CHAPTER II

REVIEW OF RELATED LITERATURE & THEORETICAL

FRAMEWORK

2.1. Theory Concept

Theoretical background deals with the theory which is used to criticize the literary work. In analyzing A Wrinkle in Time, the researcher uses the structural approach which is reflected in Vladimir Propp's theory.

2.1.1. Structural Approach

According to Susanto (2012), structuralism can be interpreted as a branch of thought in the field of philosophy that reveals the deepest structure of a reality that irregularly diverse in a scientific way. In addition, it emphasizes methods that are as objective as possible, following formulas so that they are strict and maintain the distance between the observed and observing. Thus, structural approach is one of scientific study towards a text which maintains certain formula to build a strict construction.

Jean Piaget (as citied in Susanto, 2012) mentions the characteristics of a structure. The structure is characterized by several traits, namely totality, transformation, and self-regulation. The nature of the structure as a totality can be interpreted that the structure cannot stand alone, but it is a unified whole. If we draw an analogy, one building or construction has several structures. The division of structures can be done from large to a small one or from the top to the bottom. Both the upper and lower elements constitute an inseparable unity. For example,

one building, the building has a support pole and roof. The roof cannot stand without a sturdy support pole. The pillar will be able to stand without foundation. The foundation is of no use if there are no roofs, walls, and support poles. All one unit is called a building.

Meanwhile, transformation means that after a structure does a process it can change. The structure in this case is dynamic. As an example, if one buffer is not sturdy then the roof above must adjust the buffer. Last, self-regulation is almost similar to transformation, but in self-regulation it emphasizes the notion that structure has adaptative properties when connected with other structures. Hence, structure can regulate itself. This can be exemplified by the example of transformation. The roof of this building will automatically adjust the buffer or vice versa that the support must adjust the roof.

Moreover, as a field of thought, Susanto (2012) also mentions that structuralism has characteristic which structuralism has one concept that something that is on the surface (face structure) basically explains something inside (deep structure). The chaos or irregularity from the surface basically has a mechanism that regulates these rights so that the formula can be known. The second trait can be derived through the first trait. Deep structure (deep structure) in essence has a structured law or mechanism that is organized on itself. The nature of the mechanism is not only static or fixed but has an organized and patterned potential or power. The structuralists believe that the "deepest" structure consists of blocks of elemental elements which, if combined, can explain what is on the surface.

One of the objective study of sctructuralism is narrative which is called narratology. This is supported by Ameriana & Jofi (2015) which describes narratology as something that is concerned with the study and analysis of narrative texts. It puts under investigation literary pieces of language and yields an understanding of the components has in its very texture. Hence, narratology helps to show the structure behind a narrative text.

Besides, Susanto (2012) mentions that one of the experts influencing the emergence of narratology is Vladimir Propp. Propp is not a formalist but he is contemporary with Russian formalism. This is evidenced by the approach taken by Vladimir Propp starting an ethical approach towards an emotional approach to narrative structure. Besides, he put more emphasis on the narrative motif called the personae function of dramatis personae. This function will form the construction of a story. So, it can be mentioned that the theory that has been proposed by Propp is more directed to structural narratology.

2.1.2. Morphology of The Folktale by Vladimir Propp.

Vladimir Propp's structural theory is documented in his book entitled "Morphology of the Folktale". This book was first published in Russia in 1928. In the foreword, Propp (2015) stated that morphology means the study of forms, its components, their mutual relationship, and the relation of the parts in the whole. In addition, Propp also said that if the examination cannot be said for the folktale as a whole, it can be said in any case about the morphology of fairy tales which is the stiff sense of the word folktales. In other word, the word "folktale" is stuck.

Thus, Propp's structural theory is the study of basic component parts and the relationship of these components to each other and to the whole as a fairy tale.

As it is mentioned, Propp's theory is dedicated to the study of fairy tales. By fairy tales are meant those tales classified by Aarne, "The basic classes are as follows: 1) animal tales, 2) fairy tales, 3) jokes and anecdotes." (as citied in Propp, 2015, p.9). The class of fairy tales here comprises following categories. There are supernatural adversaries, supernatural or enchanted husband (wife), superhuman tasks, supernatural helpers, magic objects, supernatural power of knowledge, and other tales of the supernatural. It is said that this Aarne's index has made the ciphering of the folktales possible. Therefore, the ciphering of folktale shows that fairy tale is within the scope of Propp's study.

Madeleine L'Engle's masterpiece which is A Wrinkle in Time is also a part of the subject fairy tales because the story comprises the categories above that are mentioned as the class of fairy tales. A Wrinkle in Time is the story of Meg Murry who went on quest through time and space, accompanied by her younger brother Charles Wallace and her friend Calvin O'Keefe with the help from Mrs.Ws who become their fairy Godmothers. They began the quest in a purpose to rescue Mr. Murray who is Meg and Charles's father and a gifted scientist. He would be rescued from the evil forces that hold him prisoner on planet Camazotz. Through this summary of the story, we can say that the novel A Wrinkle in Time has the fairy-tale theme as Meg, Charles and Calvin have a specific goal to find and rescue their long lost father. Furthermore, there are also fairy godmothers who are a type of supernatural helper in the wild characters of Mrs. Whatsit, Mrs.

Which, and Mrs. Who. Thus far, it might be safely said that Propp's theory of the fairy tales can find admittance into the novel A Wrinkle in Time.

To support the researcher's statement above about the admittance to the Propp's theory, a fragment of the story will be given. Some basic characteristics mentioned by Aarne in fairy tales are that the present of the supernatural helpers and magic objects. The use of magic with the appearance of supernatural helpers such as guardians emerge in the story of A Wrinkle in Time.

> There was a faint gust of wind, the leaves shivered in it, the patterns of moonlight shifted, and in a circle of silver something shimmered, quivered, and the voice said, "I ddonottthinkk I will materialize commpletely. I ffindditt very ttirinngg, andd wee hhavemmuchttooddoo." (L'Engle', 1962, p.63)

From the fragment of the story above, it is assumed that one of the supernatural helpers who is Mrs. Which is in the stage to materialize to her form in earth. This can be categorized as the magical thing because such a process has not yet happened and been proven by science in earth. Furthermore, the presence of the guardians is also approved. It refers to Mrs. Which who was doing the talk and helped them to tesser.

2.1.2.1.　　Propp's Functions of Dramatis Personae

Vladimir Propp had analyzed many Russian fairy tales in order to identify the common or identical themes within the story. He broke down the fairy tales into thirty-one functions of dramatis personae that compose the structure of fairy tales. These functions are considered as basic components. According to Propp (2015), from the point of view of its significance, function is defined as an act of the dramatis personae for the action of tale as a whole. Later, he formulated

function in these following manners. First, functions serve as a stable, constants element and independent. Second, the number of functions known in a fairy tale is limited. Third, the sequence of the functions is always chronological which is identical as a whole. Last, all fairy tales by their structure belong to one and the same type. In conclusion, functions are the basic components that comprised the structure of fairy tale that preserve some certain manners.

Propp enumerates the functions of the dramatis personae with their personalized designation made by Propp which are determined by the fairy tale itself. Moreover, the groups of functions form a morphological basis for the study of fairy tales in general. Fairy tales usually begin with some sort of initial situation. Initial situation is not a part of the functions of dramatis personae. However, it is still an important morphological element. In initial situation, the members of the family are enumerated, or the future of hero is introduced in some manner. It can be revealing the status or the name of the hero. Besides, a change arises in this initial state. The designation of this element is α. Following the initial situation, the thirty-functions of dramatis personae are following below:

2.1.2.1.1.　　　Absence

Absence is the act of dramatis personae when one or some member of a family is absent from home. This function is designated by β. There are several conditions or elements in describing this function. There are first the person from an older generation is absent (β^1), second the death of parents (β^2), and third the person from members of younger generation absent themselves (β^3).

2.1.2.1.2.   Interdiction

This function occurs when an interdiction is addressed or directed to the hero. The designation for this function is γ. The interdiction function can occur in two elements of form. First, an interdiction is addressed through a forced note. This forceful note is sent to the hero, or putting children in a tower, and weaker form like a request and advice. It can be made without connected to the first function, absence ($γ^1$). Second, the interdiction in the form of injunction or proposal ($γ^2$).

2.1.2.1.3.   Violation

The violation is the stage when the interdiction is violated. The designation for this function is δ. This function is known as the twin element with the interdiction function. Furthermore in this function, a new personage who is the villain enters the scene. The villain comes to cause some misfortune or harm to the members of family.

2.1.2.1.4.   Reconnaissance

The reconnaissance function is when the villain approaches the hero to do an investigation or observation. This function is designated by ε. This function can be indicated in various forms of element. First, when the obtaining of information is the aim of reconnaissance ($ε^1$). Second, the reconnaissance in the form of questioning by the villain to his intended victim ($ε^2$), Last, reconnaissance of other personages ($ε^3$).

2.1.2.1.5.   Delivery

The delivery function describes about the action when the villain receives information about the victim. Delivery function is designated by ζ. This function is indicated in two forms of element. First, the villain receives an answer to his

question about the victim (ζ^1), and second in inverse or other forms of gathering information which evoke a corresponding answer (ζ^2 or ζ^3).

2.1.2.1.6.   Fraud

The fraud is a function that emerges when the villain makes an attempt to deceive his victim. The designation given to the delivery function is ŋ. This can be in many kinds of attempt. First, the villain makes an attempt at persuasion (η^1). Second, there is an act by direct application of magical means which is done by villain (η^2). Third, there are other means of deception or coercion which is done by villain (η^3).

2.1.2.1.7.   Complicity

This function described as the act of dramatis personae when the victim is submitted to the villain and it is designated by the symbol Ө. The function of complicity is divided into three elements, but the second element and third element are described as one and cannot be separated as they are interrelated. The first one is the hero agrees to the villain's persuasions (Θ^1). Next, the second and the third element are the hero's reactions to the employment of magical or other means. It is possible to observe the function separately to facilitate the villain's dirty work (Θ^2/Θ^3).

2.1.2.1.8.   Villainy and Lack

Villainy is the first part of the second sphere and the eighth function of dramatis personae. The villainy function has A as the designation. He proposed the forms of villainy into nineteen elements. There are the villain abducts a person (A^1), the villain abducts or steals a magical agent (A^2) or forced seizures create a special subclass of this form (A^{ii}), the villain plunders or spoils the crops (A^3), the villain steals in the daylight (A^4), the villain performs abduction in other forms

(A^5), the villain causes physical injury (A^6), the villain causes a sudden disappearance (A^7), the villain demands or tricks the victim (A^8), the villain expels someone (A^9), the villain commands someone to be thrown into the sea (A^{10}), the villain casts and spells on someone or something (A^{11}), the villain effects a substitution (A^{12}), the villain commands on a murder to be committed (A^{13}), the villain commits murder (A^{14}), the villain incarcerates or imprisons (A^{15}), the villain threatens forced matrimony (A^{16}) or the same form among relatives (A^{xvi}), the villain makes threat of cannibalism (A^{17}) or the same form among relatives (A^{xvii}), the villain torments at night (A^{18}), and last he villain declares war (A^{19}). These nineteen elements are mostly about the villain does something awful. Hence, the villainy function is described as the act when the villain causes harm or injury to one member of the family. It is told that the first seven functions are the preparatory functions for this function which means that they facilitate the happening of this act.

The second part of eighth function of dramatis personae is lack. Lack is known as function that describes the situation where one member of family lacks something and he desires to have something. It is possible to register in these following forms. First, there is lack of a bride or generally human being (α^1). Second, a magical agent is requested or needed (α^2). Third, the wonders are lacking (α^3). Fourth, a specific form is lacking (α^4). Fifth, the rationalized forms like money or are insufficient (α^5). Last, there are other various forms (α^6).

2.1.2.1.9.   Mediation

Mediation is the act of dramatis personae when the misfortune or lack is made known. This mediation function is designated by B. This mediation function

is presented in many forms of element. Those forms are a call for help is given to the hero (B^1), the hero is immediately dispatched (B^2), the hero departs from home (B^3), misfortune is announced (B^4), the banished hero is taken away from home (B^5), the hero condemned to death is secretly freed (B^6), and a lament is sung (B^7).

2.1.2.1.10. Beginning counteraction

This act of dramatis personae is a moment when the seeker type of hero agrees or decides on counteraction. The designation given by Propp to this function is C.

2.1.2.1.11. Departure

The function of departure is defined as the action when the hero leaves home. The departure function is designated by the symbol ↑. Furthermore, it is said that around this time, a new personage who is the donor enters the scene.

2.1.2.1.12. First function of donor

The first function of the donor is defined as the act of dramatis personae when the hero is interrogated, tested, attacked, and so on for the sake of preparation. The designation for this function is D. It has many forms of elements. There are the hero is greeted by the donor (D^1), the hero is interrogated by the donor (D^2), there is a request for a service or favor by a dying or deceased person (D^3), a prisoner asks for his freedom (D^4), the hero is approached with a request for mercy (D^5), disputants request a division of property (D^6), other requests (D^7), the attempts of destroying the hero come from hostile creature (D^8), a hostile creature joins in combat with the hero (D^9), and the hero is shown a magical agent (D^{10})

2.1.2.1.13.   Hero's reaction

This function emerges when there is reaction of hero to the actions of the future donor, and it can be clearly positive or clearly negative. The designation for the hero's reaction is E. The forms of the reaction can be in ten forms. There are the hero sustains an ordeal (E^1), the hero answers a greeting (E^2), the hero performs a favor for a dying or deceased person (E^3), the hero frees a captive (E^4), the hero shows mercy to a suppliant (E^5), the hero divides something fairly between disputants and reconciles them (E^6), the hero performs other forms of services or favors (E^7), the hero saves himself from an attempt by employing the same tactics used by his adversary (E^8), the hero vanquishes this adversary (E^9), and the hero agrees to an exchange and immediately employs the magical object against the barterer (E^{10}).

2.1.2.1.14.   Receipt of magical agent

Receipt of a magical agent is an act when a magical agent is received by the hero. The receipt of magical agent has F as the designation. The magical agents can be an animal, objects of which helpers appear, objects that possess magical property, or qualities or capacities which are directly given by the donor. Furthermore, the forms of which the magical agents are transmitted are various. There are nine forms of element in the this function. There are the magical agent is directly transferred to the hero (F^1), the magical agent is made known (F^2), the magical agent is prepared (F^3), the magical agent is sold (F^4), the magical agent falls into the hands of hero by chance (F^5), the magical agent appears independently of its own accord (F^6), the magical agent is drunk or eaten (F^7), the

magical agent is stolen (F^8), and various characters place themselves at the disposal of the hero (F^9).

2.1.2.1.15.   Guidance

The guidance is the act of dramatis personae when the hero is transferred or is led to the whereabouts of an object of the research. Propp also added that this function is described when there is spatial translocation between two kingdoms. There are few specific forms of guidance that exist. There are the hero flies through the air (G^1), the hero travels on the ground or water (G^2), the hero is led by someone (G^3), the route to the object of search is shown to him (G^4), the hero makes use of stationary for communication (G^5), and the hero walks through bloody tracks (G^6). Last, this function is designated by G.

2.1.2.1.16.   Struggle

This struggle function emerges when the hero and the villain join in direct combat. As the result of this combat, the hero would receive the object of the search for which he was dispatched. The form of the direct combat between the villain and hero are in many various forms. There are the hero and villain fight in open field (H^1), the hero and villain engage in competition (H^2), the hero and villain play at cards (H^3), and other special forms of fight (H^4).

2.1.2.1.17.   Branding/marking

The function of branding or marking emerges when the hero is marked or branded. The designation for this function is I. This act of dramatis personae is depicted in the fairy tales when the hero is wounded during his quest and hence left a mark in his body. Furthermore, there are two forms of the function. First, a brand or mark is applied to the hero's body (I^1). Second, a ring of towel is

received by the hero (I^2). These two forms are the elements in which the function of branding is depicted.

2.1.2.1.18.   Victory

The function of victory emerges when the villain is defeated in a direct combat by a hero. The forms of victory can be in many various forms. First, the hero defeats the villain in open field (J^1). Second, the villain is defeated through a competition (J^2). Third, the villain loses to hero at cards (J^3). Fourth, he villain loses at being weighed (J^4). Fifth, the villain is defeated or killed without fight (J^5). Sixth, the villain is driven out (J^6). In short, there are six forms in which the villain is defeated.

2.1.2.1.19.   Liquidation of lack

Liquidation of lack is a function that emerges when the initial misfortune or lack is liquidated and the symbol K is given as the designation. This function of dramatis personae has eleven forms. First, the object of the search is abducted (K^1). Second, the object of the search is obtained by other personages (K^2). Third, the object of the search is obtained by the help of a lure (K^3). Fourth, he obtaining of a sought person or object of the search after thing occurs as the direct result of preceding actions (K^4). Fifth, the object of the search is obtained through the use of magical agent (K^5). Sixth, the use of magical agent copes with poverty (K^6). Seventh, the object of the search is hunted (K^7). Eighth, the enchantment is broken (K^8). Ninth, slain person revives (K^9). Tenth, someone or something freed the captive (K^{10}). Last the eleventh, the receipt of an object is often achieved by in the the same forms present in the receipt of a magical agent (K^{11}).

2.1.2.1.20.   Return

Return is the act of dramatis personae when the hero returns from a quest The symbol ↓ is given to the story if this function is present. A return is generally accomplished in the same forms as an arrival.

2.1.2.1.21.   Pursuit

The pursuit functions emerge when the hero is pursued by a pursuer in several kinds of form. There are the pursuer is following the hero (Pr^1), the pursuer demands the guilty person (Pr^2), the pursuer pursues the hero by rapidly transforming himself into various animals (Pr^3), the pursuer turns into alluring objects and place themselves in the path of the hero (Pr^4), the pursuer tries to devour the hero (Pr^5), the pursuer makes attempts to kill the hero (Pr^6), and the pursuer tries to gnaw through the tree in which the hero is sleeping (Pr^7). In short, there are seven forms of pursuit made the pursuer as the prominent character in the scene.

2.1.2.1.22.   Rescue

The third function in the fourth sphere is rescue. Rescue is the act of dramatis personae when the hero is rescued from the pursuit. The designation given for this function is Rs. Besides, it also describes the act when the hero escapes, often through the assistance of the helper, or due to a new skill or moral realization. This function can emerge in ten forms. There are the hero is carried away through the air (Rs^1), the hero runs away and he puts obstacles in the path of his pursuer (Rs^2), while in flight the hero changes into objects which is unrecognizable (Rs^3), the hero hides himself during flight from pursuers (Rs^4), the blacksmiths hide the hero (Rs^5), the hero saves himself while in flight by doing rapid transformation into animals, stones, so on (Rs^6), the hero avoids the

temptation of transformed (Rs^7), the hero avoids being devoured (Rs^8), the hero avoids an attempt on his life (Rs^9), and the hero jumps himself to another tree (Rs^{10}).

2.1.2.1.23. Unrecognized arrival

Unrecognized arrival emerges in the story when the hero arrives somewhere whether home or another country without being recognized. This function has O as the designation. This function arises when the hero arrives somewhere whether it is his home or another place where he is not recognized by anyone. In addition, there are two classes that can be clearly distinguished. The first is when a hero arrives at his home as an artisan like tailor, goldsmith, shoemaker, and others. The second is as a cook or groom.

2.1.2.1.24. Unfounded claim

The function of unfounded claim is marked by the emergence of new dramatis personae which is a false hero. The function of unfounded claim is designated by L.

2.1.2.1.25. Difficult task

Difficult task function is the function when the hero is given difficult task. Propp proposed the symbol M as the designation. This difficult task that is proposed to the hero can emerge in many kinds of form. They are assigned in various forms. There are ordeal by food and drink, ordeal by fire, riddle guessing and similar ordeals, ordeal of choice, form of hide and seek, through test of strength, cleverness, and fortitude, test of endurance, tasks of delivery and manufacture, and other tasks. This function may be used as a way of differentiating the hero from the false hero, and might include direct competition

or combat between the two. If the hero can complete the difficult task then their heroism will be established.

2.1.2.1.26. Solution

The solution function emerges when the given task is accomplished or solved. This function is designated by N. It is said that the forms of accomplishment correspond to the forms of the task.

2.1.2.1.27. Recognition

Recognition is a function of dramatis personae that emerges when the hero is recognized. The designation Q is given the function of recognition is present in the story. Recognition serves as a function that corresponds to the function of branding and marking. Hence, it is said that hero is recognized by a mark, a brand, a wound, or by a thing given to him like a ring or towel. Furthermore, the hero can be recognized through the accomplishment of the difficult task, or the hero may be recognized upon his appearance after a long period of absence.

2.1.2.1.28. Exposure

Exposure is the act of dramatis personae that emerges when the false hero is exposed. The function of exposure is designated by Ex. The false hero exposes himself by displaying non-heroic actions, including cowardice, cheating and other false actions. Besides, exposure of the false hero is known as the partner with the function of recognition of the hero, when one is known then by default, so is the other. Furthermore, this function can be also a result of uncompleted task.

2.1.2.1.29. Transfiguration

Transfiguration is the act of dramatis personae when the hero is given a new appearance. The transfiguration function consists of four forms. First, the magical action of helper affects the new appearance of the hero (T^1). Second, the

hero builds a wondrous palace (T^2). Third, the hero wears new garments (T^3). Last, the fourth is other rationalized and humorous forms (T^4).

2.1.2.1.30.   Punishment

Punishment is the act of dramatis personae when the villain is punished Propp proposed the symbol U as the designation for the function of punishment. The act of punishment can be when the villain is shot, banished, tied to the tail of horse, commits suicide, and so forth.

2.1.2.1.31.   Wedding

Wedding is the last act of dramatis personae which is the act when the hero is married and ascends the throne and the designation W is given if this function is depicted in the story. There are six forms relating to this act of dramatis personae. First, a bride and kingdom are awarded at once (W^1). Second, because his bride is not a princess, the hero simply marries without obtaining a throne (W^2). Third, only accession to the throne is taken into consideration (W^3). Fourth, the tale ends with a promise of marriage because the villain interrupts before betrothal (W^4). Fifth, there is opposite to the preceding case, a married hero loses his wife (W^5). Last, the sixth is a monetary reward or some other compensation is received by the hero in a place of princess' hand (W^6).

As mentioned above, a fairy tale always follows the same order of functions of dramatis personae. Even if there is omitted function, the order of the functions that emerge remains the same. Thus, it is said that a fairy tale preserves an identical order of functions because the same order is always followed. However, Propp makes an exception for tales in two or more moves, in which, each move constitutes a certain morphological unit of functions. Moreover, it is

said that the number of functions is highly limited, and function develops each other out with logical and artistic necessity that are needed.

2.2. Previous Research

As reference for this research, the researcher takes some researches which are related to the title of this research. First research was done by Lahlou (2017), This research is an attempt at approaching Charles Dickens' Great Expectations from a morphological standpoint based upon Vladimir Propp's Morphology of the Folktale. The analyzing in this research was done through the grouping of the functions. The theory which being used is Vladimir Propp's morphology of the folktale. 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. In short, what Propp seems to insist on in his Morphology of the Folktale is depicted in the novel Great Expectations by Charles Dickens.

Based on the explanation above, the researcher found the difference and similarity of this research with the previous research that is done by Lahlou. First, it is clearly seen that the ultimate goal of the research is only until when the researcher discovers the essence of unity as proposed in Propp's theory. This is done through the grouping of found functions, and in the end it is concluded that Dickens' handling of folk material is what has made Vladimir Propp's theory all-pervading in the object of analysis. In addition, it is said that it is due to the fact

that Dickens was a fantasist, and he forces us to accept the world he creates by the sheer compelling power of the intensity of his imagination.

While in this research, despite trying to find whether the narrative preserves the essence of unity or not. It also tries to find out the morphological structure, through categorizing the functions and figuring out the synoptic scheme of the fairy tale story in the novel A Wrinkle in Time. Furthermore, the similarity lies on the theory which is being used and the method of the research. Both Lahlou's reserach and this research use Vladimir Propp's structural theory to solve the research questions. Besides, for the method is also similar. First the research will deal with the background and its process of analysis, and after that it will be put into practice.

Second research is from Orton (2016), the researcher did a research entitled Himalayan Folklore and the Fairy Tale Genre. This research was conducted in Tibetan cultural areas of the Indian Himalayas. Furthermore, this research explores Himalayan understandings of the definition of fairy tale, in contrast to the Western understanding. The method of collecting data in this research is through interviews conducted in Spitian. In Orton's research, Jack Zipes's theory, Vladimir Propp's theory and Max Lüthi's theory of fairy tale became the guidance in solving the problems. The result of the research shows that there is a difference between the fairy tale and other genres in Himalayan culture. However, the researcher adds that this claim must be qualified to reflect several considerations.

Based on the research above, there are similarity and differences found between Orton's research and this research. First for the similarity, this research and Orton's research apply the same theory which is Vladimir Propp's morphological theory. However, Orton also apply two more theories in his research. Beside that, the defferences also lie in others aspect. First, instead of figuring out the morphology functions in Himalayan folklore and fairytale, Orton's research alludes to the elements of tale proposed by Propp to differentiate the Himalayan and Western fairy tale. This means Orton's research is an historical study while this research is a morphological study. Furthermore, the method of collecting data is also different, Orton used interviews while in this research the method of collecting data is library research through documentation. The most obvious difference is in the purpose of the research, the previous research aims to claim the distinctions between Himalayan and Western type of fairy tale, whereas this research aims to find the morphological structure of the fairytale story in the novel A Wrinkle in Time.

The third research is kind of different with the previous two research mentioned above. Instead of using Propp's structural theory as the theoretical basis to solve the problems, the researcher tries to show a technique for learning Propp's functions of dramatis personae from semantically annotated text. This research was done by Finlayson (2016) and was put down on a journal entitled Inferring Propp's Functions from Semantically Annotated Text. The researcher arranged the research by explaining the machine learning problem. Besides, the researcher also pointed out the parts of Propp's theory that was the target for

learning, and described the performance of the algorithm in extracting the identities of Propp's functions of dramatis personae.

As the result, Finlayson's research represents progress for the field of artificial intelligence and folkloristic fields. First, for artificial intelligence, this shows a technique for studying semantic levels that is rarely tried and has never been studied in a verified way. Second, for folkloristic field, this shows that computational techniques can provide significant assistance in examining the structure of folklore, and the techniques do not have to operate only at the surface level of lexical.

For the third research, from the roots of the problem to the method and the purpose of the research are all different, or it can be said there is not any similarity at all. First, Finlayson's research is more into inferring Propp's theory of narrative sphere. Finlayson provides many kinds of model, figure, and column for better understanding in Propp's theory. Finlayson's research reaches its final when it becomes the demo of a computational system learning a real theory of narrative structure. However, this research reaches its final when the researcher finds out the morphological structure of the story by figuring out the morphology functions.

In addition, the method of the research between Finlayson's research and this research is obviously distinct especially the analyzing method because Finlayson applies the case study, while this research applies descriptive study. In addition, the method of collecting data in Finlayson's research is through a selection of single-move Russian fairy tales which have been analyzed by Propp, and translated into English. Nevertheless, the actual learning of the identities of

Propp's function is done by computer. However, this research will be fully human assisted and will be done through library research through documentation.

Next research also applies Vladimir Propp's morphology of folktale theory. It is entitled Narrative Analysis of the Application of Character Functions in Indonesia Contemporary Movies. This research was done by Tanjung (2015). This research aims to figure out the character functions in Indonesian contemporary movies. The focus of this research is to explain the application of character functions in Indonesian contemporary movies through narrative method. Using narrative method, this research describes the practice of character functions in ten Indonesian contemporary movies, such as *3600 Detik, Ketika Tuhan Jatuh Cinta, Crazy Love, Rectoverso, Bangun Lagi Dong Lupus, Mursala, Aku Cinta Kamu, Slank Nggak Ada Matinya, Wanita Tetap Wanita, dan Tampan Tailor*. The theory of this research is referred to Propp's functions of dramatis personae. As the result, the researcher found that the practice of character functions is shown by tenth characters, which is shadow, hero, trickster, guider, threshold guardian, herald, partner, parents, villain and child. Furthermore, the stories are the metaphor for the human general situation.

As for the fourth research, the similarity and difference are found. First for the similarities, the theory that is used by Tanjung is basically Propp's theory which relies on the concept of functions that leads to the spheres of action showed by the characters. Moreover, beside the similarities, the difference relies on the data source of the object of the research. Tanjung applies Propp's theory into

some Indonesian contemporary movies, while this research applies Propp's theory into the novel A Wrinkle in Time.

Last research is from Ihsan & Wijayadi (2015), entitled The Sleeping Beauty Fairy Tale: An Analysis on Propp's The Function of Dramatis Personae. They analyzed The Sleeping Beauty fairy tale using Vladimir Propp's functions of dramatis personae. This research tends to find out whether The Sleeping Beauty has the structure similar to Russian folktales, the ones that have been analyzed by Propp in his book called Morphology of the Folktale. The researcher analyzes the object of the research by introducing the thirty one functions which is also be distributed into seven spheres of actions, and then starts to identify the part of the tale which is contributed into the functions and the spheres of action. Finally, the researcher would categorize each part of it. 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 Sleeping Beauty has the same structure of functions as the others which came from Russia.

The differences from the research that will be done this time with Ihsan & Wijayadi's research is that their research only tries to figure out the functions and spheres of action by categorizing each sequence of events into the functions of dramatis personae, and also grouping each character present in the tale into the act of character proposed by Vladimir Propp. Meanwhile, this research will analyze deeper into the morphological structure with the synoptic scheme as the output. In addition, the data source is also different. The Sleeping Beauty is known as classic

fairy tale, whereas this research will apply the theory into a fairy tale which has been spiced up with the modern genre of Sci-Fi or science fiction in the novel A Wrinkle in Time.

2.3.   Theoretical Framework

The researcher chooses structural approach to figure out the morphological structure in the novel 'A Wrinkle in Time' written by Madeleine L'Engle. The theory which is being used is the morphology functions of dramatis personae. It was proposed by Vladimir Propp in his book entitled Morphology of the Folktale. Propp proposed the idea about thirty-one functions which always occur in chronological order. In short, Propp's theory of functions will be applied in this research.

The functions of dramatis personae consist of few morphological elements which start with an initial situation, and it is followed by thirty-one functions. There are four spheres which consist of introduction, the body of the story, the donor sequence, and the hero's return. Each of these spheres has four until twelve stages. First in the introduction sphere, there are absence, interdiction, violation, reconnaissance, delivery, fraud, complicity. Second, in the body of the story, there are villainy and lack, mediation, beginning counteraction, and departure. Next in donor sequence, there are first function of donor, hero's reaction, receipt of a magical agent, guidance, struggle, branding, victory, and liquidation of the lack. Last, the hero's return sphere has return, pursuit, rescue. unrecognized arrival, unfounded claim, difficult task, solution, recognition, exposure, transfiguration,

punishment, and wedding. This theory is applied to analyze each of morphology functions in a novel, entitled 'A Wrinkle in Time' which is expected to figure out the synoptic scheme of the morphological structure in the novel A Wrinkle in Time.
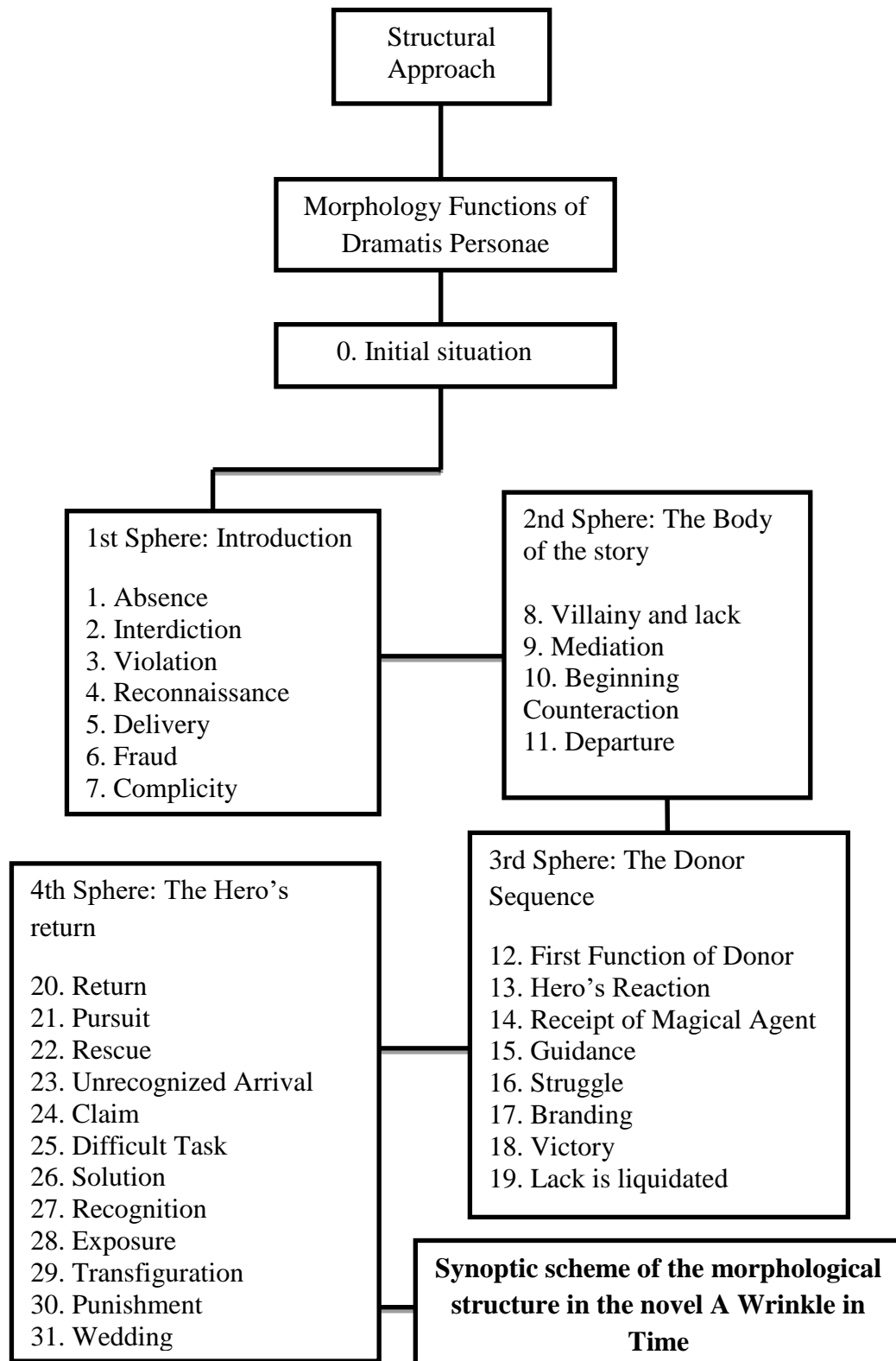
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┌─────────────────────┐
│     Structural      │
│     Approach        │
└─────────────────────┘
          │
┌─────────────────────┐
│ Morphology Functions of │
│  Dramatis Personae  │
└─────────────────────┘
          │
┌─────────────────────┐
│  0. Initial situation │
└─────────────────────┘
```

1st Sphere: Introduction

1. Absence
2. Interdiction
3. Violation
4. Reconnaissance
5. Delivery
6. Fraud
7. Complicity

2nd Sphere: The Body of the story

8. Villainy and lack
9. Mediation
10. Beginning Counteraction
11. Departure

4th Sphere: The Hero's return

20. Return
21. Pursuit
22. Rescue
23. Unrecognized Arrival
24. Claim
25. Difficult Task
26. Solution
27. Recognition
28. Exposure
29. Transfiguration
30. Punishment
31. Wedding

3rd Sphere: The Donor Sequence

12. First Function of Donor
13. Hero's Reaction
14. Receipt of Magical Agent
15. Guidance
16. Struggle
17. Branding
18. Victory
19. Lack is liquidated

Synoptic scheme of the morphological structure in the novel A Wrinkle in Time

Figure 2.1 Theoretical framework