4} function of the actor's pursuit
1. he is pursued by the wrath of God;
2. devil takes him away;
3. the world power pursues him;
4. he is pursued by the dead's relatives.

T_{1-10} function of the punishment for offenders
1. he is executed, drawn, killed by avanger;
2. he is put in prison;
3. corporal punishment;
4. God's punishment;
5. punished through being expelled from paradise, by being thrown into hell, by being rejected to be burried in the cemetary;

6. punished by loss or death of children, parents, lovers;
7. the punishes himself, the girl is deprived of her virginity
   out of frivolity, she commits suicide, the actor dies of sorrow;
8. service in army as a punishment;
9. death due to improper behaviour;
10. remorse for the act.

S_{1-5} function of saving the actor
1. escaping danger, unfavourable situation;
2. from death;
3. from pursuit, violence;
4. escaping from unwanted marriage;
5. saving his soul.

O_{1-10} function of reward
1. becoming famous;
2. gaining material values;
3. regaining one's husband, wife;
4. gaining marriage;
5. final meeting of lovers, spouses, family members;
6. gaining substitution for the lost thing;
7. the actor gets into paradise;
8. he remains alive;
9. he is gratified;
10. meeting and reunion after death.

Z_{1-11} function of the conclussion of ballad
1. the actor parts with the world, with his relatives;
2. fictious talk with the dead;
3. messages, references, damnation;
4. requests for burial, the way of burying or execution;
5. weeping and lamenting the dead person;
6. final self-pity;
7. death, suicide of sorrow (as a conclusion);
8. evaluating the actors' situation, being sorry for the deed;
9. expressing the motive of the act or event;
10. morality, considerotion;
11. reporting on death, killing.

*   fulfilment in future
triple repetition

Table II

Percentage of the occurence of functions in the Carpathian ballads

from 11 % to 98 %: $i\ c^+\ c^-\ C^+\ d^+\ d^-\ R^+_{obj}\ R^-_{obj}\ R^+_{subj}\ R^-_{subj}\ R^+/R^-R^-/R^+\ o\ U\ P\ T\ O\ Z$

from 21 to 98 %: $i\ c^+\ R^-_{obj}\ R^+_{subj}\ R^-_{subj}\ R^+/R^-\ R^-/R^+\ o\ T\ Z$

from 31 to 98 %: $i\ c^+\ R^-_{obj}\ R^+_{subj}\ R^-_{subj}\ R^-/R^+\ o\ Z$

from 41 to 98 %: $i\ R^-_{obj}\ R^-/R^+\ Z$

from 51 to 98 %: $i\ R^-_{obj}\ R^-/R^+$

NOTES

[1] Compare with Horálková, Z.: Archaické útvary strofické v českých a slovenských lidových baladách. Slov. nár. 11, 1963, s. 310–359; Sirovátka, O.: Vyprávění a dramatická řeč v lidové baladě. Slovácko VI. Uherské Hradiště 1964, 43–53; Horálek, K.: Slovanské balady lidové. Slávia Occidentalis 25, 1965, 31–43; Horák, J.: Interetnické látky v slovenských baladách. In: Czecho-Slovak lactures to the VIth International Congress of Slavists. Praque 1968, 435–444.

[2] Compare the List of used editions and other works, cited e. g. in O. Zilynsky (note n. 10), pp. 389–394.

[3] Beneš, B.: Kramářska balada ve Střední Evropě. ČL 55, 1968, 259–274; dtto: Die Bänkelballade in Mitteleuropa. Ein Beitrag zur Morphologischen Typologie. Jahrbuch für Volksliedforschung 16, 1971, 9–41.

[4] Compare Lintur, P. V.: Narodnyje ballady Zakarpaťja i ich zapadnoslavjanskije svjazi. Kijev 1963; Braun, M.: Zum Problem der serbokroatischen Volksballade. In: Slawistische Studien zum V. Internationalen Slawistenkongress in Sofia 1963. Göttingen 1963, 151–194; Horálek, K.: Zum Problem der südslawischen Volksballade. Die Welt der Slawen 9, 1964, 14–24; Putilov, B. N.: Slavjanskaja istoričeskaja ballada. Moskva-Leningrad 1965; Harkins W.: Russkaja i češškaja narodnaja ballada. American Contributions to the sixth International Congress of Slavists, Prague, 1968, August 7–13. Separ. 31 p. s. a.; Wild, I.: Zum Problem des Vergleichs von Balladen und Epenmotiven. Ein methodenkritischer Beitraq zur Kudrunforschung. Jahrbuch für Volksliedforschung 16, 1971, 42–53; Dej, O. I.–Hryca, S. J.: Sučasni ukrajinski spivanky-chroniky i pisenna epika Krapatskeho rehionu. VIIth International Congress of Slavists. Kiev 1973. Separ. 24 pp.: Kumer, Z.: Die slowenische Volksballade. Jahrbuch für Volksliedforschung 23, 1978, 137–150; Buchan, D.: Propp's Tale Role and Ballad Classification. In: 12de Internationale Volksballadentaqung (Alde Biesen 22–26 juli 1981), Brusel, 198–204; Strobach, H.: Zur sozialen Funktion von Volksballaden. Methodologische Probleme ihrer Erforschung. Sumplen. Arsbok för wis-och folkmusiforskning. 1986, 9–18.

[5] Beneš, B.: Lidové vyprávění na moravských Kopanicích. Pokus o morfologickou analýzu pověrečných povídek podle systému V. Proppa. Slovácko VIII–IX. Uherské Hradiště 1986, 41–71. Idem: Morfologická analýza pověrečných povídek z Bílých Karpat. In: Folk Culture in the Carpathians. Bratislava 1972, 357–367. Dtto: A. Fehér-Karpátok vidékén gyüjtött hiedelemmondák morfológiai elemzése. Folcloristica 2–3, Budapest 1978, 221–249.

[6] Kurfürstová, M.: K problematike žánrovej analýzy poverového rozprávania. Slov. nár. 32, 1984, 591–604. Ballads were the main topic in the journal Slovenský národopis 32, 1, 1984, 37–167.

[7] Beneš, B.: Zur Frage der morphologischen Analyze der Volksprosa. An attempt at a project. Fabula 31, 1990, 1–2, 33–48.

[8] Beneš, B.–Popelka, P.: Lidová balada moravsko-slovenského pomezí. (An Attempt at a morphological analysis). Slov. nár. 32. 1984, 63–71.

[9] Čepová, M.: Morfologická analýza textů lidových balad. Dissertation thesis of the FF UJEP Brno. Brno 1984, 155 pp. tab. The author analyses 466 texts of the Czech and Moravian origin.

[10] Zilynskyj, O.: Slovenská ľudová balada v interetnickom kontexte. Bratislava 1978. The collection comprises 164 texts, of which 14 are fully identical, i. e. the initial 100 % for further calculations is 150. In case of varianst, I deal with 40 thematic types because even if one has to do with the occurence of apparently identical functions, the inner structure of texts (plot) differs by its meaning index or by distinct composition ordering of separate functions. Their percentage occurence can be found in Table II.

[11] The analysis of polish texts was adjusted according to Propp by J. Jagiełło: Polska ballada ludowa. Wrocław 1975. In the study in Slov. nár. 1984 (note 8) I illustrate its scope of application. At the same time, the polish variants from Zilynskyj's work can be also analysed by our procedure because they are close by their theme and cónstruction to the Slovak as well as other text, thus being different from the generally Polish material.

[12] M. Čepová distinguished, apart from R_{obj} and R_{subj}, between the function of $R^{\pm}$ for other actors which, however, in the Carpathian materials should be rather replaced by the common function of the prevalence of benefit or disfavour $R^{\pm}/R^{\pm}$. It also seemed better to omit its function n (suggestion for the actor) and include it directly in the functions of characters. A number of her proposals could be utilized after certain adjustment in the generalization. The author has elbarated all principal collections and presented brilliant analyses of chosen examples. I went through all the texts again and came to the conclusion, which, although having a new form, is almost identical with hers.

[13] Compare Jagiełło, note 11.

[14] More general Burlasová, S.: Všírom poli rokyta I. Bratislava 1982, introduction 9–26.

[15] This division proved to be suitable already in the dissertation thesis of M. Čepová which was referred to earlier.

[16] Zilynskyj (note 10), pp. 241–242.

[17] Ibid., p. 101.

[18] With regard to the more precise concept of the function of the main actor as well as of further actors it appeared that the neutral general function $R^{\pm}\ R^{\mp}$ can be omitted as it is explicitly expressed in $R^{\pm}_{obj}$, $R^{\pm}_{subj}$ and in $R^{\pm}/R^{\mp}$, which made the whole system more simple and more celar.

[19] This is also the most marked difference between the folk and shopkeeping text.

[20] This could determine from another aspect the genre characteristics of ballads, romances and novelistic songs as mentioned by Burlasová, S.: Ľudová balada a jej vzťah k príbuzným epickým piesňam. Slov. nár. 32, 1984, 39–48.

[21] Šrámková, M.: Pokus o strojové zpracovaní baladického typu. Slov. nár. 21, 1973, 217–226.

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12. ZILYNSKYJ, O.: Lidové balady v oblasti západních Karpat. Interethmic group. Praha 1978.
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MORFOLOGICKÁ ANALÝZA TEXTU LIDOVÝCH BALAD
POKUS O SESTAVENÍ VZORCE PODLE SYSTÉMU V. PROPPA

R e s u m é

Na základě svých předchozích studií předkládá autor návrh na zpracování morfologického vzorce lidové balady. Vychází z určení funkcí hlavní postavy (aktanta) a z jejího hlediska analyzuje děj balady. Hlavní aktant je buď nositelem děje jako movens, jako aktivní subjekt, nebo je naopak pasívním objektem, proti němuž – nebo naopak v jehož prospěch – je děj autorsky zpracován. Tomuto základnímu určení odpovídá značka v tab. I: $R_{subj}^{\pm}$, $R_{obj}^{\pm}$. Kladnost nebo zápornost dějů není pak apriorní premisou, ale vychází ze skutečné funkce hlavního aktanta v konkrétním ději. Kladnost nebo zápornost dalších postav vyplývá z jejich vztahu k pohlavnímu aktantovi.

Funkcie postav nebývají v baladách vždy sémanticky jednoznačné a záleží na srovnání různých variant, abychom mohli tyto funkce určit co nepřesněji. Obecným problémem je označení grotesknosti děje, které je označeno přímo v pojmenování funkce příslušným indexem. Autor našel celkom 25 základních funkcí, které lze rozdělit na **úvodní** (i, b^+, b^-, b_{neg}, c^+, c^-, d^+, d^-), na funkce **označující dějové vztahy aktantů** (C^+, C^-, C_D^+, C_D, R_{obj}^+, R_{obj}^-, R_{subj}^+, R_{subj}^-, R^+/R^-, R^-/R^+) a konečně na funkce **označující prvky hodnotového systému** včetně jeho odhalování v ději (o, U, P, T, S, O, Z), jak je patrné z tab. I.

Tyto funkce autor sledoval asi v 600 textů českých. moravských, slovenských a karpatských balad, zejména pak v textech z antologie O. Zilynského Slovenská ľudová balada v interetnickom kontexte (1978) a získal výsledný vzorec – i R_{obj}^- R^-/R^+. Tím je v podstatě potvrzena platnost dřívější hypotézy, že pro baladu jsou z morfologického hlediska obecně dominantní tyto funkcie: Funkce výchozí situace, funkce převládnutí neprospěchu nad prospěchem aktantů. Analýz lze využít při eventuální žánrové diferenciaci balad, romancí a novelistických písní a ke katalogizaci, zejména v mezinárodním měřítku, pokud národní verze balad můžeme zařadit pod navrhovaný systém.