



AL-LISAN: JURNAL BAHASA

Publisher: LPPM IAIN Sultan Amai Gorontalo

ISSN: 2442-8965 E-ISSN: 2442-8973

Volume 10, No. 2 August 2025

Journal Homepage: <https://journal.iaingorontalo.ac.id/index.php/al>

Between Function and Structure: Vladimir Propp's Morphology in the Arabic Short Story *Habbat at-Tut*

¹Nayla Izzah Wafiroh (*Corresponding Author*)

220301110123@student.uin-malang.ac.id

Arabic Language and Literature Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University, Indonesia

²Moh. Sony Fauzi

sony@bsa.uin-malang.ac.id

Arabic Language and Literature Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University, Indonesia

ABSTRACT

Background: The short story *Habbat al-Tūt* by Kamil Kailani narrates a mother's sacrifice to save her child without expecting anything in return. Its theme remains highly relevant to contemporary society, where social relationships are often shaped by interests rather than sincerity.

Aims: The present study seeks to examine how narrative elements contribute to the construction of the plot, the development of characters, and the articulation of the underlying message intended by the author.

Methods: This study employed a descriptive qualitative design. The primary data consisted of Kamil Kailani's Arabic short story *Habbat al-Tūt*, while the secondary sources comprised scholarly books, journal articles, proceedings, and web-based references related to Vladimir Propp's structuralist framework and short story analysis. Data were analysed through a narrative structural approach, which involved systematic procedures of close reading, classification of narrative functions, reconstruction of the story's structure, and interpretation of its thematic and moral dimensions.

Results: The study identified 19 relevant functions within the narrative of *Habbat al-Tūt*, each presenting variations in the way the main character gradually overcomes challenges. One such function is interdiction, which reflects the rules or restrictions that characters are required to follow. In the story, for instance, Kuku is instructed to eat only small seeds, as his body is not yet strong enough.

Implications: The short story highlights the sincerity of a mother's love, offering values of love, responsibility, and sacrifice that remain meaningful for readers. By applying Propp's 19 narrative functions, this study demonstrates the relevance of structuralist analysis to modern Arabic literature. It shows how narrative form conveys emotional and moral significance within the Middle Eastern cultural context.

Keywords: *Arabic short story; Middle Eastern literature; narrative structure; Propp's functions; structuralism*

Article Info:

Received: 24 June 2025

Accepted: 17 August 2025

Published: 27 August 2025

How to cite:

Wafiroh, N. I., & Fauzi, M. S. (2025). Between function and structure: Vladimir Propp's morphology in the Arabic short story *Habbat at-Tut*. *Al-Lisan: Jurnal Bahasa (e-Journal)*, 10(2), 243-254. <https://doi.org/10.30603/al.v10i2.6631>

1. INTRODUCTION

Short stories hold an important place in modern literature for their ability to convey profound messages. Examining short stories is significant because it highlights the role of literature in shaping human character and values in everyday life ([Widianti and Indiatmoko 2018](#)). Every literary work not only conveys ideas, feelings, and experiences, but also creates a cultural structure that continues to evolve ([Allen 2000](#)). Literary works are unique because they are imaginative, creative, and innovative ([Adriyanti, Meliasanti, and Sutri 2021](#)). However, literature sometimes contains factual elements, such as in historical novels or biographies, which combine real characters and events with fictional elements. Its meaning can be understood through an intrinsic approach that focuses on the text itself, or an extrinsic approach that considers the context, era, and society of the author ([Damono 2011](#)). Additionally, literature is a medium for expressing ideas and sharing experiences ([Sugihastuti 2002](#)). Therefore, one type of literary work that reflects social reality is the short story. The short story *Habbat at-Tūt* (Mulberry Fruit) by Kamil Kailani is a scholarly work that raises the theme of human values, especially the sincerity and sacrifice of a mother. This short story was published on the Hindawi website in 2011.

Arabic short stories are a form of literature that uses narrative elements to convey social criticism and spiritual reflection ([Badawī 1992](#)). The elements of short stories are important because they highlight social and emotional values, such as how stories convey a mother's love, mutual assistance, and everyday values. Short stories are the main medium for conveying socio-political and aesthetic ideas, as seen in the work *Habbat at-Tūt* which features a strong narrative structure and profound themes ([Rizalman et al. 2024](#)). Modern Arabic short stories are a form of contemporary Arabic literature that reflects the social, cultural, and political conditions in Arab society ([Tasnimah 2008](#)). Arabic short stories began to develop in the late 19th century, influenced by Western literature. The short story titled *Habbat at-Tūt* by Kamil Kailani is an example of Arabic literature that contains strong social and emotional messages. This aligns with ([Harun, Triyadi, and Muhtarom 2022](#)), who emphasise social and emotional values, and both are united in moral messages and educational functions.

Structuralism is a method of literary analysis that emphasises the relationships between various elements in a literary work that together form the overall meaning of the work ([Teeuw 1984](#)). This approach views literary works as separate entities, in which meaning emerges through the relationships between elements in the text ([Semi 1993](#)). One of the leading figures in narrative structuralism is Vladimir Propp. In his work titled *Morphology of the Folktale* ([Propp 1968](#)), he uses his theoretical analysis to gain a deeper understanding of how stories are structured and what messages they seek to convey. Propp analysed hundreds of Russian folktales and formulated the basic principles that form the structure of the story, making him a pioneer in the study of narrative structure ([Herman 2019](#)). Propp's ideas were later enriched by figures such as Greimas, who introduced the relationship between roles such as subject and object ([Greimas 1983](#)), and Todorov, who explained narrative structure as a process of transition from a stable state to disruption and then back to a new stability ([Todorov 1977](#)). Significantly, morphology has shaped contemporary narrative and text studies as well as various semiotic theories, and some argue that morphology gave rise to structuralism. However, morphology was merely Propp's first contribution to science, as he investigated aspects of meaning, symbolism, and social function, not just structure ([Propp 2012](#)). By using Propp's structuralist theory to analyse structure, we can better understand how stories are designed to create powerful and moving messages ([Syarfina and Anggraini 2024](#)). Propp states that a short story has 31 functions. However, not all of these functions can be fully fulfilled. Some short stories

only contain a few functions. The functions found in folktales are from the main framework of the story. The functions, according to Vladimir Propp, are as follows ([Propp and Taslim, 1987](#)):

Table 1 Vladimir Propp's Functions

1st Sphere: Introduction	2nd Sphere: The Body of the Story	3rd Sphere: The Donor Sequence	4th Sphere: The Hero's Return
1. Absentation: Someone goes missing	8. Villainy and lack: The need is identified	12. Testing: Hero is challenged to prove heroic qualities	20. Return: Hero sets out for home
2. Interdiction: Hero is warned	9. Mediation: Hero discovers the lack	13. Reaction: Hero responds to test	21. Pursuit: Hero is chased
3. Violation of interdiction	10. Counteraction: Hero chooses positive action	14. Acquisition: Hero gains magical item	22. Rescue: pursuit ends
4. Reconnaissance: Villain seeks something	11. Departure: Hero leaves on mission	15. Guidance: Hero reaches destination	23. Arrival: Hero arrives unrecognized
5. Delivery: The villain gains information		16. Struggle: Hero and villain do battle	24. Claim: False hero makes unfounded claims
6. Trickery: Villain attempts to deceive victim		17. Branding: Hero is branded	25. Task: Difficult task proposed to the hero
7. Complicity: Unwitting helping of the enemy		18. Victory: Villain is defeated	26. Solution: Task is resolved
		19. Resolution: Initial misfortune or lack is resolved	27. Recognition: Hero is recognised
			28. Exposure: False hero is exposed
			29. Transfiguration: Hero is given a new appearance
			30. Punishment: Villain is punished
			31. Wedding: Hero marries and ascends the throne

According to research by Nurgiyantoro ([2018](#)), the structuralist approach is often used to analyse novels by breaking down their elements, such as theme, characters, plot, and setting, to uncover the author's hidden ideas or perspectives behind the fictional story. Several studies, such as Khoirunnisa ([2023](#)), analyse the narrative structure of Gaston Leroux's novel *Le Fantôme de l'Opéra* using the concept of character

function based on Propp's theory. Firmansa and Amalijah (2023) analysed the function of the Tengu character in Japanese folklore and found 12 character functions in six stories. Another study by Jayawardana and Rosa (2021) on the Njik Kileng kunaung in Kerinci also shows the presence of 14 Proppian functions in the folktale. These studies demonstrate the consistency of applying Propp's theory across various cultural contexts and story types, while enriching the structural narrative approach to both oral and written literature in Indonesia and worldwide. The article researched by this researcher offers a new perspective by using Propp's theory to analyse modern Arabic short stories, which have rarely been discussed before. Previous studies have generally focused on folktales from various regions and shown that Propp's theory is suitable for understanding plot structure and character roles.

1.1 Research Gap and Novelty

Previous research shows that Vladimir Propp's narrative structuralism theory is often used to analyse literary works, especially fairy tales and novels from various cultural traditions. For example, Lantowa (2021) identified 11 character functions and eight action circles in the Toraja folktale Sadoqdongna, while Midian, Nensilanti, and Saguni (2023) identified 15 functions in the Toraja folktale Tomanurun. On the other hand, Aini, Andajani, and Martutik (2025) demonstrated the relevance of Propp's theory to traditional literary works in the folktales of Si Kantan and Jayawardana. However, most research still focuses on oral literature or folk tales, so the understanding of narrative structure and character functions in Arabic literary works remains unexplored.

The uniqueness of this research lies in the use of structuralist analysis based on Vladimir Propp's perspective in analysing Arabic short stories. Meanwhile, according to several previous researchers, the content and social values in these short stories have been widely discussed. However, not many have researched how the structure of these short stories works, such as the sequence of events and the role of characters in creating specific effects. The article offers a new perspective by using Propp's theory to analyse modern Arabic short stories that have rarely been discussed before. Previous studies have generally focused on folktales from various regions and shown that Propp's theory is suitable for understanding plot structure and character roles. However, through this article, it is evident that Propp's theory can also be used to analyse modern Arabic literary stories, not just traditional ones, thereby expanding and enhancing the utility of this approach.

1.2 Research Question

Based on the above description, the research questions that guide this study are: What narrative structures and character functions are found in the short story *Habbat at-Tūt* based on Vladimir Propp's theory? and how do these narrative structures contribute to conveying the social and emotional messages within the story? Therefore, this study analyses the structure and function of the story in the short story *Habbat at-Tūt* through Propp's theory. The aim is to understand how the elements in the story shape the plot, characters, and messages that the author wishes to convey. By analysing the structure of this story, we can see how the author arranges the characters, events, and conflicts to reinforce the meaning and values in the short story.

2. METHODS

2.1 Research Design

This study uses a descriptive qualitative approach (Culler 2011). This approach was used because it is in line with the objectives of structuralism, which focuses on narrative patterns. According to Todorov (1971), qualitative research aims to identify recurring structures, tensions in the plot, and narrative functions in the formation of the dramatic framework of a story.

2.2 Research Objects

The primary object of this study was the short story *Habbat at-Tūt* by Kamil Kailani, which narrates the sacrifice of a mother who strives to save her child without expecting anything in return. This short story, published on the Hindawi website in 2011 (<https://www.hindawi.org/books/90627571/>), was analysed in its original Arabic version to examine its content, structure, and embedded values. Meanwhile, the secondary sources of this research consisted of books, conference proceedings, web articles, and academic journals that discuss Vladimir Propp's structuralism as well as studies on short stories. The combination of primary and secondary data enables a comprehensive analysis of the text from both structural and contextual perspectives.

2.3 Research Procedures

The research procedure began with the selection of the research object, namely the Arabic short story *Habbat at-Tūt*. After determining the object, the researchers conducted a comprehensive reading of the text to gain a thorough understanding of its context and narrative flow. During the reading process, sentences and passages that reflected structural and functional elements were identified and marked, guided by Vladimir Propp's framework of 31 narrative functions, which served as the basis for coding. The identified elements were then classified by aligning the events in the story with the corresponding descriptions of each function in Propp's model. To enhance the validity and reliability of the analysis, this procedure was repeated three times, ensuring that all relevant narrative elements were accurately recorded and that the overall analysis was carried out systematically and objectively.

2.4 Research Instruments

In this study, the researchers served as the primary instrument who directly and actively engaged in data collection. The technique employed was reading and note-taking, carried out systematically to obtain data relevant to the research focus. The process began with a thorough reading of the short story to gain an overall understanding, followed by detailed note-taking based on Vladimir Propp's narrative function framework. This framework guided the researcher in identifying character actions and narrative units that corresponded to Propp's structural categories. Sentences or paragraphs containing significant information were marked and classified to ensure that the data collected accurately reflected the structural and functional elements under investigation. In this way, the role of the researcher as instrument ensured that the data-gathering process remained consistent with the objectives and theoretical foundation of the study.

2.5 Data Analysis

Data analysis techniques follow a narrative structure to examine Kamil Kailani's short story *Habbat at-Tūt*. This technique is used to understand how the story structure is constructed and conveys its meaning. The initial stage involves reading the short story thoroughly to identify the characters, sequence of events, and resolution of the story. In this case, the researcher observes the roles of the mother and child, as well as the changes in the situation until the end. In the second stage, the researcher categorises the story based on its functions and roles within the narrative structure, such as the beginning of the story, the emergence of the problem, and the resolution. This classification is based on the narrative model presented by Vladimir Propp. In the third stage, the researcher constructs the complete narrative structure based on the sequence of functions, resulting in a narrative pattern that is easy to understand. In the final stage, the researcher concludes the important messages contained in the story, such as the sincerity of the mother and the kindness in daily life. Through this, the meaning contained in the story can be understood more deeply.

3. FINDINGS AND DISCUSSION

3.1 Findings

Researchers conducted a study on Kamil Kailani's Arabic short story published on the Hindawi website in 2011. This study aims to answer two main questions: (1) What is the narrative structure and character functions in the short story *Habbat at-Tut* based on Vladimir Propp's theory? (2) How does this narrative structure contribute to conveying social and emotional messages in the story?

Narrative Structure and Character Functions in *Habbat at-Tut* Based on Vladimir Propp's Theory

Based on the data analysis related to this research question, the researchers identified a total of nineteen interrelated functions in Kamil Kailani's short story *Habbat at-Tūt*. These functions collectively shape the plot, with events acting as the driving force that guides the narrative from one function to the next. In addition, symbolic emblems within the story serve as representations that reinforce deeper layers of meaning. Together, these elements significantly contribute to and support the effective construction and delivery of the narrative structure. For a more detailed presentation, the data are illustrated in the following table and subsequent explanation.

Table 2 The Function of Vladimir Propp

No.	Propp's Function	Emblem	Events in the Story
1	Absentation	β	Kiki and Kuku leave the house to look for food
2	Interdiction	γ	(Implied) Kuku should only eat small seeds
3	Violation	δ	Kuku swallowed a large mulberry seed, breaking her limit
4	Villainy / Lack	A	A crisis arose: Kuku choked on a large mulberry seed
5	Mediation	B	Kiki realised her son was in danger
6	Beginning of	C	Kiki decided to take action and seek help

counteraction			
7	Departure	↑	Kiki went from Kuku's location to the creek
8	First Function of the Donor	D	The river tests: "Where is your container?"
9	Hero's Reaction	E	Kiki agreed to find a place for her son
10	Receipt of Magical Agent	F	The walnut (as a water container) is finally obtained
11	Spacial translocation	G	River → tree → girl → shoe → sheep → farmer → blacksmith → charcoal maker
12	Struggle	H	Kiki "struggles" to complete all requests (not physically)
13	Victory	I	Kuku helped, mulberry seeds successfully swallowed after drinking
14	Liquidation	↓	Crisis over, Kuku healed
15	Return	↓	Kiki returned to Kuku, then made a promise to the charcoal maker
16	Difficult Task	M	A chain of tasks from multiple characters (barter chain)
17	Solution	N	All requests were successfully fulfilled
18	Recognition	Q	Kuku realised and understood his mother's love
19	Wedding / Reward	W	"Gift" of Kuku salvation & moral lesson: unconditional motherly love.

The structural analysis of *Habbat at-Tūt* by Kamil Kailani using Vladimir Propp's narrative functions reveals a storyline that corresponds closely to the sequence of functions he formulated. The story begins with the function of Absentation (β), when Kiki and Kuku leave their home to search for food. This is followed by an Interdiction (γ) in the form of an implied prohibition that Kuku should only eat small seeds. However, this prohibition is broken (Violation, δ) when Kuku swallows a large mulberry seed, which triggers a crisis (Villainy/Lack, A) as he begins to choke. This opening stage reflects Propp's classic pattern, in which a conflict arises as a result of violating a set boundary.

Following the emergence of the crisis, the function of Mediation (B) occurs when Kiki realises the danger her child is facing, followed by the Beginning of Counteraction (C) marked by her decision to seek help. Kiki's journey to find water for Kuku begins with her Departure (\uparrow) to the river. At this point, the First Function of the Donor (D) appears when the river presents a test, asking "where is your container?", which is answered by the Hero's Reaction (E) as Kiki agrees to search for a vessel for her son. This leads to the Receipt of the Magical Agent (F) when a walnut is finally obtained to serve as a water container.

The narrative then unfolds through Spacial Translocation (G), which takes Kiki from the river to the tree, the girl, the shoe, the sheep, the farmer, the blacksmith, and finally to the charcoal maker. Throughout this sequence, the Struggle (H) function is evident, not in a physical battle, but in Kiki's persistent effort to fulfil the chain of requests posed by different characters. The climax comes with Victory (I), when Kuku

successfully swallows the mulberry seed after drinking the water Kiki has brought. The tense situation is resolved (Liquidation ↓) with Kuku's recovery.

The story then moves to the Return (↓), as Kiki comes back to Kuku after completing the series of tasks, even making a promise to the charcoal maker. The complexity of the plot is highlighted in the Difficult Task (M), represented by the interconnected demands of multiple characters, ultimately leading to the Solution (N) as all requests are fulfilled. The emotional peak of the story occurs in the Recognition (Q) function, when Kuku realises the depth of his mother's love, thus reinforcing the moral lesson of the narrative.

Finally, the story concludes with the function of Wedding/Reward (W), though not in the traditional sense of marriage, but as the "reward" of Kuku's salvation and the moral lesson of unconditional maternal love. In this way, *Habbat at-Tūt* not only reflects Propp's classical narrative structure but also conveys universal values of sacrifice, motherly devotion, and sincerity, which can be appreciated across cultures and times.

Narrative Structure Contributes to Conveying Social and Emotional Messages

The narrative structure of *Habbat at-Tūt*, as outlined through Propp's functions, plays a central role in highlighting the social and emotional dimensions of the story. By beginning with Absentation and moving quickly to Interdiction and its Violation, the structure immediately introduces a conflict that is relatable to everyday life: a child's disobedience and the consequences that follow. This initial setup situates the story within a familiar social reality where rules are meant to protect, and breaking them often leads to hardship. Through this, the narrative conveys the social message that guidance and boundaries are essential, especially for the vulnerable.

The crisis (Villainy/Lack) and its recognition (Mediation) amplify the emotional core of the story, namely a mother's deep concern for her child. The structure places the mother in the role of the hero who takes initiative to resolve the crisis. By framing her journey as a heroic quest, the narrative emphasises the value of maternal responsibility and sacrifice. This transformation of an ordinary act of care into a heroic struggle conveys the emotional depth of parental love, which is presented as selfless and unwavering.

As the plot develops through Spatial Translocation and the chain of tasks (Difficult Task), the structure underscores the persistence and endurance required of the mother. Each stage of her journey represents not only external obstacles but also the inner strength of maternal devotion. The repetitive demands placed upon her reflect broader social realities where women, and especially mothers, often shoulder continuous burdens for the well-being of their families. The emotional weight of these tasks conveys the universal message of perseverance in the face of hardship, particularly when motivated by love.

The resolution stages—Victory, Liquidation, and Recognition—further enhance the story's emotional impact. The child's recovery serves as both the literal and symbolic reward of the mother's sacrifices. More importantly, the function of Recognition gives space for the child to realise the depth of his mother's love, creating a reflective moment for the audience as well. This structural choice elevates the emotional message, urging readers to acknowledge and appreciate the unseen sacrifices made by parents or caregivers in their daily lives.

Finally, the closure through wedding and reward functions as a symbolic affirmation of the story's moral and social lessons. Instead of ending with material or celebratory gains, the "reward" here is the survival of the child and the reaffirmation of unconditional motherly love. By structuring the narrative in this way, the story does not merely entertain but teaches values of gratitude, sacrifice, and the central role of family bonds in social life. The combination of Propp's narrative functions and the story's

cultural context ensures that its emotional and social messages resonate deeply with readers across different backgrounds.

3.2 Discussion

To reveal the narrative structure in short stories more systematically, this analysis uses Vladimir Propp's structuralism theory. In this short story, the narrative structure follows most of the functions, with 19 functions identified out of a total of 31 functions. Some of the story patterns follow a linear sequence but undergo local adaptations. Some functions are combined, such as the mother character, who is not only a hero but also a saviour and helper. This functional structure not only constructs the plot but also creates a substantial emotional impact, beginning with villainy, struggle, and victory, which enhance the reader's empathy. In this context, each function, such as absence, prohibition, and violation, plays a crucial role in driving the plot from the initial condition toward conflict and resolution. As explained in the research by Rohaedi, Koswara, and Isnendes (2023), the application of Propp's functions in literary texts can help reveal narrative patterns and character development in a more structured manner. This study is also in line with Midian, Nensilanti, and Saguni (2023), which notes that characters in a story often do not occupy only one function but take on multiple roles depending on the narrative. Another study by Karim, Mujtaba, and Hartati (2023) uses Greimas' theory. Although these theories differ, both convey social values. Additionally, the symbol of the mulberry fruit (التوت) serves as an emblem that reinforces the story's message. This research shows that although Propp's theory originated in Russia, its application remains relevant when adapted to the Arab cultural context. Interestingly, one of the functions of the "hero" is played by the mother, who plays a central role and drives the plot forward.

Compared to other studies, the number of functions in this short story is relatively high. For example, (Firmansa and Amalijah 2023) study on Japanese folklore found only 12 functions in six Tengu stories, while (Jayawardana and Rosa 2021) study on the ancient tale of Njik Kileng in Kerinci found 14 functions. Even Khoirunnisa's (2023 study of the novel *Le Fantôme de l'Opéra* showed more limited results. Thus, *Habbat at-Tūt* displays a relatively larger number of functions than most texts, but still does not achieve the maximum completeness as formulated by Propp.

Additionally, structural deviations are significant, particularly in the donor function. For example, it does not appear as a single event. Still, it evolves into a layered modular structure, passing through various obstacles involving different characters (river → walnut tree → little girl → shoemaker → sheep → farmer → blacksmith → charcoal burner). Such a pattern indicates a distinctive development distinct from Propp's linear pattern. This deviation also underscores that Propp's theory is flexible and can adapt to local contexts without being confined to the standard form of Russian folk tales.

This narrative structure also conveys strong social messages and cultural and religious values. For example, the figure of the mother (Kiki) plays a dual role, as a hero who represents unconditional love and sacrifice. The symbol of the mulberry fruit (at-tūt) becomes a moral symbol, that small mistakes can lead to crisis, but patience and solidarity can overcome them. This message aligns with universal values upheld in Arab and Islamic culture, such as family love, trustworthiness, hard work, and mutual aid. Thus, although Propp's theory originated in a Russian context, its application remains relevant for analysing modern Arab literary texts, provided that the cultural framework and religious values are taken into account.

The story also embodies strong emotional and cultural-religious values that reinforce its moral depth. The characters' struggles are not merely personal conflicts but symbolic representations of larger spiritual lessons. The emphasis on patience (ṣabr), trust in

divine wisdom (tawakkul), and the sanctity of family ties reflects core Islamic teachings. Emotionally, the sacrifice of the mother figure evokes compassion and gratitude, while the challenges faced by the children highlight the importance of resilience and humility. By embedding these values within the narrative structure, the story transcends simple entertainment and functions as a medium of ethical and spiritual education, resonating deeply with readers who share the cultural and religious background.

4. CONCLUSIONS

Based on the results of this study, it can be concluded that the Arabic short story *Habbat at-Tūt* by Kamil Kailani reveals 19 of Propp's narrative functions that shape both the progression of the plot and the development of its characters. The findings show that the story not only conveys emotional messages about love and sacrifice but also serves as a medium for transmitting moral and cultural values. Through Propp's structuralist approach, the analysis demonstrates how universal narrative patterns can be applied to Arabic literature while still respecting its unique social, cultural, and religious contexts. This highlights the importance of using multiple approaches, such as structuralism, literary criticism, and cultural studies, in order to gain a more comprehensive understanding of Arabic short stories and their place in contemporary literature. Nevertheless, this study also has certain limitations. It focuses primarily on Propp's structuralist framework, which may not fully capture the richness of literary devices, symbolism, and stylistic features present in the text. Further research could explore additional perspectives, such as semiotic analysis, intertextuality, or reader-response theory, to provide a broader and more nuanced interpretation. Future studies could also compare *Habbat at-Tūt* with other Arabic short stories to identify recurring cultural patterns and examine how narrative structures interact with specific historical and social contexts. In this way, subsequent research can contribute not only to the development of Arabic literary criticism but also to a deeper understanding of the educational, moral, and intercultural values embedded in modern Arabic literature.

Acknowledgements

Not applicable.

Authors' Contributions

The contributions of each author are as follows: the first author was responsible for designing the research framework, collecting the data, and drafting the initial manuscript. The second author processed and analysed the data, compiled the discussion, and refined the manuscript for final submission.

REFERENCES

- Adriyanti, M., Meliasanti, F., & Sutri, S. (2021). Representasi sosial masa pandemi Covid-19 dalam antologi puisi *To Kill the Invisible Killer* karya FX Rudy Gunawan dan Afnan Malay. *Jurnal Bahasa dan Sastra*, 9(1), 35.
<https://doi.org/10.24036/jbs.v9i1.111411>
- Aini, L., Andajani, K., & Martutik. (2025). Analisis cerita rakyat *Si Kantan*: Kajian struktural naratif. *Onoma*, 11(1), 258–265.
<https://doi.org/10.30605/onoma.v11i1.4672>
- Allen, R. (2000). *An introduction to Arabic literature*. Cambridge University Press.
<https://books.google.co.id/books?id=9cOAPkN31vAC>
- Badawī, M. M. (1992). *Modern Arabic literature*. Cambridge University Press.
<https://books.google.co.id/books?id=Pk5TA0sfERIC>
- Culler, J. (2011). *Literary theory: A very short introduction*. Oxford University Press.
- Al-Lisan: Jurnal Bahasa* *Between Function and...*252

- https://books.google.co.id/books?id=2Ik7LH1_bjgC
- Damono, S. D. (2011). Pengarang, karya sastra dan pembaca. *LiNGUA: Jurnal Ilmu Bahasa dan Sastra*, 1(1), 22–37. <https://doi.org/10.18860/ling.v1i1.540>
- Firmansa, R. N., & Amalijah, E. (2023). Analisis fungsi pelaku tokoh Tengu dalam cerita rakyat Jepang. *Mezurashii*, 5(2), 91–110. <https://doi.org/10.30996/mezurashii.v5i2.9347>
- Greimas, A. J. (1983). *Structural semantics: An attempt at a method*. University of Nebraska Press. <https://books.google.co.id/books?id=sIZrAAAAIAAJ>
- Harun, A., Triyadi, S., & Muhtarom, I. (2022). Analisis nilai-nilai sosial dalam novel *Ancika* karya Pidi Baiq (tinjauan sosiologi sastra). *Onoma: Jurnal Pendidikan, Bahasa, dan Sastra*, 8(2), 466–474. <https://doi.org/10.30605/onoma.v8i2.1778>
- Herman, L. (2019). *Handbook of narrative analysis*. University of Nebraska Press. <https://books.google.co.id/books?id=WUC3DwAAQBAJ>
- Jayawardana, M., & Rosa, S. (2021). Kunaung Njik Kileng: Analisis fungsi Vladimir Propp. *Jurnal Bahasa dan Sastra*, 9(2), 98. <https://doi.org/10.24036/jbs.v9i2.111745>
- Karim, A. A., Mujtaba, S., & Hartati, D. (2023). Mbah Bongkok pahlawan mitologis masyarakat Tegalwaru: Analisis skema aktan dan fungsional cerita rakyat Karawang. *Kembara: Journal of Scientific Language Literature and Teaching*, 9(1), 40–55. <https://doi.org/10.22219/kembara.v9i1.22746>
- Khoirunnisa, A. D. (2023). Study of Vladimir Propp's narrative structure in *Le Fantôme de l'Opéra* novel by Gaston Leroux. *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)*, 9(2), 307. <https://doi.org/10.30872/calls.v9i2.12426>
- Lantowa, J. (2021). Fungsi pelaku Vladimir Propp dalam cerita rakyat Toraja *Sadoqdongna*. *Jurnal Ilmiah Sarasvati*, 3(2), 136–150. <https://doi.org/10.26499/sawer.v28i2.1073>
- Midian, N., Nensilanti, & Saguni, S. S. (2023). Fungsi pelaku dalam cerita rakyat *Tomanurun* (kajian morfologi Vladimir Propp). *Journal of Applied Linguistics and Literature*, 1(1), 1–17. <https://doi.org/10.59562/jall.v1i1.633>
- Nurgiyantoro, B. (2018). *Teori pengkajian fiksi*. Gadjah Mada University Press. <https://books.google.co.id/books?id=rfELogEACAAJ>
- Propp, V. (1968). *Morphology of the folktale*. University of Texas Press. <https://utpress.utexas.edu/9780292783768/>
- Propp, V. (2012). *The Russian folktale*. Wayne State University Press. <https://wsupress.wayne.edu/9780814334669/>
- Propp, V., & Taslim, N. (1987). *Morfologi cerita rakyat*. DBP. <https://books.google.co.id/books?id=2FBIHQACAAJ>
- Putra, E. E. (2022). Propp morphological analysis on *Ready Player One* novel: An attempt at defining Sci-Fi fiction. *Lingua Didaktika: Jurnal Bahasa dan Pembelajaran Bahasa*, 16(2), 118. <https://doi.org/10.24036/ld.v16i2.117175>
- Rizalman, M., Nurhaliza, Y., Riza, Y., & Utami, S. F. (2024). Analisis strukturalisme cerpen *Laysa Lahā Makān Fī Al-Jannah* karya Nawal El-Saadawi dengan pendekatan Robert Stanton. *WOBFS*, 7(2), 109–127. <https://doi.org/10.32332/w0bfs880>
- Rohaedi, E., Koswara, D., & Isnendes, R. (2023). Rakyat ikan dewa di Kabupaten Kuningan. *Fon: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 19(2), 198–210. <https://doi.org/10.25134/fon.v19i2.7360>
- Semi, M. A. (1993). *Metode penelitian sastra*. Angkasa. <https://books.google.co.id/books?id=jfk4QwAACAAJ>
- Sugihastuti. (2002). *Teori dan apresiasi sastra*. Pustaka Pelajar.
- Syarfina, T., & Anggraini, N. (2024). Analisis struktur naratif Vladimir Propp terhadap cerita rakyat Pulau Simardan. *Atavisme*, 27(1), 1–12. <https://doi.org/10.24257/atavisme.v27i1.909.1-13>

- Tasnimah, T. M. (2008). Kepeloporan Maḥmūd Taymūr dalam cerpen Arab modern. *Adabiyāt*, 7(1). <https://doi.org/10.14421/ajbs.2008.07110>
- Teeuw, A. (1984). *Sastra dan ilmu sastra: Pengantar teori sastra*. Pustaka Jaya. <https://books.google.co.id/books?id=CadkAAAAMAAJ>
- Todorov, T. (1971). The two principles of narrative. *Diacritics*, 1(1), 37. <https://doi.org/10.2307/464558>
- Todorov, T. (1977). *The poetics of prose*. Cornell University Press. <https://books.google.co.id/books?id=iJtZAAAAMAAJ>
- Widianti, N., & Indiatmoko, B. (2018). Narrative structure of *Babad Cirebon*: Vladimir Propp analysis. *Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 7(1), 67–76. <https://journal.unnes.ac.id/sju/index.php/seloka/article/view/17602>