

**THE MORPHOLOGY FUNCTIONS IN A NOVEL “A
WRINKLE IN TIME” BY MADELEINE L’ENGLE:
STRUCTURAL APPROACH**

THESIS



**By:
Nor Yana
151210009**

**ENGLISH DEPARTMENT
FACULTY OF SOCIAL SCIENCE AND HUMANITIES
PUTERA BATAM UNIVERSITY
2019**

**THE MORPHOLOGY FUNCTIONS IN A NOVEL “A
WRINKLE IN TIME” BY MADELEINE L’ENGLE:
STRUCTURAL APPROACH**

THESIS

**Submitted in Partial Fulfillment of the Requirement for the Degree of
Sarjana Sastra**



**By:
Nor Yana
151210009**

**ENGLISH DEPARTMENT
FACULTY OF SOCIAL SCIENCE AND HUMANITIES
PUTERA BATAM UNIVERSITY
2019**

SURAT PERNYATAAN ORISINALITAS

Yang bertanda tangan di bawah ini saya:

Nama : Nor Yana
NPM/NIP : 151210009
Fakultas : Ilmu Sosial dan Humaniora
Program Studi : Sastra Inggris

Menyatakan bahwa “**Skripsi**” yang saya buat dengan judul:

THE MORPHOLOGY FUNCTIONS IN A NOVEL “A WRINKLE IN TIME” BY MADELEINE L’ENGLE: STRUCTURAL APPROACH

Adalah hasil karya sendiri dan bukan “duplikasi” dari karya orang lain. Sepengetahuan saya, didalam naskah Skripsi ini tidak terdapat karya ilmiah atau pendapat yang pernah ditulis atau diterbitkan oleh orang lain, kecuali yang secara tertulis dikutip di dalam naskah ini dan disebutkan dalam sumber kutipan dan daftar pustaka.

Apabila ternyata di dalam naskah Skripsi ini dapat dibuktikan terdapat unsur-unsur PLAGIASI, saya bersedia naskah Skripsi ini digugurkan dan gelar akademik yang saya peroleh dibatalkan, serta diproses sesuai dengan peraturan perundang-undangan yang berlaku.

Demikian pernyataan ini saya buat dengan sebenarnya tanpa ada paksaan dari siapapun

Batam, 9 Februari 2019

Yang membuat pernyataan,

Materai 6000

Nor Yana
151210009

DECLARATION OF THE THESIS ORIGINALITY

I, Nor Yana, NPM No 151210009

Hereby declare that the term paper entitled:

THE MORPHOLOGY FUNCTIONS IN A NOVEL “A WRINKLE IN TIME” BY MADELEINE L’ENGLE: STRUCTURAL APPROACH

Is the real work of myself and I realize that thesis has never been published in other media before, partially or entirely, in the name of mine or others.

Batam, 9th February 2019

Nor Yana
151210009

**THE MORPHOLOGY FUNCTIONS IN A NOVEL “A
WRINKLE IN TIME” BY MADELEINE L’ENGLE:
STRUCTURAL APPROACH**

THESIS

**Submitted in Partial Fulfillment of the Requirements for the Degree of
Sarjana Sastra**

**By:
Nor Yana
151210009**

The thesis has been approved to be examined on the date as indicated below

Batam, 9th February 2019

**Drs. Gaguk Rudianto, M.Pd.
NIDN: 1015106603**

ABSTRAK

Penelitian ini dilakukan untuk mengetahui struktur novel A Wrinkle in Time melalui studi morfologi. Penelitian dilakukan dengan mencari komponen dasar yang dikenal sebagai fungsi morfologi yang digambarkan di dalam cerita. Oleh karena itu, penelitian ini adalah penelitian kualitatif deskriptif dan data dikumpulkan melalui kajian kepustakaan. Selanjutnya, metode analisis yang digunakan adalah analisis isi dengan mengkategorikan fungsi dramatis personae ke dalam cerita. Kemudian, hasil dari penelitian akan disajikan dengan menggunakan metode informal. Alhasil, ditemukan bahwa tidak semua fungsi yang diusulkan oleh Propp digambarkan di dalam cerita. Cerita dongeng dalam novel A Wrinkle in Time ini hanya memiliki sembilan belas fungsi yang menciptakan dua moves sehingga menghasilkan skema sinoptik yang cukup rumit. Namun, tatanan kronologisnya masih identik, sehingga kisah dongeng dalam novel A Wrinkle in Time masih mempertahankan kesatuan organik dari sebuah dongeng. Peran karakter dalam cerita juga ditemukan sebagai hasil tambahan. Peran karakter dikenal juga dengan istilah lingkup tindakan oleh Propp. Kisah dongeng dalam A Wrinkle in Time hanya menyajikan lima jenis peran yaitu pahlawan, pembantu, donor, dispatcher atau pengirim, dan penjahat. Selain itu, ada juga karakter pendukung lainnya. Terakhir, bersama dengan penemuan fungsi morfologi ini, makna dari kisah dongeng dalam novel A Wrinkle in Time dapat dipahami. Pelajaran untuk diambil dari cerita ini adalah manusia tidak harus dipaksa untuk memenuhi konformitas tertentu. Sehingga, setiap individu harus menghargai keanekaragaman yang ada.

Kata kunci: studi morfologi, fungsi dramatis personae, struktur, dongeng

ABSTRACT

This research was carried out to figure out the structure of the novel *A Wrinkle in Time* by doing the morphological study. It is done by finding the basic components which is known as morphology functions in the story. Hence, this research is a descriptive qualitative research and the data are collected through library research. Furthermore, the method of analyzing that is used in this research is content analysis by categorizing the functions of *dramatis personae*. Next, the result will be presented using informal method. As a result, it is found that not all of the proposed functions by Propp are depicted in the fairy tale story. There are only nineteen functions that create two moves which result in a fairly complicated synoptic scheme. However, the chronological order is still identical, thus the fairy tale story in the novel *A Wrinkle in Time* still preserves the organic unity. As additional results, the roles of character in the fairy tale story are found. The role of character lies in the term of spheres of action by Propp. The fairy tale story in the *A Wrinkle in Time* only serves five kinds of spheres of action. There are hero, helper, donor, dispatcher, and villain. Besides, there are also supporting characters like family members and connective personages. Last, along with the discovery of the morphology functions, the deeper meaning of the fairy tale story in the novel *A Wrinkle in Time* is also figured out. The deeper meaning is human must not be forced to a certain conformity. Thus, people have to value the diversity of human individuality.

Keywords: morphological study, functions of *dramatis personae*, structure, fairy tale

MOTTO AND DEDICATION

MOTTO

Everybody has their own pace and speed. Just like the search for a dream is a process, people who enjoy it the most are the successful one.

I have to love myself before I can love others.

DEDICATION

*This thesis is proudly dedicated to
Myself
My family
Whom who has been supportive*

ACKNOWLEDGMENT

First and foremost, all praise to the Almighty God who has been blessing us with all of his virtues. Hence, the researcher can complete this thesis entitled “The Morphology Functions in the novel A Wrinkle in Time: Structural Approach”. This thesis is an individual project that is must to be done in order to fulfill one of the conditions in obtaining a degree for Sarjana Sastra in Putera Batam University.

Getting the thesis done by this year is the researcher’s goal. Thus, the researcher is thankful to whoever has supported the researcher in this project directly or indirectly. First, the researcher wants to show her gratitude to the family: Dad, mom, sister, and brother who had been supportive all this time. Second, the researcher wishes to express her gratitude and appreciation to Drs. Gaguk Rudianto, M.Pd. as the researcher’s advisor in accomplishing this thesis.

Furthermore, the researcher would like to express her sincere gratitude to all people who involve both directly and indirectly, especially to:

1. Mrs. Dr. Nur Elfi Husda, S.Kom., M.SI., Rector of Putera Batam University
2. Mr. Suhardianto, S.Hum., M.Pd, Dean of Faculty of Putera Batam University
3. Mrs. Afriana, S.S., M.Pd, as head of English Department of Putera Batam University
4. Mr. Emil Eka Putra, S.S., M.Hum as the researcher’s academic advisor for the last three years.
5. All lecturers of English Department, for their knowledge, motivation and suggestion during my study at Putera Batam University
6. All of friends who had been with researcher for these pass three years at Nagoya Campus of Putera Batam University (esp. Hestin and Widya).

May God given mercy, peace and love for them.

Batam, 9th February 2019

Nor Yana
151210009

TABLE OF CONTENTS

	Page
COVER PAGE	i
TITLE PAGE	ii
SURAT PERNYATAAN ORISINALITAS	iii
DECLARATION.....	iv
APPROVAL PAGE	v
ABSTRAK.....	vi
ABSTRACT	vii
MOTTO AND DEDICATION.....	viii
ACKNOWLEDGMENT	ix
TABLE OF CONTENTS.....	x
LIST OF FIGURE	xiii
LIST OF TABLE	xiv
 CHAPTER I INTRODUCTION.....	 1
1.1. Background of the Research	1
1.2. Identification of the Problem	5
1.3. Limitation of the Problem	6
1.4. Formulation of the Problem	6
1.5. Objective of the Research	6
1.6. Significance of the Research.....	6
1.7. Definition of Key Terms	7
 CHAPTER II REVIEW OF RELATED LITERATURE & THEORETICAL FRAMEWORK	 9
2.1. Theory Concept.....	9
2.1.1. Structural Approach.....	9
2.1.2. Morphology of The Folktale by Vladimir Propp.....	11
2.1.2.1. Propp's Functions of Dramatis Personae	13
2.2. Previous Research	26
2.3. Theoretical Framework	32
 CHAPTER III METHOD OF THE RESERACH	 35
3.1 Research Design.....	35
1.2 Object of the Research	37
1.3 Method of Collecting Data.....	37
1.4 Method of Analyzing Data.....	39
1.5 Method of Presenting Result.....	41

CHAPTER IV RESEARCH ANALYSIS AND FINDING	43
4.1. Research Analysis	43
4.1.1. Functions of Dramatis Personae	44
4.1.1.1. First Sphere: Introduction	47
4.1.1.1.1. Absence	48
4.1.1.1.2. Interdiction	49
4.1.1.1.3. Violation.....	50
4.1.1.1.4. Reconnaissance	51
4.1.1.1.5. Delivery.....	51
4.1.1.1.6. Fraud	52
4.1.1.1.7. Complicity.....	55
4.1.1.2. Second Sphere: The Body of the story.....	56
4.1.1.2.1. Villainy and Lack.....	56
4.1.1.2.2. Mediation	61
4.1.1.2.3. Beginning Counteraction	62
4.1.1.2.4. Departure.....	63
4.1.1.3. Third Sphere : The Donor Sequence.....	65
4.1.1.3.1. The First Function of the Donor	65
4.1.1.3.2. The Hero's Reaction	69
4.1.1.3.3. Receipt of Magical Agent	71
4.1.1.3.4. Guidance	72
4.1.1.3.5. Struggle	74
4.1.1.3.6. Branding or Marking.....	80
4.1.1.3.7. Victory.....	80
4.1.1.3.8. Liquidation of Lack.....	81
4.1.1.4. Fourth Sphere: The Hero's Return	83
4.1.1.4.1. Return.....	83
4.1.1.4.2. Pursuit	84
4.1.1.4.3. Rescue	84
4.1.1.4.4. Unrecognized Arrival.....	86
4.1.1.4.5. Unfounded Claim	86
4.1.1.4.6. Difficult Task	87
4.1.1.4.7. Solution	87
4.1.1.4.8. Recognition	88
4.1.1.4.9. Exposure.....	88
4.1.1.4.10. Transfiguration.....	89
4.1.1.4.11. Punishment.....	89
4.1.1.4.12. Wedding	90
4.2. Finding	90
 CHAPTER V CONCLUSION AND SUGGESTION	 101
5.1. Conclusion	101
5.2. Suggestion.....	103

REFERENCES	104
APPENDICES	xv
APPENDIX A. Vladimir Propp's Functions of Dramatis Personae	xv
APPENDIX B. Source of Data	xxiii
APPENDIX C. Curriculum Vitae	xxxiii
APPENDIX D. Letter of the Research Permit	xxxiii

LIST OF FIGURE

	Page
Figure 2.1 Theoretical framework.....	34
Figure 3.1 Deductive content analysis process	40
Figure 4.1 Synoptic scheme of morphological structure in the novel A Wrinkle in Time	96

LIST OF TABLE

	Page
Table 4.1 Propp's function of dramatis personae in the novel A Wrinkle in Time	91
Table 4.2 Spheres of action in the novel A Wrinkle in Time	97