D A V I D   B U C H A N

Propp's Tale Role and a Ballad Repertoire

THE WORK OF VLADIMIR PROPP (1968) has exercised a highly stimulating effect on folkloristics in general in recent decades. Its impact on ballad scholarship, however, has been relatively limited. Bruce Beatie (1978) has suggestively analyzed the first 25 ballad types in Child in the light of Propp's morphological scheme; Judith Turner (1972) has constructed a Proppian system for eight ballad types (Child 69, 70, 71, 73, 74, 75, 76, 77) in her "Morphology of the 'True Love' Ballad"; and Ruth Webber (1978) has utilized Proppian principles in her "Prolegomena to the Study of the Narrative Structure of the Hispanic Ballad." And very recently, James Porter (1980) has stressed the potential benefits for ballad studies in Propp's methods. The emphasis in the work done has, understandably, fallen largely on narrative content and the *syntagmata*, rather than on the characters performing the action. Ruth Webber's analysis, however, concerns itself closely with the "actors," and James Porter has suggested that "it may be necessary to separate actions from agents in some [ballad] sub-genres," basing his statement on David Engle's illuminating comments about the significance of "dramatic agents" in ballad classification (Porter 1980:21; Engle 1979:158, 160–161, 170).

Although Propp's comments on the structuring of the action have inspired the most interest, it is important to remember that he constructed, in Meletinsky's words, "two structural models. One (the temporal sequence of actions) was more detailed; the other (dramatis personae) was more superficial" (Meletinsky 1971:251). In consequence, Propp provides two definitions of the tale-kind he studies. In one it "is a story built upon the proper alternation of the above-cited functions in various forms, with some of them absent from each story and with others repeated"; in the other the tales "could be called tales subordinated to a seven-personage scheme," and he adds "This term is highly exact but very awkward" (Propp 1968:99, 100). By and large, however, Propp's insights into the role of the dramatic agents have not been taken up and explored, and the reason why is fairly evident.

The significance of Propp's perceptions has been obscured for anglophone scholarship by a misleading English translation of Propp's original Russian. Heda Jason and Dmitri Segal in Appendix I of their edition of *Patterns in Oral Literature* point out that the two quite distinct Russian terms employed by Propp to mean, on the one hand, "tale role" and, on the other, "character" have been indiscriminately translated into English as any of three terms: "dramatis personae," "character," and "personage" (Jason and Segal 1977:313, 313–320). What has been lost sight of is Propp's crucial distinction between the abstract concept of the tale role and the concrete fact of the character. He is, in short, advocating not a unilevel but a bilevel analytic perspective. Jason and Segal extract from the amended text those sentences "which state most clearly what is meant by each term":

"The nomenclature and attributes of tale roles are variable quantities [variables] of the tale. By attributes we mean the totality of all the external qualities of the characters: their age, sex, status, external appearance . . ." [Propp 1968:87].

"a character is determined from the viewpoint of his functions, for example, as a donor, helper . . ." [Propp 1968:88].

Donor and helper are tale roles. The donor has no age, sex, status, etc. But the character who plays donor such as the witch Baba Jaga, is old, female, out of society, etc. Thus we have here two distinct concepts [1977:319].

The distinction alters appreciably our understanding of certain key statements, such as these:

The names of the tale roles change (as well as the attributes of each), but neither their actions nor functions change. From this we can draw the inference that a tale often attributes identical actions to different characters. This makes possible the study of the tale *according to the functions of its tale roles* [emphasis in original; Jason and Segal 1976:314; cf. Propp 1968:20].

and

Function is understood as an act of a tale role, defined from the point of view of its significance for the course of the action [emphasis in original; Jason and Segal 1976:316; cf. Propp 1968:21].

and

the tale evidences seven tale roles [Jason and Segal 1976:317; cf. Propp 1968:80].

In folkloristics one becomes accustomed to working on macro and micro levels simultaneously, with such familiar pairings as type and version, motifeme and

motif, formulaic system and formula, but Propp's application of the bilevel
perspective to the dramatis personae of folk literature is an arresting innovation
that invites further development.

In this paper I propose to take one ballad repertoire and to investigate in its
33 types tale role and character in the light of Propp's bilevel perspective. The
repertoire is that of Anna Brown, learned in Aberdeenshire, Scotland, just
after the mid-18th century and recorded in 1783 and 1800. It is the oldest
repertoire in Scottish (or British) balladry, has some aesthetically superb ver-
sions, and contains representatives of the three large taxonomic groups in
British balladry, the Romantic and Tragic, the Magical and Marvellous, and
the Historical categories. The account in *The Ballad and the Folk* of the actors
in this repertoire's versions shows that the stories have as norm three emo-
tionally interacting characters, a fact which underlies the following discussion
(Buchan 1972:83–86).

The Magical and Marvellous ballads furnish a suitable starting point since
they form a compact group which can illustrate certain features of the ap-
proach. In the Magical and Marvellous ballads of this repertoire a relationship
between a man and a woman is affected by a spell; the stories deal with the
bespelling and unspelling of a central character. Three of the stories (32, 34,
35) are about the happy uniting of a pair of lovers through an unspelling; one
(6) is about a successful childbirth for a married couple through an unspelling;
and one (37) is about a temporary relationship of a mortal and Otherworld
figure occasioned by a bespelling (and ended by an unspelling). There are three
tale roles: Bespelled, Bespeller, and Unspeller. The Bespelled may be described
as the victim; the Bespeller may normally be described as the villain (though
only in a limited sense in 37, where one character occupies two tale roles); and
the Unspeller may be described as a resolver of the difficulties attending the
central relationship. Schematically represented, the tale roles and characters
stand as follows: (for an explanation of the abbreviations see the Appendix)

Tale Role:		Bespelled	Bespeller	Unspeller
Character:	6	S	HM	H + 1
	32	S	—	H
	34	S	SS–M	H
	35	H	S	QoE
	37	H	QoE	QoE

Some points worthy of note arise from this little schema: one story (32) has
just two characters filling two tale roles; one story has just two characters fill-
ing the three tale roles, when in 37 the Queen of Elfland, an Otherworld

figure, is both Bespeller and Unspeller; and one story has two characters filling the one tale role, for in 6 the hero is aided by an ancillary, Belly Blin, another Otherworld figure. This accords with what Propp found in the tale when he examined the "spheres of action" of the seven tale roles. First, one can have a sphere of action which "exactly corresponds to the character," that is, a character is a "pure donor" or "pure helper." Second, one can have one character "involved in several spheres of action," that is, an individual character can be "simultaneously both a donor and a helper." Third, one can have a single sphere of action "distributed among several characters," that is, more than one character can act as helper or as donor (Propp 1968:80–82). The characters in the schema are described in terms of their place within the central pairing (H, S), their familial relationship to either of the central pairing (HM, SS–M), or, in the case of the Queen of Elfland, a particular position that implies certain attributes. In other groups we shall come across characters described in terms of their rival status to one of the central pair (H–R, S–R) or in terms of their malevolent actions against at least one of the central pair (V).

The Romantic ballads of this repertoire have at the core of the story an amatory man-woman relationship; the stories deal with the uniting of a pair of lovers or, if the pair is married, the consolidating of the union. There are three tale roles: Upholder, Opposer, and Partner. The Upholder may be described as the person (or persons) who successfully effects the uniting (or consolidating); the Opposer may be described as the person who unsuccessfully attempts to prevent the uniting; and the Partner may be described as that member of the central relationship with the less active role in the action that leads to the uniting. Schematically depicted, the tale roles and characters are:

Tale Role:		Upholder:s	Opposer:u	Partner
Character:	5	HM	H	S
	63	HM	H	S
	99	H	SF + 1	S
	252	H	SF	S
			S–R	
	53(A + C)	S(+ 1 in C)	SF	H
			S–R	
	96	S + 1	SF	H
	97	S	SF + 1	H
	101	S + 1	[SF]	H
	102	S	SF	H
	103	2S + 1	SS–M/HM	2H
	247	S + 1	SM	H
	62	S	SS/S–R	H
	82	H + 1	H–R	S
	98	H	H–R	S

In this group all three tale roles are occupied by characters, except for one story (101) where the SF opposition is stated but not actively personified. One type (103) has a doubling of hero and heroine so that there are two pairs in amatory relationship at the core, but each relationship is affected by the same Opposer and ancillary Upholder figures. Two stories (252, 53) have a double narrative strand of opposition to the uniting and hence have two Opposers (SF and S–R). There are also a number of ancillary figures. In six cases the Upholder has an ancillary: Belly Blin (53C), bird (96, 82), nourice (101), King (103), and Lord Justice (247); in two cases (99, 97) the Opposer has an ancillary, when the SF/King's opposition is partially represented by a champion and by a porter.

From the schematization emerge certain insights into the relationships between various ballad types. The delineation of the human interrelationships may reinforce known linkings between types but can also show up unexpected linkings or indicate basic divergences between types often assumed to be closely linked. The tale roles and characters, in short, suggest the existence of a new tool for the ordering of ballad types. The tale role and character correspondence in 5 and 63, for instance, leads one to see the essential similarities in two stories separated in Child by number and his couplet and quatrain division. Normally, 5 is linked with 6, since both are in couplets and have the same cast of characters. These characters, however, occupy different tale roles in different subgenres. Here, then, is an example of how tale role analysis can illustrate, despite a surface similarity, a deeper divergence between two ballad types. The table also shows an unexpected correspondence between 99 and 252 (in the common H/SF/S pattern), and reinforces the correspondence between 252 and 53 elsewhere noted from their narrative themes. The linkings between 96, 97, 101, and 102 that one would expect from the proximity of their Child numbers are underlined but, interestingly, the intervening Child numbers of 98 and 99 belong somewhere else. Rather unexpectedly, 103 and 247 prove to have a correspondence. Finally, there exists a trio of ballad types where the central relationship is a married one or, in the case of 62, a quasi-married one. The common factor here is that the Opposer tale role is occupied by a rival to one of the central pair (S–R, who is also a sister to S, in 62; H–R in 82 and 98). In two of these (62, 82) the basic pattern is complicated by the Partner's standing in some kind of relationship to the Opposer as well as to the Upholder. The difference in configuration here indicates a separate little subset and suggests that the types involving married relationships in the various subgenres might be profitably considered together.

An examination of the characters occupying the tale roles reveals certain patterns which point to the cultural concerns of this subgenre. All the tale roles of

the unmarried relationship types have characters linked by family ties. Of these eleven types, nine have a parental Opposer, SF in seven cases, SM in one, and in another SS–M who also happens to be HM. Apart from that last character, there are no H-parents in opposition, and, conversely, there are no S-parents as Upholders. The predominant form of the subgenre, then, has as interaction S/SF/H, where a woman defeats her own family opposition to her marriage. His family does not appear in opposition, and occasionally HM even helps impel a recalcitrant son towards marriage with a woman already pregnant by him (5, 63). In all three married relationship types there appears the rival figure, who also appears in two unmarried relationship types, but since these have double narrative strands the rival there occurs only in conjunction with a family opposition figure. The unmarried relationship types deal mainly with the opposition of the woman's family to the marriage or, occasionally, with the reluctance of the man to commit himself to marriage, while the married relationship types deal with the threat to an established relationship from another man or woman. When one considers the patterns, and the presence or absence of particular characters, it becomes apparent that there are certain cultural concerns intrinsic to the subgenre. Basically, it is about a woman's breaking away from her family to forge her marriage; she does so against her father's opposition and occasionally with her future mother-in-law's help. The married relationship subset, on the other hand, deals with the threat posed to an established union by an interloper. Premarriage, parental opposition to the match constitutes the concern; postmarriage, a rival's threatened disruption of the union constitutes the concern. To determine the precise cultural values being transmitted would require analysis of each individual type in relation to the broad patterns, but these patterns reveal the essential concerns to be very particular kinds of personal interactions.

The Tragic ballads of this repertoire have at the core of the story an amatory man-woman relationship; the stories deal with the sundering by death of a pair of lovers. There are three tale roles: Upholder:u, Opposer:s, and Partner. These are the same three as in the Romantic types, but whereas there the Upholder is successful and the Opposer unsuccessful, in the Tragic types the reverse is the case; to make the distinction, a ''u'' and an ''s'' can be added after the titles. The Upholder here may be described as the person who unsuccessfully attempts the uniting of the central pair and is dead by the end of the story; the Opposer may be described as the person who successfully prevents the uniting; the Partner may be described as that member of the central relationship with the less active role in the action. The tale roles and characters are:

Tale Role:		Upholder:u	Opposer:s	Partner
Character:	10	S	SS/S–R	H + 2
	11	S	SB	H
	65	S + 1	SB + 1	H
	91	S	SM	H
	76	S	HM	H
	216	H	HM	S
	92	H	—	S

From the table the correspondence between two types separated by number in Child, 11 and 65, becomes clear; both have the S/SB/H pattern, with 65 having additionally the two balancing ancillaries, the bonny boy and the kitchy-boy. The schema also underlines the linkings between 91, 76, and 216, where in all a mother figure brings about the tragic dissolution of the central relationship. A comparison of this group with the last group shows that 10 ("The Twa Sisters") has the same essential configuration of character-in-tale-role as 62 ("Fair Annie"), with the difference that in one the action ends tragically, in the other, happily.

The characters who occupy the Opposer tale role all stand in a familial relationship to one of the central pair. In most cases the unsuccessful Upholder is the woman, and the opposition comes from her family: her brother, her sister, her mother, but, significantly, not her father who, unlike the others, features so prominently in the Romantic types. The two categories present a suggestive contrast: her father appears only in the one, and her brother only in the other; the father's opposition to her marriage has a happy outcome, but the brother's opposition has an unhappy outcome. A mother's opposition can have either a happy or an unhappy result, for just as there are two Romantic types where the man's mother facilitates the match there are two Tragic types where she sunders the lovers, and the woman's mother appears as both successful and unsuccessful Opposer. Mothers' and sisters' actions, it seems, can be variable in effect, but brothers' oppositions are fatal and fathers' fruitful. It might conceivably be possible not only to distinguish tale roles for the subgenres but also to find certain family roles specific to these tale roles. If that were the case, then it would offer a useful insight into cultural attitudes and values being carried by the generic groups.

In the Tragic-Revenge ballads of this repertoire a man-woman relationship is broken by the killing of one of the pair and the killing subsequently avenged by the death of the killer. There are three tale roles: Upholder:u, Opposer, and Avenger. The Partner tale role of the Tragic types proper has been replaced by the Avenger tale role, and the Opposer tale role has lost its addition of "suc-

cessful.'' The Upholder is that member of the central pair whose death motivates the avenging; the Opposer is that person who kills the Upholder; and the Avenger is that person who avenges the death of the Upholder. The tale roles and characters are:

Tale Role:		Upholder:u	Opposer	Avenger
Character:	89	H	V	Sn + 1
				S + 1
	90	S	H	Sn
	93	S	2V	H

The three types thematically set apart here resemble the Romantic subset, in that they involve two married relationships and one (90) where the woman bears the man a son. In the Tragic group proper the only married relationship is one created during the story (91). ''Fause Foodrage'' (89) has a particular complexity, involving as it does six persons; it seems to have an element of the Tragic ballad proper, in that S could be seen to occupy the Tragic group's Partner role with the son alone occupying the Avenger role. In a similar fashion 10 (''The Twa Sisters'') could be seen, with its magical truth-telling harp, to have an element of the Tragic-Revenge ballad; in this type the Partner figure is weakly personified in the action, though, of course, crucial to the relationship, and the two ancillary figures of miller and harper help fulfill the function of the Avenger. In fact, a case might be made for both these stories having not three but four tale roles: Upholder, Opposer, Partner, and Avenger. In any event it is consideration of the tale roles that points up the elements that link two types in different groupings.

The repertoire includes texts of only two evidently Historical ballads, that is, those dealing with purportedly actual events and characters. Obviously, this would not be enough on which to raise a subgeneric scheme, but as it happens there is no need, for both fit, with slight variations, already established tale role and character patterns. Type 222 (''Bonny Baby Livingston'') has the tale roles of the Romantic category, Upholder:s/Opposer:u/Partner, with, however, a character pattern (H/H–R/S) that is found in that category only in the married relationship subset. The other Historical type (203: ''The Baron of Brackley'') contains the same character pattern (H/H–R/S), which further resembles the Romantic married subset in having a Partner who stands in an amatory relationship to Opposer as well as Upholder, but the type's tale roles are clearly those of the Tragic group: Upholder:u/Opposer:s/Partner.

Two ballad-stories deserve to be treated separately because they present interesting variations from the norms of the repertoire. One is 42 (''Clerk Col-

vill'') which resembles the other Magical and Marvellous types in having a central relationship (in this case a married one) affected by a spell, but whereas in the others an unspelling follows the bespelling, in this one the spell results in the Bespelled's death. Here, then, is the only example in the repertoire of a story with the basic Magical and Marvellous component but a married relationship and a tragic ending. It has two tale roles of the Magical and Marvellous group and the third of the Tragic group: Bespelled/Bespeller/Partner (H/S–R/S). In classificatory terms it can be seen as a Magical and Marvellous/Tragic hybrid. The other is 155 (''Sir Hugh'') where, solitary among the repertoire's stories, the central relationship is not that of man and woman but of son and mother. Apart from that difference, however, the ballad fits the standard Tragic schema in having as tale roles Upholder:u/Opposer:s/Partner, with Sn/S/HM as characters. The conjunction of the standard tale role schema and the unusual cast list evokes some interest both because it may exemplify how a story of nontraditional provenance is adapted to a traditional genre and because of the difficulties encountered in classifying the type in the usual way. Does it belong, one would conventionally ask, to the Magical and Marvellous category, or to the Religious category, or to the Historical category? The variations indicate for these stories an individuality, perhaps idiosyncrasy, and suggest from this special status a reason for particular investigation of the types.

Within this repertoire, then, occur seven tale roles, three limited to the Magical and Marvellous group, and four serving all the other groups. The characters (excluding the ancillaries) who fill these tale roles number 13. The H and S figures, naturally, are ubiquitous; seven of the remaining eleven are kinship figures; two are rival figures; and two are figures limited to particular subgenres: QoE in the Magical and Marvellous group and V in the Tragic-Revenge group. (Two of the kinship figures are also limited to subgenres: SF to the Romantic group and SB to the Tragic group.) Since the characters are described in terms of kinship, position, and story role (rival, villain), it could be observed that the perspective operating here is trilevel rather than bilevel, with the third level consisting of the ''person'' who occupies a character role and having certain individual attributes (a villain in 93, for example, is named Lamkin and is a mason). As in this genre the information on this score is normally minimal, however, it has for present purposes been disregarded. That the ballad genre responds to a higher degree of generalization in the analysis of character than that utilized by Propp may suggest either that there exists a generic difference between ballad and Märchen or that Märchen might respond to a comparable distinguishing of central and peripheral features of the character. At any rate the concept of character employed here develops Propp's

concept by differentiating between the character role and the character at-
tributes.

The Anna Brown repertoire provides a reasonable sampling of British
balladry, with its representatives from the major subgenres, Romantic and
Tragic, Magical and Marvellous, and Historical. Within these subgenres,
however, occur groups of types not represented here that would require in-
dividual examination for tale role analysis of the genre as a whole to be taken
further: revenant ballads, ballads of yeoman minstrelsy, and historical ballads
concerned markedly with event (such as "The Battle of Harlaw"); also requir-
ing individual attention would be the minor subgenres: comic ballads,
religious ballads, riddling ballads, and the ballads of late medieval minstrelsy.
It may of course be possible that the patternings discussed here are repertoire-
bound and reflect only the creative predilections of the performer, but brief
checkings would suggest not.

Propp's concept of tale role reveals an important component in ballad mor-
phology that has been largely unrecognized. His bilevel perspective on tale role
and character provides a basic tool for ballad taxonomy that could prove to
have an essential usefulness. Analysis of the tale role can give much sharper
definition to conventional classification through general narrative content by
revealing a crucial element in the subgeneric groupings of types and illustrating
correspondences and divergences between individual types. Just as the tale role
schemas can classify the material into subgenres and show up the borderline
hybrids, so the character patterns can order types within the subgenres, besides
indicating the relationships between types in different subgeneric groupings. It
would, in all likelihood, be possible to construct a complete taxonomic system
for British balladry using the tale role schemas as the system's skeleton. The
most detailed picture, however, would result from utilizing the tale role
schemas in conjunction with the standard classification methods that employ
narrative action as the yardstick, whether on the gross level of Romantic,
Historical, etc. groupings or on the fine level of "thematic units, narrative
units, and motival aspects" (Engle 1979:161–162). Tale role analysis, in fact,
might furnish the means of unifying the "list" system, such as a modified
Freiburg system with its sections divided into agent categories, and the
"unit" system into a comprehensive method of ballad classification (Engle
1979:170).

The concept of tale role demonstrates something quintessential about the
nature of the ballad genre: it deals with relationships, not just action. Rela-
tionships lie at the heart of the meaning of ballads, constituting the central ele-
ment in the ballad-story and its cultural declarations.[1] Tale role analysis shows
how the ballad genre deals with basic kinds of human interaction in its por-

trayal of personal and social relationships and its particular concentration on the man-woman relationship, and analysis of the characters occupying the tale roles illustrates how certain cultural concerns are transmitted within the genre and the subgenres. These cultural concerns involve attitudes and values pertaining to personal and social relationships. As Roger Renwick has commented about folk poetry in general: ''all folk poetry is in some important measure a message about, and is designed to influence, human relationships among significant Others and between Self and those Others in a way intimately linked with everyday living'' (Renwick 1980:7).

Just as Märchen are generically concerned with the maturation of the individual in that they can provide ''a sort of initiation, an imaginative introduction for the listener into the real nature of his existence'' (Lüthi 1976:61), ballads are generically concerned with relationships. Most literature, not only folk poetry, could however be said to be ''about'' relationships (obviously Märchen deal with relationships too, for example). What is being suggested is much less superficial than the blandly generalizing statement that ''the ballads like all literature involve relationships.'' The suggestion is that an intrinsic part of the ballads' psychological functioning within culture is their essential concern for, depiction of, and consequent informing about human relationships: just as Märchen may deal with the maturation of the individual enacted through the narrative, the ballads deal with the processes of interaction that constitute human relationships enacted through the story. At first blush this might appear somewhat extravagant, for we do not normally associate the ballads with the psyche, but with action. Märchen, though, were long viewed in the same way: as merely stories of fantasy action for entertainment. Nowadays, however, we can recognize that entertainment is far from the sole function of Märchen or ballads; they also fulfill psychological and social and cultural functions, some general to tradition, some intrinsic to the genres and their types, and some shaped by creative performers in their individual versions.

Notes

A short version of this paper, ''Propp's Tale Role and Ballad Classification,'' was given at the 12th Arbeitstagung of the Kommission für Volksdichtung, Alden Biesen, Belgium, July 1981.

[1] Among the few to have discussed relationships in ballads is Roger D. Abrahams in his analysis of the 36 types most commonly found in the United States (Abrahams 1966:448–462). Another is Lajos Vargyas, who points out that a distinguishing feature of the ballad genre is its concern with ''the psychological problems, the social situations . . . in other words the problems of man in society, of relations between men, and of their social positions'' (1967:242).

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          Washington Press.

Appendix

Magical and Marvellous Ballads

Tale Role:		Bespelled	Bespeller	Unspeller	
Character:	6	S	HM	H + 1	("Willie's Lady")
	32	S	—	H	("King Henry")
	34	S	SS-M	H	("Kemp Owyne")
	35	H	S	QoE	("Allison Gross")
	37	H	QoE	QoE	("Thomas Rymer")

Romantic Ballads

Tale Role:		Upholder:s	Opposer:u	Partner	
Character:	5	HM	H	S	("Gil Brenton")
	63	HM	H	S	("Child Waters")
	99	H	SF + 1	S	("Johnie Scot")
	252	H	SF	S	("The Kitchie-Boy")
			S-R		
	53(A + C)	S(+ 1 in C)	SF	H	("Young Beichan")
			S-R		
	96	S + 1	SF	H	("The Gay Goshawk")
	97	S	SF + 1	H	("Brown Robin")
	101	S + 1	[SF]	H	("Willie o Douglas Dale")
	102	S	SF	H	("Willie and Earl Richard's Daughter")
	103	2S + 1	SS-M/HM	2H	("Rose the Red and White Lily")
	247	S + 1	SM	H	("Lady Elspat")
	62	S	SS/S-R	H	("Fair Annie")
	82	H + 1	H-R	S	("The Bonny Birdy")
	98	H	H-R	S	("Brown Adam")

Tragic Ballads

Tale Role:		Upholder:u	Opposer:s	Partner	
Character:	10	S	SS/S-R	H	("The Twa Sisters")
	11	S	SB	H	("The Cruel Brother")
	65	S + 1	SB + 1	H	("Lady Maisry")
	91	S	SM	H	("Fair Mary of Wallington")
	76	S	HM	H	("The Lass of Roch Royal")
	216	H	HM	S	("The Mother's Malison")
	92	H	—	S	("Bonny Bee Hom")

Tragic-Revenge Ballads

Tale Role:		Upholder:u	Opposer	Avenger	
Character:	89	H	V	Sn + 1	("Fause Foodrage")
				S + 1	
	90	S	H	Sn	("Jellon Grame")
	93	S	2V	H	("Lamkin")

Historical Ballads

Tale Role:		Upholder:u	Opposer:s	Partner	
Character:	203	H	H–R	S	("The Baron of Brackley")

Tale Role:		Upholder:s	Opposer:u	Partner	
Character:	222	H	H–R	S	("Bonny Baby Livingston")

Hybrids

Tale Role:		Bespelled	Bespeller	Partner	
Character:	42	H	S–R	S	("Clerk Colvill")

Tale Role:		Upholder:u	Opposer:s	Partner	
Character:	155	Sn	S	HM	("Sir Hugh")

The abbreviations are:

H:	He, Hero, Leading Male Character
S:	She, Heroine, Leading Female Character
HM:	H's Mother
SM:	S's Mother
SS–M:	S's Stepmother
SS:	S's Sister
SB:	S's Brother
SF:	S's Father
Sn:	Son
H–R:	H's Rival
S–R:	S's Rival
V:	Villain
QoE:	Queen of Elfland

+1:	An ancillary character also filling the tale role.

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