

characters is impossible. Otherwise, it might be possible to say that each first move only prepares and introduces characters for the following move. The stealing of crops and the capture of the thief is, theoretically, a completely separate tale. But for the most part such a move is felt to be introductory.

B. *An Example of Analysis of a Tale*

Knowing how moves are distributed, we can decompose any tale into its components. We recall that the functions of the *dramatis personae* are the basic components. Subsequently, we have the conjunctive elements, and then motivations. The forms of appearance of the *dramatis personae* (the flying arrival of a dragon, the meeting with a witch) occupy a special place. Finally, we have the attributive elements or accessories, such as a witch's hut or her clay leg. These five categories of elements define not only the construction of a tale, but the tale as a whole.

Let us try to decompose a tale completely, word for word. As an example we shall select a brief, single-move tale—the shortest one of our material. Illustrative analyses of more complicated tales are provided in Appendix II, since they are important, on the whole, only for the specialist.

The tale is that of "The Swan-Geese" (No. 113).¹

There lived an old man and an old woman; they had a daughter and a little son.¹ "Daughter, daughter," said the mother, "we are going out to work and we will bring you back a little bun, sew you a little dress and buy you a little kerchief. Be wise, take care of your little brother, and do not leave the courtyard."² The elders went away,³ and the daughter forgot what they had ordered⁴ her to do. She placed her little brother on the grass under a window and ran out

1. Initial situation (α).
2. Interdiction, intensified with promises (γ).
3. Departure of the elders (β^1).
4. Violation of the interdiction is motivated (M).

into the street and became absorbed in playing and having fun.⁵

The swan-geese flew down, seized the little boy and carried him away on their wings.⁶

The little girl came back, looked, but her brother wasn't there.⁷ She gasped and rushed hither and thither, but he wasn't anywhere. She called out; she burst into tears, wailing that harm would come to her from her father and her mother, but her little brother did not answer.⁸ She ran out into the open field;⁹ the swan-geese sped away into the distance and disappeared beyond the dark wood. The swan-geese had long before acquired an ill fame, caused much mischief, and had stolen many a little child. The girl guessed that they had carried off her little brother, and she set out to catch up with them.¹⁰ She ran and ran until she came upon a stove.¹¹

"Stove, stove, tell me: where have the geese flown?"

"If you eat my little rye-cake, I'll tell."¹² "Oh, we don't even eat cakes made of wheat in my father's house."¹³ (A meeting with an apple tree and a river follows. Similar proposals and similar insolent replies.)

She would have run through

5. Violation of the interdiction (δ^1).
6. Villainy (A¹).
7. Rudiment of the announcement of misfortune (B⁴).
8. Detailing: rudiment of trebling.
9. Departure from home on a quest (C↑).
10. Since no dispatcher is present to inform of the misfortune, this role is transferred to the villain himself, after a certain delay, who provides information about the nature of the misfortune by the fact that he shows himself for a second.
11. Appearance of the tester, met accidentally (a canonical form of his appearance) (71, 73).
12. Dialogue with the tester (very abbreviated) and the trial (76, 78b).
13. An insolent answer, negative reaction of the hero. This result provokes a trebled repetition. It is necessary for the course of action that the hero be given help (E neg.).

the fields and wandered in the forest a long time if she had not by good fortune met a hedgehog.¹⁴ She wished to nudge him,¹⁵ but was afraid of pricking herself.¹⁶ "Little hedgehog, little hedgehog," she asked, "did you not see where the geese have flown?"¹⁷ "Away, over there," he pointed.¹⁸

She ran and came upon a hut on chicken legs. It was standing and turning around.¹⁹

In the hut sat Bába Jagá, hag-faced and with a leg of clay.²⁰ The little brother also sat there on a little bench,²¹ playing with golden apples.²²

His sister saw him, stole up, seized him and carried him away,^{23,24} and the geese flew after her in pursuit;²⁵ the evildoers were overtaking them; where was there to hide?

(Once again a triple testing by the same characters, but with a positive answer which evokes the aid of the tester himself in the form of rescue from pursuit. The river, the apple tree, and the stove hide the little girl.²⁶ The tale ends with the little girl's arrival home.)

MORPHOLOGY OF THE FOLKTALE

14. Appearance of the thankful helper (F_6^9).
15. Helpless status of the helper without a request for mercy (d^7).
16. Mercy (E').
17. Dialogue (\S).
18. The thankful hedgehog becomes a helper who shows the way ($F^9 = G^4$).
19. Dwelling of the villain (92b).
20. Physical appearance of the villain (94).
21. Appearance of the sought-for personage (98).
22. Gold is one of the typical details of a sought-for personage. Attribute (99).
23. Receipt, through the application of cunning or strength (K^1).
24. Return is implied but not mentioned (\downarrow).
25. Pursuit, chase in the form of flight (Pr^1).
26. Deliverance from pursuit (Rs^4).