

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1. Structural Approach

In this chapter, the researcher explains the main theories used and reviews related to the literature. The theory used in this research is structural approach. The structural approach is scientific study of the basic structure of English, which is logical analysis and arrangement. Arrangements or different word patterns are called structures (Propp, 1968). Furthermore, to analyze literary works, researchers need to apply theories or used an approach. The researchers consider this thesis using structural. The theory used in this study the theory is by Vladimir Propp (1968), the narrative structure theory, this thesis deals with the narrative structure. Structural approach can be used if the story reflects about the individual works, the literary genres, and the whole of literature are also related system.

2.1.1. Morphology of Folktale by Vladimir Propp's

Morphology of the theory from Propp has been reviewed by academics from all disciplines as an inspiration because of it is potential in being used in various narratives. The morphology of a folktale is limited by Propp because he focuses on structure of folk tale. The concept of its function continuously encourages theoretical interest in scholars from various disciplines.

Many Russian fairy tales discuss common themes in fairy tales according to Vladimir Propp. He made a division of the fairy tale into thirty-one "function". Many Russian fairy tales discuss common themes in fairy tales according to Vladimir Propp. He made a division of the fairy tale into thirty-one "functions" which consist of many fairy tales structure. Propp's theory was published as *Folk Tale Morphology* in 1928. Basically the word "folk tale" as a title not suitable because he basically analyzes "fairy tales" and because in general they only considered a subcategory of fairy tales. However, his work also can apply for all kind of narratives not only for folklore genres. After morphological agreement, folklore throughout the world realizes that meaning can be repeated to all stories in unique element.

2.1.2. Vladimir Propp's Narrative Structure

Narrative structure is the content of the story and its form that is used to tell stories, about stories and plots. Stories about how to solve major conflicts, play characters, organize, and events. The plot is about how, and about what, the main conflicts are set up and resolved (Propp, 1968). According to people function or known as characters in novel or drama are divided by 8 types of character in folktales, there are The Hero, The Villain, The Donor, Dispatcher, The Helper, The False Hero, The Princess. He calculates dramatic people's functions or characters in the novel or drama in the order to determine after the story itself. For each function one is given; quantitative it is.

Essence, a brief resolution in one word and that is a conventional sign (For the first seven functions from the Greek letter and the Roman capital for satisfaction, both functions also receive a sign that receives a letter). The full set of function is summarized below.

2.1.3. Propp's 31 Function Adapted from Breger (1992)

Number	Designation	Definition	Example
1	β	Absentation	One of the members of a family absents himself from home.
2	γ	Interdiction	An interdiction is addresses to the hero.
3	δ	Violation	The interdiction is violated.
4	ε	Reconnaissance	The villain makes an attempt at reconnaissance.
5	ζ	Delivery	The villain receives information about his victim.
6	η	Trickery	The villain attempts to deceive his victim in order to take possession of him or of his belongings.
7	θ	Complicity	Victim submits to deception and thereby unwittingly helps his enemy.
8	A	Villainy	The villain causes harm or injury to a member of a

			family.
8A	<i>a</i>	Lack	A member of a family lacks something or desires to have something.
9	B	Meditation	Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.
10	C	Beginning Counteraction	The hero agrees to or decides upon counteraction.
11	↑	Departure	The hero leaves home.
12	D	First Function of the Donor	The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper.
13	E	The hero's reaction	The hero reacts to the actions of the future Donor.
14	F	Provision of a magical agent	The hero acquires the use of a magical agent.
15	G	Guidance	Hero is led to the whereabouts of an object of search.
16	H	Struggle	The hero and the villain join in direct combat.
17	J	Branding	The hero is branded.
18	IA	Victory	The villain is defeated.
19	K	Liquidation of	The initial misfortune or lack

		Lack	is liquidated.
20	↓	Return	The hero returns.
21	Pr	Pursuit	The hero is pursued.
22	Rs	Rescue	Rescue of the hero from pursuit.
23	o	Unrecognized Arrival	Unrecognized, he arrives home or in another country.
24	L	Unfounded Claims	A false hero presents unfounded claims.
25	M	Difficult Task	A difficult task is proposed to the hero.
26	N	Solution	The task is resolved.
27	Q	Recognised	The hero is recognized.
28	Ex	Exposure	The false hero or villain is exposed.
29	T	Transfiguration	The hero is given a new appearance.
30	U	Punishment	The villain is punished.
31	W	Wedding	The hero is married and ascends the throne.

Propp made three important changes about these functions in the narration: (a) stable functions throughout the narration, (b) there are 31 functions, and (c) the arrangement of functions is identical and logical. In the narrative analysis of the novel *Phir Milenger*, Sreenivas (2007) identified the 31 functions in the novel. However, the sequence of functions were not provided in the order proposed by

Propp. Absence of the sequence was attributed to advancements in novel technology that allows for more complicated formats for storytelling. Nonetheless, Propp's framework was useful to understand how messages are constructed to convey meaningful information in an entertaining manner (Sreenivas, 2007).

Folklore is a choice and combination of limited functions derived from taxonomic stories. Hypothesis formulation results in the formulation of progressive and linear functions. even if one or two functions are removed, the structure of the function taken will still be the same. In series 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17 . . .31 the same sequence s always followed. Some functions can be removed but the order of functions remains the same. He makes exceptions for stories in movements or sections, where each movements is a complete morphological unit.

2.1.4. Vladimir Propp's Sphere of Action

There are 7 types of character in folktales according to Propp. They are The Hero, The Villain, The Donor, Dispatcher, The Helper, The False Hero, The Princess.

2.1.4.1. The Hero

The Hero is the protagonist and the center of the story with who the reader will connect to is the most powerful and who is the key person around whom the story is told and he has a mission to complete it. While these people often become

heroes in some ways, they can also take other forms, such as victims or seekers after some treasure or information.

2.1.4.2. The Villain

The Villain is the antagonist who fights and make hero in trouble. The villain typically is Tyrannical Monarch in Alice in Wonderland. The villain might try to prevent the Hero from reaching his goal or find a way to bring down the hero.

2.1.4.3. The Donor

The Donor is the one who prepare the Hero by giving him special power or magical object in the end of story. Donors can also be fickle and easily swayed and may not receive their prize without arranging other tasks for Heroes, from simple puzzles to every other quest.

2.1.4.4. Dispatcher

Dispatcher is the character whose refilled the evil side of villain and sends the Hero on the mission. Maybe family members like mother or father. That could be the princess's father, which gives the Heroes support the task to be combined with other roles.

2.1.4.5. The Helper

The Helper is the one who the heroes are usually often helped in their adventures by wise parent, wizards, who appear when the hero falls in the story. Helpers are also usually found in supporting roles and appear along the storyline as good friends of heroes or new people.

2.1.4.6. The False Hero

The False Hero is the one of the characters who takes the roles of the hero and also wants the princess. The character usually come up at the end of the story to claim as a hero.

2.1.4.7. The Princess

The Princess can take two forms. First, he might be an object that the Heroes intentionally sought, might find where the Villain has found. Second, she might be a gift, after completing a number of other missions, he gets love or marries her.

2.2. Previous Research

As a reference for this study, researchers took several studies relating to this research. First research is from Lahlou (2017), the researcher tried to apply the morphology of Vladimir Propp about folklore to Charles Dicken's *Great Expectation*. The method of analyzing the object of the research started with the researcher, Lahlou describe the nature of formalism in brief including its background and process of analysis of the data. After that, the second part is

devoted to practicing the first part that has been assigned. This will largely correspond to the question as to whether all the dramatic persona functions as announced by Propp in the object of analysis, *Great Expectation*. The theory used is the Morphology of Folklore Vladimir Prop. This research is an experiment from *Great Expectation* in Charles Dickens morphological perspective and leaves aside all the extra literary materials, such as the writer's life, environment, philosophy and so forth. As a result of this research, this research found findings that can be seen well in the dissection of his novel. It is acceptable that this novel does not contain all the functions approved by Propp, but still maintains it as a sense of unity. More than that, we have seen that what drew Propp in his morphology about folktale is explained in *Great Expectations*.

Based on the explanation above, researchers found differences and examined this study with previous research conducted by Lahlou. First, it is clear that the final goal of this research only until the compilation of the researcher finds unity point of proposed in Propp's theory. This is solved by grouping of functions found and in the end it can be denied that the so-called Dickens of human matter is what makes Vladimir's theory. In addition, it is recognized the fact that Dickens was amazing, and he agreed to accept that the world he created from the power of his own imagination. While this research trying to find out whether the narrative still retains the essence or not. He also tried to find that was the ultimate goal in finding deeper narrative meanings, through grouping functions found and finding out how to do characters can help reach the top of trying. Furthermore, discuss the theories used and research methods. Both Lahlou

and this study used the Morphological Theory of Vladimir Propp about Folktale to solve the problem of accepting. Besides, for most methods it is similar. The first study will discuss the background and analysis process, and after that will be practiced.

Second, it is from Gyem (2011). The role of tools for fairy tales is also used to analyze the meaning of symbols and roles in stories, and the position of fairy tales in Korean society. Symbols of differences and similarities in stories by analyzing animal characters and their roles in Korean society and these symbols of animal renewal in the discussion of Korean culture. The contradiction between the protagonist and the antagonist also draws our attention to see the construction of the story and the messages in the story.

The third research was done by Pramudana Ihsan (2015) analyze sleeping beauty tales using Vladimir Propp's dramatic personality function. However, this analysis uses thirty-one functions, not all functions appear in fairy tales. These functions make the main work in the story of Propp (1968). This analysis was received from The Sleeping Beauty with other folklore told from Russia. There are thirty-one dramatic person function that can be translated into seven areas of action. From these seven areas of action, there are seven characters that will appear in a fairy tale. But in the story of sleeping beauty there are only five characters because in the story there are no supporting and fake heroes.

As for the third research, the similarity will be more dominant. The theory, the methods, and objectives of this research are much more similar. The theory Related to the concept of a narrative ball that leads to the action function

requested by the character proposed by Propp. This will lead the researcher to discuss about the morphological structure of the narrative. Second for the method of the research is highly qualitative, and it is also applied to this research. Next for the goal of the research, to find the human personification of varying quality and better understanding of the human life as it is reach the deeper understanding in each movie about the man and this world. In addition to agreeing, the difference also depends on the object of research media. The writer research applies his research in contemporary Indonesian contemporary films, while this research will have a novel, entitled 'Alice in Wonderland' as the medium.

And the forth research was done by Dogra (2017) This research not only represents a solution in folklore and morphology by influencing folklore figures, linguists, anthropologists and literary critics, but also its analysis is applied to all types of narratives-folklore, pantomime, cartoon literary strips, films, television series, theater, games, advertisements, dancing forms, sports comments, story making, film theory, interactive news and drama systems, etc. it is also interesting that the Proppundia taxonomic model excludes the reader and cannot be seen from the historically important and contextual structure of the features.

The fifth research is Widiанти, N. & Indiatmoko, B (2018) from this research is to analyze the babad story of Cirebon stories based on the theory of Vladimir Prop in its agreement with the consent function, to formulate the approval of the story, to solve the function among the actors, and to determine the changes that occur in the story. The results of the research that show the story are quoted 17 actors functions in the form of no prohibitions, contradictions, deficiencies,

conversations, contacts, starts, donors, first donors, struggle reactions, acceptance of magic tools, returns are not valued, winners, tasks completed, completed, incarnations, and married heroes. The chronic framework of the Cirebon story begins with a description of the son of King Siliwangi who still lives in palaces and gatherings, followed by the combined function contained inside babad story in Cirebon. Furthermore, the leader of the babad story from Cirebon named Syarif Hidayatullah, closed by the information from the story. Babad story of Cirebon. The donor action environment, the complementary action environment, the active environment of girls and their fathers, the interaction action environment, and the hero action environment. Meanwhile, the babad story of Cirebon consists of a storyline with four interrelated movements. From succeeding, the essence of the babad story from Cirebon can succeed.

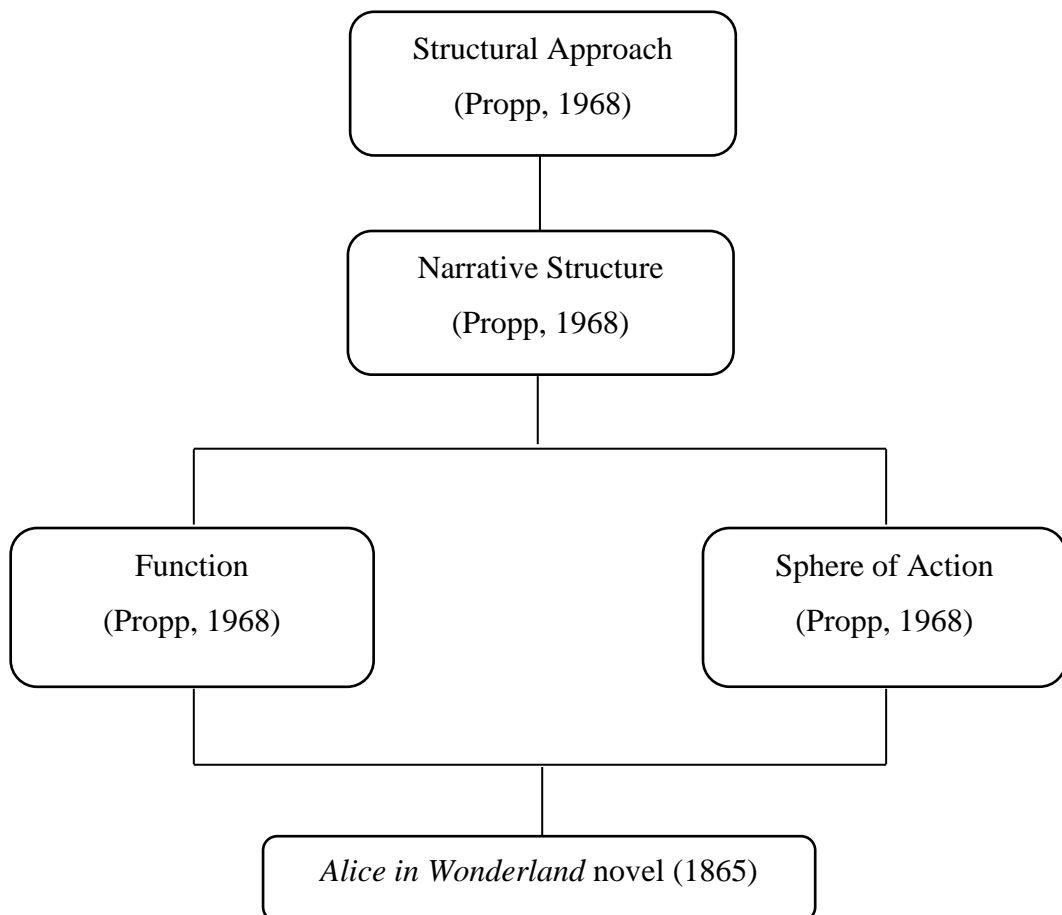
The sixth research is by Adepati, M. K. & Samanik. (2018). Their paper discusses the adaptation of the narrative structure of Split Film (2017) from the novel *The Minds of Billy Milligan* by Daniel Keyes. In particular, this research is to uncover how the film *Split* by M. Night Shyamalan adapted the narrative structure of the novel *The Minds of Billy Milligan* by Daniel Keyes. To achieve the research objectives, the authors use qualitative methods because the authors want to describe the details of adaptation. In this research, the theory used is the theory of narrative structure by Tzvetan Todorov in the concepts of balance, disturbance, recognition, restored order, balance, and using structuralism approaches in character and setting. The data source for this analysis comes from the novel *The Minds of Billy Milligan* by Daniel Keyes and the film *Split* by M.

Night Shyamalan. After getting the data, the writer classifies the data based on Todorov's theory. Next, the analysis illustrates the comparison of the two jobs structurally. Finally, this study shows the narrative structure of the novel *The Minds of Billy Milligan* which was adapted in the film *Split*.

The seventh research is by Rusnalasari, Z. D. (2017). This study tries to analyze the narrative structure found in the life narrative of Soekarwo, a prominent politician today. Soekarwo was chosen for analysis because he represented senior politicians in the country. Soekarwo won the governor election in East Java Province for the period 2009-2014 and 2014-2019. He won the first and second elections in the July and November elections (according to the General Elections Commission / KPU). The main objective of this research is to find out the structure of the narrative in the narrative of the participants obtained from the interview session with him. From the narrative analysis of the participants, it is expected to find out how they describe themselves or how they tell the story in such a way that the listener can capture their figure. After analyzing the text, the writer finally concluded that he wanted to present themselves in certain ways, all of which were unique and basically influenced by their memories, childhood experiences, the environment, socio-political conditions, and the era in which they lived. Although his basic intentions may be the same, which is considered to be a capable and good figure in politics, the way he conveys narratives and messages in them is very different. Here, Narrative Analysis (NA) is very helpful for analyzing narrativization of the participants' life stories. The narrative structure of the participants can be analyzed using the

Narrative Labov Structure which consists of abstracts, orientations, difficult actions, evaluations, and coda. Keywords: Narrative Analysis (NA), Narrative Structure, Life Story

2.3. Theoretical Framework



2.1 Theoretical Framework