



MORPHOLOGY OF FOLKTALES FROM NORTHERN SAMAR

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ABSTRACT

This study was conducted to find out the morphology of folktales from Northern Samar. This study enumerated the thirty-one functions of the dramatis personae and identified the functions, which were most used and are least used in a folktale. This study also sought to find out if the morphology of Russian could be applied to the local folktales. It explained why some of the functions were not used in some folktales. This study is important in learning how to analyze a tale and to know how a tale is made and what it is composed of.

This qualitative textual-analytical method used the structural approach to show that every tale is composed of some analyzable elements or morphemes or morphemes that make up a folktale. From the thirty-one functions used to analyze the folktales, the functions of the dramatis personae were also explained. This study looked in the culture shown in the table. Culture explained the way the life of the dramatis personae.

This study has arrived at the findings that the tales are composed of morphemes. It was found out that although the thirty-one functions of the dramatis personae of Propp are present

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INTRODUCTION

Folktales mirror the early lives of the early race. Through generations, these folktales are transmitted from one mouth to another until it reaches and is introduced to a race. Folktales reveal the history of a race, their beliefs, their culture and their traditions. Folktales lead this race back into the journey where they came from. Through this journey are the answers to questions, which are gathered. Folktales are the recollected thoughts of the early race, designed to be known and to be introduced for appreciation. But, do people know that these folktales are analyzed? Do they know that these folktales consist of morphemes, which are analyzable elements? Well, morphemes, or known as functions are the elements that make up a folktale.

In this study, the researcher looked into the functions of the personae as the person who is doing the action. Subsequently, the researcher analyzed how these certain actions arrived at a certain outcome, which answers how the stories are made into a more analyzable one. The actions or moves of the dramatis personae in every story came out and were determined.

Vladimir Propp crafted Russian morphology. That is why, as this study set its way to realization, the researcher sought to find out whether this Russian morphology can be found in local folktales. The researcher sought to find out if these folktales exhibit some functions which are not classified in Propp's folktales. Soon, as it looked into its sense of identifying the functions of dramatis personae, this study found out that even though not all functions were used in local

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folktales, some functions in the Russian morphology of Propp are driven and used to make an analyzable folktale.

The researcher chose this problem not only to find out the functions of the dramatis personae but to find out how these morphemes developed the whole story. Moreover, this study also determined how folktales are developed. This research enumerated the thirty-one functions of the dramatis personae using translated versions of the folktales. These translated versions were the most practicable to arrive at a more analyzable result from analyzing the folktales from Northern Samar.

This study specifically sought to answer the questions; 1. What are the functions of the dramatis persona in the story? 2. Which functions appear most? 3. Which functions are least used? 4. Does the Russian morphology found in the local folktales? 5. Why do some functions not appear in some folktales?

MATERIALS AND METHODS

This study is a journey to the past. This leads back into the years when people from Northern Samar were not yet surrounded by new technology. Thus, a simple means of living, a close to nature province folk were present.

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This study looked into the qualitative textual analysis method. This looked into the analysis of text. This study has enumerated the functions of the dramatis personae, which were used in recognizing how folktales were made.

Vladimir Propp had given these functions of the dramatis personae, which enumerated the morphology of the folktale. Given below are the functions of the dramatis personae. These were used in analyzing the folktales.

1. One of the members of a family absents from home.
2. And the forbidden is addressed to the hero.
3. The interdiction is violated.
4. The villain makes an attempt at reconnaissance.
5. The villain receives information about his victim.
6. The villain attempts to deceive his victim in order to take possession of him or his belongings.
7. The victim submits to deception and thereby unwittingly helps his enemy.
8. The villain causes harm or injury to a member of a family,
9. Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.
10. The seeker agrees to or decides upon counteraction.
11. The hero leaves home.

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12. The hero is teste, interrogated, attached, etc., which prepares the way for his receiving either a magical agent or helper.
13. The hero reacts to the actions of the future donor.
14. The hero acquires the use of a magical agent.
15. The hero is transferred, delivered, or led to the whereabouts of an object of search.
16. The hero and the villain join in direct combat.
17. The hero is branded.
18. The villain is defeated.
19. The initial misfortune or lack is liquidated.
20. The hero returns.
21. The hero is pursued.
22. The hero is rescued from pursuit.
23. The hero, unrecognized, arrives home or in another country.
24. A false hero presents unfounded claims.
25. A difficult task is proposed to the hero.
26. The task is resolved.
27. The hero is recognized.
28. The false hero or villain is exposed.
29. The hero is given a new appearance.

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30. The villain is punished.

31. The hero is married and ascends the throne.

RESULTS AND DISCUSSIONS

This study was conducted to find out the morphology of folktales from Northern Samar. This study enumerated the thirty-one functions of the dramatis personae and identified the functions, which were most used and are least used in a folktale. It explained why some of the functions were not used in some folktales. This qualitative textual-analytical method used the structural approach to show that every tale is composed of some analyzable elements or morphemes that make up a folktale. From the thirty-one functions used to analyze the folktales, the function of the dramatis personae were also explained. This study looked in the culture. Culture explained the how the functions of the dramatis personae varied in every tale. Culture explained the way of life of the dramatis personae.

This study has arrived at the findings that the tales are composed of morphemes. It was found out that although the thirty-one functions of the dramatis personae of Propp are present in the folktales of Northern Samar, not all of the functions are used in every folktale. However, some narrative morphemes were found to be present in the local folktales. But, it was also found out that culture is the explanation why some of the functions are not used in some folktales. For

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culture explains the way of life of an individual. The actions of the dramatis personae show their values.

CONCLUSION

Based on the findings, there are thirty-one functions of dramatis personae of Vladimir Propp found in the folktales. From the ten stories that were analyzed, it was found out that not all of the functions were used. It shows that in every folktale, the function of the dramatis personae varies. The function of the dramatis personae identified depending on how the story goes.

Based on the findings, there were eight most used functions, and there were twenty-three least used functions. Russian morphology can be applied to the local folktales. Some of these functions do not appear in every tale, but their absence is explained by culture. It tells that, just like Russian folktales, local folktales do also have the functions that identify the dramatis personae in the tale. It looked at how differences in cultured resulted in the absence or presence of the functions. Hence, the absence of some functions in the local folktales is explained by culture. For culture explains the way of life of an individual. Based on the actions of the dramatis personae, one can tell the values of a people. If it went against the values of the people of Samar, the realization of the morphemes of the dramatis personae was not realized.

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