

We might understand the implications of this if we follow it a little further, into the basic structure he proposed for all fairy-tales. Propp outlined a list of thirty-one functions, themselves organized in broader narrative groups indicating their place in the development of the plot:

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| <ol style="list-style-type: none"> 1. A member of a family leaves home. 2. A prohibition or rule is imposed on the hero. 3. This prohibition is broken. 4. The villain makes an attempt at reconnaissance. 5. The villain learns something about his victim. 6. The villain tries to deceive the victim to get possession of him or his belongings. 7. The victim unknowingly helps the villain by being deceived or influenced by the villain. 8. The villain harms a member of the family. 8a. A member of the family lacks or desires something. 9. This lack or misfortune is made known; the hero is given a request or command and he goes or is sent on a mission/quest. 10. The seeker (or the hero) plans action against the villain. 11. The hero leaves home. 12. The hero is tested, attacked, interrogated, and as a result, | <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> | <p style="text-align: center;">PREPARATION</p> <p style="text-align: center;">COMPLICATION</p> |
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| <p>receives either a magical agent or a helper.</p> <ol style="list-style-type: none"> 13. The hero reacts to the actions of the future donor. 14. The hero uses the magical agent. 15. The hero is transferred to the general location of the object of his mission/quest. 16. The hero and villain join in direct combat. 17. The hero is branded. 18. The villain is defeated. 19. The initial misfortune or lack is set right. 20. The hero returns. 21. The hero is pursued. 22. The hero is rescued from pursuit. 23. The hero arrives home or elsewhere and is not recognized. 24. A false hero makes false claims. 25. A difficult task is set for the hero. 26. The task is accomplished. 27. The hero is recognized. 28. The false hero/villain is exposed. 29. The false hero is transformed. 30. The villain is punished. 31. The hero is married and crowned. | <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> <div style="font-size: 4em; line-height: 1; margin: 0 0 10px 0;">}</div> | <p style="text-align: center;">TRANSFERENCE</p> <p style="text-align: center;">STRUGGLE</p> <p style="text-align: center;">RETURN</p> <p style="text-align: center;">RECOGNITION</p> |
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Not all stories will have all of these functions. But they *will* be composed from this list, and *only* from this list. Furthermore, they will all follow the order outlined. In some cases, sequences might be repeated – as in the struggle unit. The story outline is probably recognizable. The stereotyped cartoon plot involving the moustachioed, foreclosing landlord, the widowed mother, and the heroic son is apparent in the first seven functions, for instance.