

Aggressor's function in the popular tale

-sociological study-

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Abstract ;

This study aims to analyze the role of the aggressor in the popular tale. The tale is the narration of an incident without adhering to the rules of narration. The tale is structured on a group of parts, some of which are fixed and others are variable. The variable parts represent the characters, while the fixed parts are actions or functions, and the same actions are attributed to different characters, and this allows the language of the tale to be translated. Among the characters of the s tale, we find the hero, who the tale teller focuses on from the beginning to the end of the tale. The hero's personality in the tale corresponds to the aggressor's personality, whose job is to fight and obstruct the hero.

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Introduction:

The role of the aggressor is very important in the movement and process of the folk tale. Therefore, this study attempts to answer these two questions: Does the function of the aggressor affect the movement of the events of the folk tale? Is the job of the aggressor related to obstructing the actions of the hero of the tale?

To answer these two questions, we formulated two hypotheses to analyze this:

The function of the aggressor affects the movement of the events of the popular tale.

The function of the aggressor is related to obstructing the actions of the hero of the popular tale.

To solve this we used content analysis. It should be noted that the content analysis is concerned with analyzing the symbols, revealing what is behind the apparent meaning, and what is hidden about it, and the analysis is often complex and thorny. We have used the content analysis method "The analysis of relationships by opposing"

This is to search for the necessary relationship between the corresponding modes of understanding in reality and the corresponding modes of evaluation, and this is according to a blog (The corpus) that was set for this purpose" (**Bardin, 1987, p39**) .

The obtained result was interpreted through the arrangement of the signifying discourse and the signified discourse, by organizing the perceived data (the speaker's perception) and the intangible axes of the signified discourse and linking them to the

research hypotheses" (**Blanchet, 1985, p245**)

In the process of interpreting the results, the function of the aggressor was linked to the general pattern of the tale, as the most effective principle in the study of social phenomena is the principle of comprehensiveness, which means, according to Madeline Grawitz, "the adoption of a methodology in the search for relationships between phenomena that does not proceed from two elements or a group of elements" arbitrarily isolated from each culture, but from the components of the latter" (**Grawitz, 1981, p116**)

1 - The tale:

In which an incident is measured from real or imaginary facts without adhering to the rules of fictional art, and the tale often includes anecdotes, myths and legends, and spreads on people's mouths " (**مریدن، 1985، ص112**) It is understood from this that the tale expresses real or imaginary events, and its events derive from different references: mythical, mythical, religious, literary, and historical, and from lived or desired social reality.

Production has evolved on the subject of the tale, from Aristotle's "The Art of Poetry" to Berardier de butaut "Attempts on Taletelling" in 1776, to the field of modern psychology, the most important of which is "The Morphology of Myth" by Vladimir Propp in 1928, and "Time and tale" by "Paul Ricœur" in 1983 and 1985, in addition to the many works at the present time, especially in the field of psychological trauma, by "Fayol" in 1985 (**Michel, 2001, p45**)" This is on the one hand, and on the other hand, there are

studies that dealt with some aspects of Algerian society, such as the study of "Alfred Bel" (Alfred, 1903, p11), in which he dealt "Djazia Al-Hilalia" the most important features of the Islamic religion and religious beliefs, and some customs and traditions. And the study of "René Basset" (Basset, 1983, p10), in which he dealt with the tale of "Bint Al-Khas", which he returned to its origins in the Arab heritage and concluded that the tale Heroism belongs to the set of traditions carried by the Banu Hilal during their migration to Maghreb.

This is in addition to the work of "Camille Lacoste Dujardin", on the tribal tale. And she says in the introduction to her study: "Algeria can be proud of having within its cultural heritage the richness of its counterpart, and it deserves to occupy the first rank in the oral literature of the entire world, and the oral tribal literature constitutes an exceptional group at all, and is very rich in terms of prose narratives" (Dujardin, 1991, p101),

There are also researchers who have recently taken an interest in studying The tale in the Arab Maghreb.

1 -1-Mobility:

It is agreed that every narrative text has three levels: the narrative level, the formal level, and the thematic level" (Desmedt Everaert, 1988 ,p14)

These three levels interact with each other to form the general course of The tale according to a specific indication, and the latter is not deduced from the appearance of the text, but must be deduced from a generative view of the meaning (genetic approach), and Greimas explained that the order and classification of the indications is

subject to a normative basis. Because the signification is linked to the normative social dimension of the word or to the semantic nucleus (Significance) within the narrative text. For example, "the words mansion and hut mean a place designated for living. However, every word is charged with other simple connotations, as the word hut means a modest building... Also, this word has social meanings, as the hut is a feature of poverty and misery, while the word palace means, on the one hand, luxury and splendor, and therefore luxury and extravagance. On the other hand, the meaning of the word is not given" (المرزوقي، شاكر، د ت ، ص119)

On the other hand, "the meaning of the word is not a fixed given, but is affected by the dynamics and process of the text, as it is subject to change" (المرزوقي، شاكر، د ت ، ص123)

Each tale is defined by its own movement, and this is done in two ways:

The first: The text tells a tale that has passed, so the movement here is a transition from the position (A) to the position (A), for example, the victim girl was pursued by (A) and then she was rescued (A).

The two symbols (a) and (a) are associated with the two fixed positions for each tale: the original and the final, and between the two positions, the events of the tale accelerate and all the episodes of the internal movements of the text are determined.

The second: a car accident that occurs in the beginning, then it can be filmed in order to tell, as The tale does not matter in and of itself, but takes on importance when it is told" (Desmedt Everaert, 1988 ,p11)

Each tale has a special form that depends on it in the course of the event, but it shares its constituent parts, and the relationships that bind these parts according to the model envisioned by "Greimas" in his book "Structural Semantics" (المرزوقي، ص 73) شاکر، د.ت، ص 73

Transformations mean the study of fixed, regressed (disappeared), and emerging variables, and the various derivations resulting from this trilogy. The movement in the tale results from the process of action through time and space. This is done, according to "Greimas", if three elements are available, namely contract, test, and connection and disjunction

First: Contractual operations:

Contracting usually takes place between two parties and in two cases:

A- The injunctive contract: in which the one who has the highest status or has more authority and power directs a matter to another party who is forced to accept it, because their relationship is that of a master with a draft.

In this context, we cite the example of The tale of "Taranga", when the maid took advantage of the girl's need for water, so she stipulated that in exchange for that she should gouge out her eyes, so the girl agreed to that forcibly, so that after that the maid continued to exploit her, she cut off her legs and hands and threw them away, after that she took her social position and married the son of the Sultan .

This contract also applies to the tale of "Dalalah", whose brother wanted to force her to marry him, because he made a promise to himself that he would marry the

woman with the long hair, even if she was his sister.

B- The permissive contract: It takes place through acceptance and consent, and in it the hero automatically resolves to act. In this context, we cite an example of The tale of the "bewitched girl" who sensed that she was marrying a ghou, so she told her mother that she would travel far to escape fate, but she did not. She traveled and arrived at a hut inhabited by two cute young men, so she married the older one, only to discover after that the truth about them being transformed ogres.

This contract also applies to the tale of the "the ogress" who used to terrify others and eat their cows, and with the intention of getting rid of her, the hero married her so that he could kill her.

C- The trust contract: in which the sender performs an act of persuasion that is interpreted by the protagonist, even if the act of persuasion is false, as happens when the protagonist is deceived. We give an example in this context and in The tale of "The old woman and the devil" where the devil took the fire from the village community. And he refused to give it to them, but the old woman, "The deceitful old woman", deluded him that she would be warmed in his house from the cold, but she stole the flame from him and distributed it to the village community.

Second: the test:

The principle of testing is constant and constant in all the stories that link the fundamental change with the potential energy or the ability and the incident energy or the achievement.

"Greimas" classified three types of tests: the nominative test, during which the hero

gains competence and the energy of achievement, followed by the decisive test, which corrects the lack, and finally the glorified test, in which the real hero is known and rewarded" (المرزوقي، شاعر، د.ت، ص 72)

Third: Connection and Separation:

Greimas derived these two concepts from mathematics, and they mean:

A- Contact: It is the opposite of separation, and it is a result of the hero's movement to overcome the separation, and it may occur between two or more people, such as the hero regaining his mistress, or it occurs between the hero and his possessions such as his magic ring, his carpet, or his horse, or the hero's return to a specific space-time.

Understanding the relationship of communication within the structure of the narrative and the function of the factors presupposes, in principle, that every desire of the same state must have a motive behind it, or a motive that he calls "Greimas" a messenger, just as the realization of the desire is not subjective in a way like a shot, but it is directed to another factor that he calls a messenger and a relation. Between the sender and the addressee it necessarily passes through the relation of desire, that is, between the subject and the object.

It is the sender who makes the self aspire in everything, while the addressee recognizes the self that it has done the task" (الحمداني، 2000، ص 35)

B- Separation:

This relationship results in either preventing the two previous relationships from occurring, the relationship of desire and the relationship of communication, or working towards realization. Within the

relationship of conflict (separation), two factors conflict, one called the helper and the other called the opponent. Through these relationships, Greimas was able to obtain the full picture of the global model, a model that consists, as noted, of six main factors, and these factors are the ones that form the basic abstract structure in every narrative and in every discourse at all" (الحمداني، 2000، ص 35)

"Greimas" paid much attention to the level of significance and believed that the narrative text is a semantic system and a form of communication. Therefore, he contributed to building a general theory of semiotics, benefiting from the works of "Vladimir Propp". In his treatment of the tale, "Greimas" distinguished between two levels of analysis, the apparent narrative level. The surface) and the latent level, constitute a common structural basis, where The tale precedes its image in existence and a common semiotic regularity that contradicts the linguistic level, and it is logical and precedes the image in any expression tool it chooses" (بورايو، 1994، ص 38)

Separation occurs at several levels, including:

Character level: In the event of the departure, separation, or imprisonment of one of the main characters in the tale.

The level of personality, place, and time: the hero was leaving to a place, or traveling to a time, and this, what he called "Propp" is departure, departure, transition.

The level of the person and his possessions: such as taking away from the hero his magic ring or his horse, or his mistress...

In all cases of separation, there is an expression of the kinetic verb to address the lack with which the tale usually begins, such as kidnapping the hero's mistress, for example, or searching for apples to treat the Sultan.

So separation is an important stage to reach the lost balance.

2- The aggressor:

Aggression is defined as a tendency to attack or attack in exchange for withdrawal or bargaining and understanding, in the face of the stressful situations that the individual is exposed to. Emotional response, motive, or stimulus towards (destruction), vandalism, smashing, demolishing, and what causes disability, disability, or harm to a specific subject. The aggressor sees his action, whether his vision is real or illusory, that this thing is a source of frustration or threat, and this means that the first word does not have to include enmity or a sense of hostility. This imposition leads to returning aggression to feelings of frustration, failure, and submission to the threat, in normal circumstances" (العيسوي ، 1997، ص 102)

But it is not necessary for a person to always respond to frustration with aggression, he may respond by withdrawing from the situation or by escaping or by getting rid of the stressful situation in a positive and legitimate way. An aggressive person is a person who most often expresses aggressive behavior, or who carries an aggressive tendency towards others, who responds to simple or weak frustrations with aggression, and responds to social restrictions and controls as well as responding to other people in response to

spiteful or malicious anger or malicious response.

There are different forms of expressing feelings of enmity, such as irritation, intense anger, suspicion, rejection, attack or assault, or verbal aggression and sin.

Some of these feelings are intellectual, mental, mental, or doctrinal tendencies, and some other manifestations of aggression take a kinetic form or include kinetic elements such as running away, kicking, pushing, and so on. Aggression may be on the intellectual or sectarian level, as expressed by philosophies such as Nazism and Fascism.

The phenomenon of aggression and feelings of enmity may occur from any normal life situation, depending on the reaction to these situations.

Aggression may be due to the desire for compensation or control and force, and therefore the aggressor practices various types of torture and witchcraft on the victim, and these behaviors reflect an inner feeling of inferiority and lack of self-confidence.

The anomaly expresses itself in aggressive behavior in a situation dominated by psychological factors, which are the "psychopathic personality" and the anti-social personality.

The psychopathic personality is characterized by a weak moral conscience, and then a lack of guilt, self-blame, or remorse. It is a personality that tends to lie, cheat, deceive, swindle, fraud, crime, prostitution, hypocrisy, exploitation and extortion, and is characterized by emotional dryness. Treatment does not work for her, she does

not benefit from past experiences, and punishment does not work for her.

Aggression appears in its most extreme form in the case of repeat offenders or in the case of the old criminal, who are those who have taken crime or crime as their way of life or a profession they profess, so they return to crime.

Studying the life history of these people indicates that they suffered from behavioral problems when they were young, committed crimes such as theft, rioted at school, lied, and quarreled a lot. And when they grow up, they continue in such aggressive behavior, they live an unstable life, they cannot keep a certain job for a long time, they do not have intimate relationships for long periods, they do not bear responsibility, they do not appreciate it, and they tend to rush, aggression and violence.

3- Translating the language of the tale and the aggressor:

The tale is structured on a set of parts that have relationships with each other, some of which are fixed and others are variable.

The variable parts represent the characters and their characteristics and characteristics, while the fixed parts are actions or functions, as the same actions are assigned to different characters, and this is what allows the language of The tale to be translated" (Propp, 1965, p161).

Through actions, which mean what the characters do in terms of events that determine the course of the plot, such as interdiction, interrogation, and leakage... From this, the act is determined based on its significance in the course of the plot.

It should be noted that the characters, no matter how different they are, perform the same actions, which are fixed values in the narrative text, but the tools by which the action is accomplished can change as they are variable values.

To translate the language of the tale, we re-ask the question posed by "Vladimir Propp" in "The Morphology of the tale": Looking at the functions, within what order, and in what grouping are these functions presented?:

With regard to the arrangement of events, the narrative text loses its meaning if it loses the order of its events. For example, it is illogical for the knot to come at the end of the tale, and the definition of the hero after the events are narrated, and so on...etc.

As for the issue of grouping, we point out that it is rare for a t to include all verbs or functions

By analyzing the blog or the two research bodies (the corpus), we conclude the following stages:

Initial position:

Tales usually begin with defining the hero by mentioning his appearance, name, lineage, occupation, or family description. Although the beginning of the tale is not a function in itself, it is an important morphological element.

In the initial situation, lack occurs, when the taleteller works on translating the events of the tale, developing them from the opening situation or the beginning of the event to the closing situation. the realization of the theme of value and the hero's arrival to his goal, highlighting the development and acceleration of events, the moments of crisis (the contract), the problems that the

hero encounters, and how to overcome them ...in an interesting variety.

For example, in The tale "Dhiab", The tale begins with a description of the state of poverty and drought that befell the individuals and their decision to leave in search of grass and pastures. During the departure, the shepherd's cunning wife decided to replace her infant son with her master's son in order to take advantage of his social position.

Sometimes the lack occurs by activating the movement of the hero's action, and this depends on the course of the event and the various tests and difficulties that the hero goes through in order to deal with the lack.

For example, in the tale of "the unkempt hair and horse with a gentleness and its wing is returned to it". The tale began with the desire of **Ibn al-Sultan** to search for the owner of beauty, "the unkempt hair" as well as "a horse with meekness, and its wing is returned to it".

In the midst of that journey, he faced several obstacles and difficulties that the aggressor plotted for him. But the hero did all the hard work to get to his mistress.

The positive actor is the one who fixes the lack of the initial situation or the original situation of the tale, i.e. the positive character that moves the events to reach the goal of the action or achieve the value.

The events of the tale are subject to a certain process, as it usually begins with the occurrence of lack. The events of the tale continue to be interconnected until reaching its end, when the hero reaches his goal. Along the way, the hero faces the aggressor.

The opening of the tale is followed by the following functions:

3-1- Staying away:

Departure occurs when the hero of the tale changes his place of residence, and detachment occurs if some reasons are available. The most common types of detachment and departure of the hero are:

- **Finding the brothers:** As mentioned in tale "The Seven Brothers and the Ogre", which states that the younger brother decided to search for his brothers, and after a arduous journey he found them, but he met all kinds of evils and plots.

- **Finding the solution to the puzzle:** As mentioned in The tale "Baba Shamhour and the news of the world", which states that the Sultan asked his seven sons to find a solution to the riddle of life and threw them into the depths of the world to find the answer.

- **Searching for an improvement in the social status:** As mentioned in The tale of "Sama'a al-Nada and Ahmad al-Hamm", as The tale begins with "Sama'a al-Nada" informing his brother "Ahmed al-Halam" of his desire to leave, and when they are about to leave, "Sama'a al-Nada" asks his brother to close the door, but "Muhammad al-Hamm" instead of closing the door Pull it out and then carry it. And after they walked for a short period, "Ahmed Al-Hamm" told his brother that he was tired, and when he looked at him "hearing the dew" he found that he had lifted the door, so he asked him to put it in front of the rock, and they continued their walk.

- **Searching for fate:** As mentioned in the tale "The sister and her brother", which states that the father and his two sons were ordered to guard the dove. But when it

flew, they feared its tyranny and fled to face their inevitable fate.

- Finding peace and getting rid of fear:

As mentioned in tale "Son and stepson", which states that the evil stepmother differentiates in the treatment of her son and stepson, as the latter decided to leave far away from them in search of reassurance and rid of fear

We conclude from the aforementioned that the forms of distancing, leaving, and traveling are: searching for a fiancée or mistress, searching for brothers, searching for a solution to a puzzle, or a familiarity to improve one's social status, or to fulfill fate, or to get rid of fear.

3-2- Prohibition:

The function of being present "often precedes the function of leaving, and this function appears in the tale in the imperative form, do not look at what is in this room" (المرزوقي، شاعر ، 1986، ص26)

As it was mentioned in tale "Prirush", where the old woman ordered the brides not to open the room and not to lift the millstone cover, no matter what. Because she was hiding her son, the snake, inside her.

The urban function is also represented in notifying the hero of the existence of a certain prohibition, and this function is linked to the initial situation, which represents in The tale an image of pure happiness, as Propp says "This happiness is used As a contrasting background in order to highlight the unhappiness that will be followed by the specter of misfortune" (پروپ ، 1996، ص04)

As mentioned in the tale "The Sister and Her Brother", where the father ordered his two sons not to allow the pigeon to

escape, but they did not carry out their parents' orders and violated the principles of social control.

3-3 Transgression:

It occurs when the city is subjected to transgression, and the forms of transgression correspond to the forms of urbanization. In The tale of "The Tail of the Vat", it is an example of perseverance and challenge. After he cut off the cat's tail, he decided to retrieve it and undertook an insurmountable generative journey, bypassing all the actions of the aggressor until he reached his goal and retrieved his tail.

3-4-Inquiry:

In it, the aggressor works to obtain information that will help him feed his plots. For example, the tale of "The man who dumped his mother" shows how a wife who hates her mother-in-law plots for her so that her son throws her in the forest, only to regret it deeply.

3-5- Informing:

The aggressor obtains information about his victim, and thus obtains answers to all his questions, such as asking the aggressor's child, his cousin, where did she get the gold from? So she tells him that he is from the house of the ghouls, as mentioned in the tale of "The ogres".

As for the anecdotes of "Imqidish and the ogress", they confirm the superiority of man and his overcoming of any situation, no matter how difficult it is. The first time, "Imqidish" managed to escape from the aggressor ogress after she caught him, as he reminded her that she had not arrived, so when she went to pray he seized the opportunity and fled, and the second time she tricked him until she caught him. He ate

all the ogre's savings (figs, honey, dates...) and every time he deluded her that he was still skinny, and when he found out about it, she decided to eat it, but he asked her to invite her family to spread the joy.

And after she went to pray for her family, he killed her daughter, cooked her, and presented her to the ogress and her family, and after that he fled. When the ogress and her family learned about the matter, they wanted to take revenge on him, but he was smarter than them, so he burned them.

This tale states several exciting situations for "Imqidish and the ogress" It also carries social values such as social solidarity between the ghoulish community and their desire to take revenge on "Imqidish" because he killed the daughter of the ghoulish and fooled them, but the intelligence and cunning of "Imqidish" prevented that.

3-6- The trickery:

An example in the corpus is the tale of "The ogress and The two sisters", which states that two daughters asked their father to plant beans for them, so he claimed that he would do so, and when the time came to collect the beans, he claimed that it was planted in a nearby farm. Allegedly, they got down from the donkey and tied it up, and began to collect beans, so the ogress seized the opportunity and ate the donkey and hung her ears on two reeds to make the two girls think that she was still alive, then she went towards them to deceive them, so she appeared to them in the form of an old woman, so she invited them to her home where she could eat them.

This tale bears several values, the most important of which is that the ogres

society has a domain of their own, in which they refuse human incursion. One of the negative values inspired by the tale is the father's indifference to the fate of his children due to his laziness.

3-7 Complicity:

As for The tale of "The Egg of the Serpent" it tells of the brides' hatred for their husbands' sister, when they wanted to get rid of her, so they laid a wrapped snake egg for her, and asked her to swallow it in one morsel to prove her smartness, so she did.

A few days later, the egg was laid, and the girl's belly swelled, so the women instructed their husbands to expel her because she had brought shame upon them. her brothers.

This tale carries several negative values, which are the hatred of the sister-in-law and the desire to take revenge on her, even if it offends her honor. But fate rehabilitated her, and the girl could have given birth from the Serpent's egg had it not been for the help of her shepherd, and this translates into deep totemism.

3-8- Abuse:

The aggressor harms the hero and damages him, and this function is very important as it gives movement to The tale.

The previous functions, such as avoiding, overcoming the prohibition, informing, and deceiving, all prepare for this function and facilitate its occurrence, and therefore we can consider the first seven functions as the preparatory part of the tale, while the plot takes place at the moment of abuse.

Abuse takes various forms, including:

- The aggressor causes damage to the body of his victim, such as instructing the father

to slaughter his son in order to provide him with food for his guests, as mentioned in the tale "The green bird. Zwewish"

- The aggressor deceives the hero's brothers, such as the ghouel claiming that she loves the hero's brothers, so she messes with them and devours them. As mentioned in the tale "Ghatish".

- The aggressor performs a replacement process, and in most cases it is a form of abuse accompanied by other forms that are more sadistic, such as replacing the maid with her mistress, as mentioned in the tale of "wad'a separated her seven brothers".

- The aggressor carries out the killing, such as the aggressor killing the dog because she was unable to bring the gold, as the half of the rooster did, as mentioned in tale "Half a rooster"

- The aggressor expels a person, such as the daughter-in-law expelling her husband's mother and forcing him to take her to the forest, as mentioned in tale "The man who expelled his mother".

- The aggressor commits theft, such as a brother stealing from his brother, as mentioned in tale "Leaves of al-Rahman" where the brother took the rare, healing herb from his brother and surprised him by throwing him from the top of a hill so that he fell dead and drowned in his own blood.

- The aggressor preys on animals and devours them, such as an ogress preying on livestock and causing the aggressor to destroy the family, as mentioned in tale "The man and his aunt the ogress"

- The aggressor stipulates that children should be eaten in return for water, such as offering the snake that blocks the source an offering to allow the water to flow out, as mentioned in tale "the man who licked the

lap" or as if threatening the wolf "the dove" to eat its chicks if it did not throw them to him, as stated in the tale "The dove, the wolf, and the heron".

- The aggressor deceives the hero, as if the ghouel deceives the man that he is a goat, as mentioned in tale "The man and his children".

- The aggressor works to force the other party to marry him, such as the ghouel forcing the woman to marry him, as mentioned in tale "the beggar". The same thing happens between close relatives, such as a brother's desire to marry his sister, as mentioned in tale "The man who wanted to marry his sister, Hilala".

- The violent way to get rid of the dominant magic tool, the hero was challenging the delusions of his clan members and discovering that the ghouel that terrifies them is nothing but an ordinary monkey in tale "The man and the ogre".

- The aggressor causes a sudden disappearance as a result of magical or deceptive practices, such as throwing the hero to an unknown place, as mentioned in the tale "The empty third". Or the hero is killed by the sultan as a result of gossip, as mentioned in tale "the avenger" and tale "the man who threw his mother".

- The aggressor bewitches a person, such as the virgin heroine being bewitched to become pregnant, as mentioned in tale "The Sister and her Brother". Or the heroine is accused of her chastity, as mentioned in tale "The oppressed sister."

- The aggressor gives an order to throw someone into prison, such as imprisoning the hero, as mentioned in the tale "Baba Shamhour and the news of the world".

These are some of the most prevalent forms of search blog abuse. It should be noted that stories do not always begin with abuse.

3-9- Lack:

The hero of the tale wants to have something, he needs it. The different forms that acknowledgment of need can take can be categorized as follows:

- The need for a partner such as fiancée, mistress, or escort, so the hero leaves to search for her, so the events of the tale have begun as mentioned in tales: "The origin", "The apple", "the one who pleases fate", "the root", "the seventh daughter",...
- The need for something strange, devoid of any magical power, such as dreams, as in tales: "shoemaker", "Jazia, daughter of Sirhan and Dhiyab son of Ghanem". Or the need for a talking turtle, as mentioned in the tale "A person's reason is in his tongue".
- The need for a magical tool, or the inability to dispense with it, such as apples and water, as mentioned in the stories: "The good old man and Imam Al-Shafi'i", "Seven grains of fruit and the condition", Or the cat's tail, which fulfills all wishes, as mentioned in tale "Bassous tail"
- There are logical forms of need, such as the desire to honor one's parents, as mentioned in the tale "Think about the night of the capricorn", the desire for money or the improvement of the social situation, as in the stories: "the Honesty", "Amhamed the fisherman" and "The merchant's son"...

3-10- Mediation, the moment of transformation:

It means that the disputants resort to a neutral person characterized by objectivity and sophistication. They have nothing to do

in order to mediate between them and find a solution that satisfies all parties.

It occurs when the news of abuse or need is revealed, so the hero leaves to explore that. Here begins the moment of transformation in the course of the tale's events. The shift can be explained in terms of the two hero types:

The first: If the hero leaves to search for an improvement in social status, then he is the hero of the tale and not his companions, as mentioned in the tale of "who buys interest", and this type of hero is called researchers.

The second: If the tale describes the strength of the man and the tale continues to focus on him without caring about others, then the hero of the tale is the man, as mentioned in the tale "ogress" that used to terrify others and eat their cows, and with the intention of getting rid of it, the hero man married her so that he could kill her. The hero is called the victim of being married to the disgusting ogress.

Mediation - whether the hero of the tale is a researcher or a victim - causes the hero to leave, which is due to several reasons, including:

A- The reasons for the departure of the researcher hero:

- A call for help, followed by sending the hero, as mentioned in tale "Lara Bu Kreisha (Harun al-Rashid)", where the hero was sent to kill the snake that blocks the water source.
- Sending the hero immediately, and the transmission takes the form of hope or command, in the first case it is often accompanied by promises and wishes, and in the second case it is accompanied by a

threat and warning, and sometimes it is accompanied by both.

For example, in the first case, the tale "Sidi Atallah" was translated when the aggressor wooed the princess "Princess Maazouza, daughter of the dey Shaaban" and kidnapped her, after which the hero "Sidi Atallah" rescued her. In the second case, the tale "goat and her children" translated this when she left the eloquence and left her young people alone, the aggressor wolf vowed and swallowed them.

- Spreading the news of the calamity, such as telling the hero that his father had been killed by his friend before he was born, so the son decides to avenge his father, as mentioned in tale "The truth is gone".

- The hero's departure from his home was as if he was going to search for his brothers, as in the stories: "Amhamed the mule", "wad'a separated her seven brothers" and "The Seven Brothers and the ogre"...

B- The reasons for the departure of the victim hero:

- Deporting the expelled hero from his home, such as the son taking his mother who was expelled by his wife to the forest, and it should be noted that the son's work logically has little benefit, as the mother can go alone, but the tale at the moment of transition or transition needs the presence of a character father as mentioned in tale "mother's liver".

- Singing a sad song: For example, in the event of a murder, a song is sung over the murdered person, as mentioned in the tale "The green bird Zuweish". This bird originated from a child from a poor, destitute family, who was slaughtered in order to honor the guest, and after eating it,

his sister collected its bones, which turned into a green bird.

- The release of the hero sentenced to death or life imprisonment, such as releasing the imprisoned, as mentioned in tale "Hassan and Al-Hussein."

3-11- The beginning of the opposite verb:

At this stage, the researcher hero agrees or decides to move, as mentioned in tale "the beautiful basil and the Princess Sister of the Sun" where the alleged mother harmed the hero when she had a fight and sent him to the magic forest to die.

It should be noted that the murdered, bewitched, expelled and betrayed heroes do not have the will to liberate, and therefore this element is absent from the tale that includes them.

3-12- Departure:

The hero departs and leaves his home, and the departure of the searching hero differs from the departure of the victim hero.

Some stories lack the departure and movement of the hero in the place where the whole event takes place in one place, as mentioned in the tales: "Kada", "The world is with the waffle" and "Every creature is blessed"...

3-13- The appearance of the first functions of the donor:

During the course of the events of the tale, the personality of the giver or provider emerges in various ways, which sometimes helps the aggressor achieve his goals, including:

- The giver directs the salutation, then poses the question, such as asking the stepmother to the woman, who is more beautiful, is she or "Lounga"? . In tale "Lounga, daughter of the ogre".

- One of the prisoners asks the hero to release him, as if the hero asks for that in return for killing the snake, as mentioned in tale "Three girls", "The man who killed the slap".
- An aggressive character who tries to harm the hero and enters into a desperate struggle with him, and preys on animals, as the ogre did in tale "The ogress".
- One of the dead or dying tells the other about what happened to him, and this form acquires the character of the test, as mentioned in tale "a bunch of grapes", as it is an example of the treachery of a friend to his friend as he slaughtered him, only to return years later to the scene of the crime to find a bunch of grapes are huge, and he takes it to the Sultan of the country, but when the cluster turned to the head of the treacherous friend, the Sultan revealed the secret and ordered the execution of the treacherous aggressor friend.
- The donor subjects the hero to an exam, as mentioned in tale "A Plenty of Companions" when the father puts his son to an exam if his many friends help him ward off his shame and bury the alleged murdered man with him. But all his friends evaded under false pretenses. While his father has a lonely friend who came to his rescue when he asked him for help.

3-14- Reaction of the hero:

The hero's reactions to the giver are different, and can be negative or positive and the abuser influences his responses.

To illustrate this, we give some examples:

- The hero is hindered from passing or not passing the exam required of him.
- The hero is obstructed from saving himself from the attacks that target him, by

not responding to the aggressor character or characters and the means they use.

- The hero obstructs the liberation of the prisoner who sought help from him. The hero is obstructed from providing or not providing the required service.
- The hero is hindered in responding or not responding to the giver's greeting.
- Obstructs the hero in providing any services to the other. As mentioned in tale "A small pea", where the aggressor obstructed the heroine in taking aid for her father.

3-15- Receiving the magic tool:

The magic tool is placed to help the hero succeed in his missions against the aggressor, and this tool can be:

- Attributes that the hero receives directly, such as the power that appears on the hero suddenly, or the ability to transform into an animal, as if the hero turns into a bird, as in tale "The Dove", which spoke in some of its texts on the hidden side of the power that was granted to it by the fairies, such as the appearance of lightning when it walks and the fall of the essence when it laughs.
 - Animals (monkey, pigeon, cow, phoenix, eagle...). An example of this is when the righteous saints "Sidi Salem" and "Sidi Boumerdessi" turned into two birds when they had a quarrel, as mentioned in The tale of "Sidi Salem".
 - Objects with magical properties (hair, ring, buckle, rosary...).
 - Objects from which magic aides come out (a wellspring, a ring, a jar, a wood stick).
- There are several forms of tool transmission, which we summarize as follows:
- Referring to the location of the tool, such as the sheikh explaining to the hero the

location of the magic tools, as mentioned in tale "Baba Shamhour and the news of the world"

- The magic tool is transmitted directly, as if the donor gives a ring to the hero, as mentioned in the tale of "the beautiful basil and the Princess Sister of the Sun".

- The tool is drunk or eaten, as if Lunga's brother drank at the behest of the aggressor from the magic source to turn into a deer, as mentioned in tale "Lounga, daughter of the ogre Dreigh".

- The tool is bought or sold, as if the hero is misled by the aggressor and buys four apples, but the latter, when he was hungry, ate half an apple to give birth to his fourth child, a half-creature, as mentioned in tale "Half human".

3-16- Moving between two kingdoms, or traveling with a guide:

The hero travels in search of fulfilling his desire to a place with unclear features, and that transition is achieved by natural and unnatural means, which may be human, animal, magical, and others... that serve as a guide in the hero's desired journey between two different kingdoms despite the confrontations of the aggressor.

The tale teller may explain the method of travel, or he may ignore that, and he described a method only in order to prolong the duration of the narration function, as stated in tale "Son and stepson" where the stepmother met the aggressor, incited her, and sent her stepson, so he went and walked for a long time and very hard until he found the way.

The hero confronts the aggressor in a fierce manner, as mentioned in tale "Nimrud and the boiling water mystery" where the Sultan sent the hero to an unknown place to find

out the mystery of the boiling water, and then he faced the machinations of the aggressor.

3-17- The Battle:

The battle represents the field of conflict and confrontation between the hero, the aggressor, and the hero.

It was also mentioned in the tale "the blind man and his three daughters", where the heroine fought with the aggressor crow, who forced her to marry him in exchange for returning sight to her father, so that he would break his promise after that.

Or as it was also mentioned in the tale "The Old Man and the Ogre", where the hero dueled with the ogre, and the tale ended with the aggressor's ogre being drowned in the sea.

18-3- The mark :

The hero meets a distinctive mark on his body, or he meets a ring or a handkerchief, and the aggressor has an active role in that:

Like what was mentioned in tale "There is good in it" Whenever bad happened to the minister, he was optimistic about the good and interpreted all the signs and features positively.

It was also mentioned in tale "The People and the Stick" where the dove landed on a young man who used drugs, and he became the ruler, and the dove was a feature of that.

It was also mentioned in tale "wad'a separated her seven brothers", when the brothers asked the old woman to wave to them the couscous if the baby was female, and the sieve if the baby was male, but she deceived them and waved the sieve to them even though the baby was female.

3-19- Victory:

Victory embodies the desired moment for each individual, in which the hero defeats the aggressor from time to time:

Like what was mentioned in tale "The Ring", where the boy lost the money, he resorted to the snake crying and complaining, so he gave him a ring with which he bought a palace and took his mother to him and they lived happily.

It was also mentioned in the tale of "The man who killed the lapse" where he defeated the seven-headed snake and killed it, although he was preceded as a thief and condemned, but after his victory over the snake he became a ruler.

It was also mentioned in the tale of "Amhamed the mule" when he learned that his brothers were being held captive by the ghou, so the ghou fought with him and won and saved his brothers.

3-20- Reparation:

When the events of the tale reach its climax, the hero fixes the abuse committed by the aggressor, such as releasing the prince, finding the lost thing, killing the monster...

- The hero is helped in this by obtaining the magic tool, as mentioned in tale "The Refreshing Apples". There were two brothers, one of whom was rich and the other poor, and the latter was fed up with the treatment of his abusive brother, so he decided to fix his situation and left to search for wealth. And when he arrived in the wondrous country of "Sokkara", he found gold and good things in it, so he carried what pleased him and returned to his country rich.

It was also mentioned in the tale of "The King and the Fives" where the five went to fetch the magic water of life for his son-in-

law, the king, so that he might be cured of the assault.

It should be noted that the hero's victory is often followed by new confrontations by the aggressor

3-21- The Return:

During the movement of the tale, the hero must return to the initial position that required him to leave in order to fix the lack.

The return takes place immediately, in addition to being almost always in the same way as reaching the goal, and the return may take the form of escaping.

As mentioned in the tale "Amqidish and the ogress", where the hero escaped from the ghou, but returned to take revenge on her.

The return may be in order to reveal the truth and expose the aggressor as for The tale of the "a bunch of grapes", it is an example of the treachery of a friend to his friend, who slaughtered him, only to return years later to the scene of the crime to find a huge bunch of grapes and take it to the Sultan of the country, but when the cluster turned to the head of the treacherous friend, the Sultan revealed the secret and ordered the execution of the treacherous aggressor friend.

3-22- Pursuit:

The original villain or a new aggressor tracks down the hero and chases him down.

This pursuit may take many forms, as we find, for example, in "Lounga, daughter of the ogre Dreigh", when she escaped from the chase and hid on top of the tree, the old woman came, claiming to be abusive, so that the heroine came down from the top of the tree to teach the old woman how to make dough.

It was also mentioned in tale "A well that I drink and run away", so whoever drinks from it must leave immediately, otherwise he will be chased for life. And in this warning of imminent danger.

It was mentioned in tale "Dalalah" that the attacker ran after her and chased her in order to force her to marry him, but she ran away.

3-23- Help:

In all stories, the hero receives help, and the help may be followed by new damages. In other words, the offense that complicated the plot is repeated sometimes in the same form, and sometimes in a different, new way.

It was also mentioned in tale "The pot eats meat" which states that the wife deceived her husband that the pot eats meat, and the husband believed that, until one of his friends advised him to invite him to his house to reveal the secret to him, and when he arrived, the friend pretended to be blind, so he knew that the wife was lying and deceiving her husband, so he told him We find the truth, and the deceived husband did not find anything before him except to divorce his wife.

And it was mentioned in tale "the valley" where the ogre used to prevent water from the village unless they gave her a girl, and when it was the turn of the Sultan's daughter, she asked for help from a man who passed by. So he killed the ogre, saved the girl, and married her.

It was also mentioned in the tale "Our Khotna Shamsa in the Horns of the Mountains", where the ogre married the girl and her brothers went to save her, and her younger brother was able to save her and

his brothers with a drug after the ghouls killed them.

3-24- Arrivée incognito:

The hero resorts to disguise to hide his true identity in order to find out and explore something.

As it was mentioned in the tale of "Kada", in which her abusive husband exhausted her with housework until she lost her femininity and became excessively thin, after that her family took her and took care of her and took care of her. After a while, her husband came to visit her, so she disguised herself and appeared to him, but he did not recognize her because she had become charming and full.

It was also mentioned in tale "The son and the princess of madness", where the Sultan's son disguised himself as an ordinary person to know the conditions of the subjects, and he discovered facts that he did not take into account by the aggressors.

It was also mentioned in the tale of "the one who has seven children" where the man disguised himself as a beggar in order to get rid of the aggressor ghouls whose wife betrayed him with him, and he managed to do that and kill them both.

It was also mentioned in tale "Amhamed the fisherman", where a man was hunting a whale, and when he found a monkey, he indicated to him that he disguised himself as the son of the Sultan, in order to get close to the Sultan in order to obtain gains.

3-25- False allegations:

The fake hero pretends to be the real hero, and demands the reward after presenting the coveted item he stole from the real hero.

As mentioned in tale "A third of a woman, a furnace of gold and a furnace of silver" the first wife of the Sultan claimed that from a single ear of wheat she could make a feast for the entire throne. Also, the second wife claimed that she was made of fleece and could make Bernosa. Eventually the sultan revealed their false allegations.

In tale "The dove" the aggressor claimed that she was the Sultan's bride after she killed the real bride while she was accompanying her in the wedding procession. But after a while, the old woman revealed her claim, so the Sultan punished her and cut her in half.

In the tale of "The leftover boy", where the goblin punished the king by making his face black and told him about the antidote, which is "the leaves of the tribe of Hanousha". And they claimed that they were the ones who brought it. However, the princess of the jinn discovered the matter, so she told the king and revealed their allegations, so the king married her to his son and punished their children with the most severe punishment.

3-26- The difficult task:

The hero is entrusted with a task that is difficult to achieve and may even be impossible, but despite this he succeeds in performing it. Then he recognizes his heroism and courage.

As mentioned in tale "The blind woman and her child", where the mother defied the bullied aggressors and gave her son her eyes when his eyes were gouged out so that he would not gloat over him.

As mentioned in tale "So that you may be killed so that you may die", where the abusive wife incited her husband to kill his

father. Years later, the husband is killed in the same way.

It was also mentioned in The tale "The Old Woman and the Devil", where the devil prevented the villagers from setting fire, so the old woman went to him and snatched a flame from the fire and returned it to the village, thus accomplishing the difficult task. When Satan learned of this, he left the village defeated.

3-27- The accomplished task:

The hero of the tale is obliged to fulfill the assigned tasks in order to pass all the exams of the narrative sequences of the tale.

As stated in tale "Bororo", where the two pigeons transformed the heroine into a dove like them, and this is down to her request, and thus they have accomplished the task.

And it was mentioned in tale "Buganga", where the girls sing the song "Buganja" to bring the rains as a kind of continuation of the first religious rituals, and thus they embodied the continuity of the tasks accomplished to establish the imagination of the social group.

It was also mentioned in tale "luxury and little", which states that the poor escapes from the ghouls. But the ghouls caught up to him and chased after him. And he only had to fight them, in the end he defeated them all, and thus he accomplished the task.

3-28- Reconnaissance:

Through the mark that he carries on his body, or during the completion of the difficult task, the real hero is identified, or thanks to the thing that he has been known with since his start in the search, the handkerchief, the ring, the stick. a star or a

hair), or thanks to the tool that was given to him (ring, handkerchief or stick).

As it was mentioned in the tale of "The Blindness of Feeling and a Horse with Meekness and Its Wings Come Back to Him," when the mother recognized her son, who his brothers claimed that he had died, through the tone of his voice.

And it was mentioned in the tale "The Word and the Wound" that the woman insulted the lion after he saved her, and when he heard her, he asked her to strike him with an ax in his forehead until she caused him a deep wound. After a while, he met her and devoured her. He remembered her ingratitude when he saw the mark on his forehead.

And it was mentioned in tale "Son and stepson", which states in one of its narrative sequences that the mother cannot differentiate between her son and her stepson, so the sheikh, the mastermind, indicated to her the disobedience and one of their reactions lies in separating them. Indeed, her real son feared for her more, at that time she put an earring in his ear as a sign of his distinction.

3-29- Discovery:

The fake hero reveals himself after he fails to accomplish the difficult work....

This job is linked - in most cases - to the previous job, and it is sometimes a result of defeat in front of the required task. And it may happen that one of them sings a song that tells the events of the past. We also find other isolated forms of this function.

As mentioned in tale "The green bird. Zwewish", in which his sister sang a sad song in which she embodied how their

aggressor father slaughtered him in order to feed him to the guests.

And it was mentioned in tale "Jamil", which states that a woman supplicates to give birth to a child even if it is like a camel, and indeed after that she gave birth to a child like a camel. But when his mother saw him, she ululated, and Jamil did not like this, because his abusive wife had revealed his secret.

It was also mentioned in the tale "Al-Founara", where the aggressor brother was revealed to be a ghouel after the number of rams decreased, so his family fled to save themselves.

3-30- Transfiguration:

Transfiguration allows clarity of vision and the hero appears in a new form, thanks to both magical and natural factors during the journey and quest.

It was also mentioned in the tale of "The ogre, the mother of the seven children", where the husband discovered that his aggressor wife was turning into an ogre and he saw her eating her son, so he killed her.

It was also mentioned in the tale of "The ogre Prince", where the husband turned into a ogre and returned to his origin as a prince after the curse of the aggressor was removed from him.

It was also mentioned in the tale of "The Enchanted Child", where the wife was turned into a dove after her aggressors enchanted her, and they replaced her hair with needles, and after removing the needles, she returned to her original state.

3-31- Punishment:

The false hero or abuser gets the punishment he deserves.

As mentioned in tale "The wolf and the vanfoud", when they partnered in farming, the wolf used his cunning to divide the produce. But his malicious intentions always fail. He gets the punishment he deserves.

It was mentioned in the tale "Al-Qawba'a" that the wolf punished the heron because he told the dove that the wolf could not climb the tree to eat its chicks.

It was also mentioned in the tale "The old woman and the ogre", where the ogre claimed that he was a teacher and asked to teach the old woman's ten children, but he ate them, and when she found out about the matter, she punished him and ate him.

3-32- Marriage:

The hero marries and becomes king. The hero often marries a material reward, and with this function the tale concludes.

As mentioned in the tale "Akhsam shirk", the aggressor quarreled with the husband in an ascending manner until he married his wife, and the tale ended with his marriage to her.

It was also mentioned in tale "Banat al-Usul", which states that a woman is able to solve a puzzle and the hero is dazzled by her intelligence and helps him overcome the aggressor, and the tale ended with his marriage to her.

It was also mentioned in tale "Nimrud and the mystery of water that boils," which stipulates that the girl requires the Sultan to learn a trade in return for marrying him. Learn the craft of carpet weaving. And that craft saved him on the day he was imprisoned by the enemy.

Results of the study:

- The first hypothesis has been verified: The function of the aggressor affects the movement of the events of the popular tale. The study proved that the first hypothesis is correct.
- The second hypothesis has been verified: The function of the aggressor is related to obstructing the actions of the hero of the popular tale. The study proved that the second hypothesis is correct.
- The role of the aggressor affects the movement of the events of the folk tale.
- The function of the aggressor is related to obstructing the actions of the hero of the folk tale.
- The function of the aggressor's character revolves around fighting and obstructing the hero from the initial situation of the tale to achieving the object of value.
- All the actions of the aggressor are bad, from the starting position of the tale to the realization of the object of value.
- All the characteristics of the aggressor are bad, from the starting position of the tale to the realization of the object of value.

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