

CHAPTER I

INTRODUCTION

1.1. Background of the Research

Studying the form of a fairy tale is important. If the researcher draws an analogy, it will be like studying the grammar in the language that we speak. We need to learn how the words are formed to understand the meaning that the words produce. Hence, it is brought to the morphological study. However, the morphological study in this case is different with the notion of morphology in linguistic. Fromkin, Rodman, & Hyams (2011) identify the morphology as a study of the internal structure of words, and of the rules by which words are formed. Meanwhile in this research, the morphological study is about breaking the fairy tale down to its basic components. Therefore, studying the fairy tale's form is related to the breaking the components that construct the structure of the fairy tale.

The structure of a fairy tale can be known by figuring out the motifs in the story. This is supported by Volkov (as cited in Propp, 2015) by stating that fairy tales decompose into motifs. In the novel *A Wrinkle in Time* by Madeleine L'Engle, the motifs consist of the absence of the family member, the heroine went into a quest, the heroine fought with the villain, the heroine received helps from the guardians, and so on. Veselovskij (as cited in Propp, 2015) defines motif as the simplest narrative unit which has a figurative feature, monomial schematism,

and incapable of being divided further. In addition, he also adds that a motif develops into plot, which means that a motif can be applied to different plots. Thus, we can conclude that motifs are a part of narrative unit that build the structure by developing the plots of the story.

However, Veselovskij's argument is not perfect since motifs are dissoluble. Propp found that the motif may be decomposed into few elements, and is capable of variation. He identified them as the functions of *dramatis personae*. As it is stated by Propp (2015) that the functions of characters are those components of folktales which comparable with Veselovskij's motifs or Bedier's elements. The functions themselves are the basic components that comprise the structure of many fairy tales. Therefore, it can be said that the function of *dramatis personae* proposed by Propp in its fairy tale study contains elements that hold the same function as the motifs proposed by Veselovskij.

Propp's kind of motifs are introduced in the idea of thirty one functions of *dramatis personae* which occur in chronological order. The order starts with initial situation and continues to four spheres which consist of introduction, the body of the story, the donor sequence, and the hero's return. Nevertheless, the idea of morphological analysis to form an organic unity does not only focus on the functions of *dramatis personae* as the functional category. Besides, Propp also proposed the notion of connectives and motivations which is categorized as non-functional category. These notions arise because there were needs to fill out the residual material which is left with no function corresponds. The non-functional category explains how the functions may seemingly be linked in the narrative.

Hence, to identify the morphology of the components of the fairy tale, the connectives and motivations can not be abandoned.

Furthermore, the present of the function of *dramatis personae* is clearly illustrated in the novel *A Wrinkle in Time* which can be found in the first function of *dramatis personae*, namely the function of absence where one family member is absent from home.

But it was still not possible to think about her father without the danger of tears. Only her mother could talk about him in a natural way, saying, "When your father gets back—" Gets back from where? And when? Surely her mother must know what people were saying, must be aware of the smugly vicious gossip. (L'Engle', 1962, p.8-9)

From above quotation it can be seen that there is an absention of the heroine's father or Meg's father who is Mr. Murry. This absence of the elder as a member of older generation is categorized as the first element of the absence function, and it is designated by the symbol β^1 .

The example above explains that motifs or functions as proposed by Propp are capable of variations. These variations of the element compose the fairy tale. Furthermore, these elements are determined from the action of characters chosen by the author, Madeleine L'Engle. The actions later will also create the plot of the story as it is developed by the motifs. Thus, each action which is derived from the function of *dramatis personae* found in the story are important as it builds the narrative unit.

The study on the functions using Vladimir Propp's theory has previously been done by several researchers. One of those research was done by Lahlou (2017), the researcher tried to apply Vladimir Propp's morphology of the folktale

on Charles Dickens's *Great Expectations*. First, the researcher analyzed whether all the functions of *dramatis personae* are figured in the object of analysis which is the novel, *Great Expectations*. As the result of the research, the researcher found the notion of oneness is well-observed in his dissection of the novel. It can be said that the novel does not contain all the functions enumerated by Propp, but it still preserves its sense of oneness and organic unity.

Another research comes from Ihsan & Wijayadi (2015), entitled *The Sleeping Beauty Fairy Tale: An Analysis on Propp's The Function of Dramatis Personae*. The researchers tried to find out whether *The Sleeping Beauty* and Russian folktales have a similar structure. As the result, from the spheres of character the researchers found that in the *Sleeping Beauty* there are only five characters since there is no helper and false hero in the story. Besides, the analysis also reveals similarity between the *Sleeping Beauty* with any other folktale which came from Russia as the fairy tale the *Sleeping Beauty* preserves the same structure of functions as the others which came from Russia.

The difference from the research that will be done this time from the two researches mentioned above is that both studies only try to figure out and categorize each sequence of events into the functions or *dramatis personae*, and also grouping each character present in the novel into the act of character or spheres of action proposed by Vladimir Propp. However, the research will not only categorize or figure out which functions are present and which functions are not. In addition, the scope of the research carried out is deeper by also determining the elements of the functions found in the story *A Wrinkle in Time*,

and choosing the suitable designation. Moreover, despite using the same theory by Vladimir Propp, this research will apply the theory into a fairy tale with the modern essence of Sci-Fi or science fiction. In short, the difference lies in the scope of the research which covers into the elements of functions and the morphological structure, not only the presence or absence of the functions.

Based on the explanation above, the researcher is interested to do a morphological study on the basic elements that structure the narrative of the novel *A Wrinkle in Time*. It will be done by only focusing in the functional category which is figuring out the elements of each functions that is present in the story. Furthermore, the suitable designation will also be given into each element of functions that exists. By doing that it is also expected to figure out the synoptic scheme of the morphological structure in the novel *A Wrinkle in Time*.

1.2. Identification of the Problem

Based on the results of the deepening and understanding the structural theory of Vladimir Propp in background of the study above, the researcher would like to identify the problem as follow:

1. The morphology functions of *dramatis personae* based on Propp's theory found in the novel *A Wrinkle in Time*.
2. The connectives proposed by Propp's found in the novel *A Wrinkle in Time*.
3. The motivations based on Propp's theory found in the novel *A Wrinkle in Time*.

1.3. Limitation of the Problem

To make the researcher concentrate fully and due to time constraints, The researcher only concentrates and tries figuring out the morphology functions of *dramatis personae* based on Propp's theory found in the novel *A Wrinkle in Time*.

1.4. Formulation of the Problem

Referring to identification of the problem and the limitation of the problem above. The researcher feels the need to formulate problem as “What are the morphology functions of *dramatis personae* based on Propp's theory found in the novel *A Wrinkle in Time*?”

1.5. Objective of the Research

Referring to the formulation of the problem above, thus this research aims to figure out the morphology functions of *dramatis personae* based on Propp's theory which are found in the novel *A Wrinkle in Time*.

1.6. Significance of the Research

This research is conducted to find out the narrative structure by figuring out the morphology functions of *dramatis personae* found in a novel entitled *A Wrinkle in Time*. Therefore, the results of the research are expected to provide theoretical and practical significances.

1. Theoretical significance

The theoretical significance of the research is expected to be used as the development of teaching goods, reference to other researchers, and guidelines for campus as it gives information concerning the novel through the application of structural theory of fairy tales, so the reader will have a better understanding about the story and the theory.

2. Practical Significance

The results of this study can be practically put into practice, and it is also expected to be able to develop the knowledge related to the morphology functions in structural field.

1.7. Definition of Key Terms

There are two important terms related to the title of this research. There are morphology functions and A Wrinkle in Time.

Morphology functions : Basic components of morphological structure in narrative proposed by Vladimir Propp that comprised the structure of many of the stories. They are absence, interdiction, violation of interdiction, reconnaissance, delivery, fraud, complicity, villainy and lack, mediation, beginning counteraction, departure, first function of donor, hero's reaction, receipt of the magical agent, guidance, struggle, branding, victory, liquidation of the lack, return, pursuit, rescue. unrecognized arrival, unfounded

claim, difficult task, solution, recognition, exposure, transfiguration, punishment, and wedding. (Dogra, 2017)

A Wrinkle in Time : A science fantasy novel written by American writer Madeleine L'Engle, and was first published in 1962. The story mainly tells the journey of Meg Murray, Charles Wallace, and Calvin in helping Meg's and Charles's Father or Dr. Murray to escape from Camazotz and go back to the earth. In the journey they got helps from Mrs. Ws, Happy Medium, and Aunt Beast. (Sutherland, 2018)