

# AN ANALYSIS OF NARRATIVE FUNCTION AND CHARACTER BASED ON VLADIMIR PROPP THEORY IN *THE DINOSAUR MOVIE*

<sup>1</sup>Shafina Syafadevrianti Fajrin

<sup>2</sup>Indah Lestari

<sup>1</sup>Gunadarma University, shafinasyafa92@gmail.com

<sup>2</sup>Gunadarma University, indahlestari004@gmail.com

## ABSTRACT

*Narration is a story that tells about actions that occur from beginning to end. This research analyzed narrative functions and character analysis or sphere of action by using Vladimir Propp's Theory. The purpose of this research is to explain narrative functions and sphere of actions by Vladimir Propp's theory in The Dinosaur movie and it is useful to be a reference to find out how to apply the theory in research, especially in analyzing 31 (thirty-one) of narrative functions and sphere of actions. This research used the qualitative method. The result of this research, the researcher found 13 (thirteen) out of 31 (thirty-one) narrative functions there is pursuit (1 data), departure (1 data), the first function of the donor (1 data), rescue (1 data), violation (1 data), difficult task (1 data), reconnaissance (1 data), beginning counteraction (1 data), unrecognized arrival (1 data), interdiction (1 data), exposure (1 data), victory (1 data) and the hero's reaction (1 data). Also for the sphere of action, the researcher found 4 (four) out of 7 (seven) there are villain (1 data), helper (1 data), hero (1 data), and false hero (1 data).*

**Keywords:** *Narrative Function, Sphere of action, Vladimir Propp's Theory, The Dinosaur Movie.*

## INTRODUCTION

Literary work reflects the soul's experience while retaining the element of beauty for the reader to feel the author's imagination through inner delight. Wellek & Warren (as cited in Morrell et al., 1991) said that the term literature seems best if we limit it to the art of literature, that is, to imaginative literature. Literature is also produced by the imagination of the author. Literature is not just a document of facts, it is not just the collection of real events though it may happen in real life. Literature can create its own world as a product of the unlimited imagination". Poetry, stories, and even movies are all examples of literary works that are very popular with many people. A movie is also included in literary works. According to (Cook, 1996) says, movies are both a mass medium of popular entertainment and an art form, and as a medium that

bypasses language to communicate directly with the senses through moving photographic images of the seemingly real, it complicates the issue more than it has ever been in western culture. In a movie, there must be such a thing as a narrative. The narrative of a movie contains elements of the story and theme. The plot is divided into situations, allowing you to see details like people, issues, conflicts, settings, timelines, and more. All of these components come together to generate a series of events connected by the law of causality. In general, a narrative is a story that tells about actions that occur from beginning to end. According to Burton (as cited in Badruzzaman, 2017) narrative defines how things can happen, when they happen, and how fast they happen. Essentially, a narrative is an information that is provided to the readers, and an

explanation is a description of a specific moment in the story.

This research discusses further *the Dinosaur movie* by using Propp's theory. This research used *the Dinosaur movie* as a data source to find out what narrative functions and spheres of action are contained in the movie. In a book "The Morphology of Folktale", he talked about his theory called "Thirty-one Narrative Functions" and "Sphere of Action". (Propp, 1968) stated that the story contains at most 31 (thirty-one) functions, and also explained in "The Morphology of Folk Tales" that all the functions arranged in the story are suitable for sequential stories. The story does not need to have all functions, but it must be consistent from the first to the last. These are the description and of 31 (thirty-one) narrative functions and sphere of action by Propp's theory. The first function can start with the Absentation function ( $\beta$ ) which means one of the members of a family is absent himself from home. Interdiction function ( $\gamma$ ) which means an interdiction is addressed to the hero. Violation function ( $\delta$ ) which means the interdiction is violated. Reconnaissance function ( $\epsilon$ ) which means the villain attempts reconnaissance. Delivery function ( $\xi$ ) which means the villain function receives answers or information about the victim or object. Trickery function ( $\eta$ ) Trickery occurs when criminals try to deceive a victim by disguising themselves and then taking the victim's belongings. Complicity function ( $\theta$ ) which means the hero will agree to the persuasion of all the villains while violating the interception conditions and accepting fraudulent proposals, and the hero will unknowingly help his enemies according to the participation function. Villainy function (A) the villain creates various complications, such as causing personal injury or sudden disappearance, expelling someone,

ordering someone to be thrown somewhere, casting a law, murdering, declaring war, etc. Lack function (a) means that family members lack something or want something. Mediation function (B) means that mediation brings heroes into fairy tales. Beginning counteraction function (C) means that the seeker hero decides to fight. In this case, this element is lacking. Departure function ( $\uparrow$ ) means the departures of the previous group have a quest as their destination, while the latter marks the start of a quest-less journey, where various adventures await the hero. The first function of the donor (D) means that the heroes will be tested, attacked, and interrogated in preparation for receiving magic assistants or

agents. The hero's reaction function (E) means the hero will react positively or negatively to future honor behaviors. Provision or receipt of a magical agent function (F) means the magician can express himself as an animal, appear as magic assistant objects, objects with magic characteristics, and can directly transform into animals also heroes obtain proxy magic and use it or serve it. Guidance function (G) means the hero is mobilized, dispatched, or taken to another or different kingdom mission object exists. Struggle function (H) means heroes and villains participate in public battles and participate in competitions. Branding (I) means the hero is branded. Victory function (J) means the villain is defeated. Liquidation of lack function (K) Liquidated function happens when the initial lack is destroyed. Return function ( $\downarrow$ ) in this function, the hero is returned. Pursuit (Pr) in this function, pursuit does not chase means the hero is chased. Rescue function (Rs) the rescue occurs when the hero is saved from pursuit. Unrecognized arrival function (O) in this function, the arrival explains

that the hero can arrive at home or in another place. Unfounded claims function (L) this function can occur when a fake hero makes unsubstantiated claims. Difficult task function (M) means the tasks vary so that each story requires a special performance, the tasks can be a formidable ordeal as there is food and drink, fire, and there are even options such as riddle quests, hide and seek, and other tasks. Solution function (N) the form of this function is the same as the task form, in that some tasks can be completed before they are assigned. Recognition function (R) in this function, the element of recognition indicates that the hero can easily be recognized by the sign, brand, or things leading to him. Exposure function (Ex) the false hero or villain is exposed in this function. Transfiguration function (T) the transfiguration function shows the real or new appearance of the hero. Punishment function (U) in this function, villains are punished by being shot, expelled, tied to a horse's tail, killed, etc. wedding function (W) in this function, the wedding is the last function that shows the marriage of heroes and princesses.

For the sphere of action or character in a story, one character can have two actions, for example, such as a character who acts as a helper and giver, or it can also act as a villain who helps a hero but has a specific purpose or can be called a false hero. From the 13 narrative functions, there are 7 characters in a narrative. The first character can be start with the villain which means the villain becomes someone who fights and also fights with the hero. Donor in this function, serves as a preparation for transmission for magical agents and also as a provision for heroes and magical agents. Helper in this function, the helper acts as a hero transfer and can also eliminate luck or shortcomings.

Princess and her Father in this function have daunting tasks such as branding, exposing, confessing, convicting the second offender, and getting married. Dispatcher, in this function the dispatcher is the role that creates or dispatches heroes to complete tasks. Hero in this function is a role that responds to the donor's request and escapes the task; of marriage also heroes are the main function and its appearance is included in the initial situation. False hero, in the initial situation sometimes no false hero was mentioned in the listed drama characters, but it was only later discovered that he lived in the house.

There have been many researchers explored narrative function and sphere of action. Some of them are (1) (Cokroaminoto 2018) in a thesis entitled *Analisis Naratif Film Tanah Surga...Katanya*, Cokroaminoto explaining what are the narrative function and sphere of action in *Film Tanah Surga...Katanya*. It was found that there are twenty-one out of thirty-one narrative functions and four out of the seven spheres of action. (2) another research by (Lussiyandari 2020) in a thesis entitled *Representation of Sayuri as Geisha in The Novel Memoir of Geisha by Arthur Golden*, they also explain what are the narrative functions and spheres of action in a novel. Their findings are twelve narrative functions out of thirty-one narrative functions and five out of the seven spheres of action. (3) (Ajie & Mustofa, 2014) in a thesis entitled *The Comparative Research of Jack and The Beanstalk and Momotaro: Propp's 31 Functions on Folktales* explains the comparative story structure of the tales of Momotaro and Jack and the Beanstalk and compares their similarities and differences Also what is narrative and sphere of action in the fairy tale. Their findings in their research found thirteen out of thirty-one narrative functions.

The previous research above has served as a reference for this research to analyze *the Dinosaur movie* by using Vladimir Propp's theory, especially in 31 Narrative functions and spheres of action. The previous research and this research have some similarities and differences. Previous researches have similarities with this research is to analyze the narrative function and sphere of action. While the difference is using different objects, this study uses movies as data. This study uses Propp's theory because this theory is suitable for analyzing the narrative function and sphere of action in *the Dinosaur movie*.

## **METHOD**

This research used a qualitative method as method. Bogdan & Taylor in (Lexy, 2010), stated that the Qualitative method is a research procedure that produces descriptive data in the form of written or spoken words from people and behaviors that can be taken. It is descriptive because the information used in this research was gathered used semantic units such as words, phrases, clauses, sentences, and paragraphs as well as images. The findings are taken from the data set and consist of extracts that describe activities, thoughts, perspectives of life, and concepts. The stages in the qualitative method using the documenting technique are watching *the Dinosaur movie* several times and paying attention to the transcription to know the plot of the story. In this research, it is important to know the storyline because it can easily determine the function to be used, the second looking for a *Dinosaur movie* script. This research explains that the movie script is one of the important data in this study besides the movie scene, the third is identifying the dialogue and the scene that is related to Vladimir Propp's theory, especially in

narrative function and sphere of action in the movie, the last is classifying the scenes in the movie. This research explains that the scenes that are considered appropriate for this research are classified according to Vladimir Propp's theory, especially in the narrative function and scope of action.

In analyzing this research, the steps needed were the data that has been found is classified into narrative function and sphere of action used Propp's theory, then for the narrative function and sphere of action data, sequential data analysis was carried out based on the theory proposed by Propp. After classifying the data found is then analyzed and discussed used Propp's theory which includes narrative functions and the sphere of action from transcripts in the form of dialogues and scenes, the last technique in analyzing the data in this research is concluding. The conclusion of this research is to explain what findings were found, especially in the narrative function and scope of action based on Propp's theory in the *Dinosaur movie*.

## **RESULTS AND DISCUSSION**

The aim of this research is to find out the narrative functions and sphere of action based on Propp's theory on *The Dinosaur movie*. Also in this section, it reveals the results and discusses in detail what are the narrative functions and sphere of action in *The Dinosaur movie*.

**Table 1.**  
**Types of Narrative Function**

No	Narrative Functions	Amount
1.	Pursuit (Pr)	1
2.	Departure ( $\uparrow$ )	1
3.	The First Function of the Donor (D)	1
4.	Rescue (Rs)	1
5.	Violation ( $\delta$ )	1
6.	Difficult Task (M)	1
7.	Reconnaissance ( $\epsilon$ )	1
8.	Beginning Counteraction (C)	1
9.	Unrecognized Arrival (O)	1
10.	Interdiction ( $\gamma$ )	1
11.	Exposure (Ex)	1
12.	Victory (J)	1
13.	The Hero's Reaction (E)	1

In this research, it is found that 13 (thirteen) out of 31 (thirty-one) narrative functions there is pursuit (1 datum), departure (1 datum), the first function of the donor (1 datum), rescue (1 datum), violation (1 datum), difficult task (1 datum), reconnaissance (1 datum), beginning counteraction (1 datum), unrecognized arrival (1 datum), interdiction (1 datum), exposure (1 datum), victory (1 datum) and the hero's reaction (1 datum). Also there are 18 functions that were not found in this study, namely absentation, delivery, trickery, complicity, villainy, lack, mediation, provision or receipt of a magical agent, guidance, struggle, branding, liquidation of lack, return, unfounded claims, solution, recognition, transfiguration, punishment, and wedding.

For the sphere of action, the researcher found 4 (four) out of 7 (seven) based on Propp's theory in *the Dinosaur movie*, there is false hero (1 datum), the villain (1 datum), helper (1 datum), a hero (1 datum). There are also characters that are not found in this research, namely the dispatcher, the donor, the princess and her father. This section explains the detailed analysis of

the narrative function and sphere of action in *the Dinosaur movie*.

### Narrative Functions

#### Pursuit

*Pilo: Run, Aladar! Run! Run*

*Aladar: Yar, come on!*

*Zini, jump! Jump! Zini, jump!*

*Zini!*

*Pilo: Hold on! Excerpt 1*

(00:19:02)

The hero is pursued. In this function the meteor acts as something pursuit the hero. This function can be seen when Aladar, Pilo, Yar, Zini and Suri are playing in the forest and they see something they don't know what it is, until finally a meteor falls and is followed by another meteor which makes Aladar and the monkeys run to save themselves. Not hit by the falling meteor. This finding is contradictory with (Jusriani, 2013) in her research, which discussed in this function that Tally pursued David caused by them because Tally is a member of specials while he was one member of Cutter. Specials were the ones who had committed operations in some torn especially the face. While cutter was a group of ugly people.

**Table 2.**  
**Types Sphere of Action**

No	Sphere of Action	Amounts
1.	False hero	1
2.	Villain	1
3.	Helper	1
4.	Hero	1

### Departure

Excerpt 2 (00:23:02)

The hero leaves home. Aladar and the monkeys are looking for a new place to live because the old one has been destroyed. Aladar had to go to find a new place to live because their old residence had been burned down by a falling meteor. There's no dialogue in this function, but this function can be seen from the narrative described. While, This finding is contradictory with (Marlia et al., 2017) in their research, which discussed in this function that Alice departed herself for something which was to get the Chronosphere that used to travel back in time.

### The first function of the Donor

Excerpt 3 (00:24:06)

The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper. The other dinosaurs help Aladar escape the pursuit. Aladar gets attacked by another dinosaur and he gets help from a group of dinosaurs who are on their way to find a place to live. There's no dialogue in this function, but this function can be seen from the narrative described. This finding is contradictory with (Ihsan & Wijayadi, 2015) in their research, which discussed in this function that the test given by the old man is he gives some conditions that the prince cannot break, and he tells him about the frightening story about the kingdom where the princess sleeps for a hundred years.

### Rescue

*Pilo: Aladar, they're stopping!*

*Aladar: Huh?*

*Dinosaur: Stay out of my way!*

*Dinosaur: You heard Kron. Move it!*

*Dinosaur: Watch it!*

Excerpt 4 (00:25:10)

Rescue of the hero from pursuit. Aladar is running to avoid being chased by the dinosaurs, after running far enough there comes a bunch of other dinosaurs running around who don't know where it came from. Indirectly the arrival of dinosaurs running somewhere helped Aladar to survive the pursuit of small dinosaurs that attacked him in the middle of their journey. While, This finding is contradictory with (Jusriani, 2013) in her research, which discussed in this function when David encourages Shay to fall into rivers and a tally saves him.

### Violation

*Aladar: Well, I was back here talking to these guys. I guess they-- they're having a hard time keeping up. So, you know, maybe you could slow it down a bit.*

*Kron: Hmm. Let the weak set the pace.*

*Now, there's an idea.*

*Better let me do the thinking from now on, Aladar.*

*Watch yourself, boy.*

Excerpt 5 (00:30:21)

The interdiction is violated. Aladar violated rules that existed before he joined the herd. He thinks Kron is selfish and arrogant and that doesn't make him a good leader. Aladar warns

Kron a few times to show a better way along the journey. While, this finding is contradictory with (Ihsan & Wijayadi, 2015) in their research, which discussed that the princess, Sleeping Beauty, walks around the kingdom and finds out an old woman who still has and uses a spindle. The princess is curious and wants to use it.

### **Difficult task**

*Neera: Kron! What's going on?*

*Kron: Carnotaurs. **If we don't keep moving, they'll catch up to us.***

*Aladar: But the others in the back, they'll never make it.*

*Kron: They'll slow down the predators.*

*Aladar: You can't sacrifice them like this! Hold it! That could be you back there, or you!*

*Kron: If you ever interfere again, I'll kill you.*

Excerpt 6 (00:46:05)

A difficult task is proposed to the hero. While continuing on his journey, Aladar argues with Kron about Kron leaving Baylene, Eema and several other dinosaurs. In the end Aladar makes a difficult decision whether he should follow Kron's words or not. This finding is contradictory with (Ritonga, 2019) in her research, which discussed in this function is Hiro must choose to let the departure of Baymax save Callaghan's daughter.

### **Reconnaissance**

*Bruton: ssstt! Carnataurus.*

*Aladar: What do we do?*

*Bruton: Wake the others.*

Excerpt 7 (00:53:38)

The villain makes an attempt at Reconnaissance. Aladar, bruton, baylene, eema and the monkeys are resting in the cave because it is night and they really need rest after a long journey, the Carnataurus came because they felt something was up and started

looking for them. While, this finding is contradictory with (Jusriani, 2013) in her research, which discussed in this function when Tally tried to investigate and gather information about the existence of her ex-boyfriend (Zane) who had different opinions and groups. Beginning Counteraction

*Aladar: Go, go! Hurry! Move it, Eema!*

*Eema: Aladar! Aladar! Oh, no!*

*Zuri: Aladar!*

***Bruton: I'll hold them off! You help the others!***

*Aladar: Bruton! Bruton! No! Bruton!*

Excerpt 8 (00:54:53)

The hero agrees to or decides upon Counteraction. While Aladar, Burton, Baylene, Eema and the monkeys were resting in the cave, the Carnataurus came and tried to attack them. Burton tries to save Aladar and sacrifices himself so that Aladar, Baylene, Eema and the monkeys can be freed from the pursuit of Carnataurus. While, This finding is contradictory with (Marlia et al., 2017) in their research, which discussed in this function when Alice made a decision to save Mad Hatter's family and was willing to go travel back in time. She traveled back in time to meet the Time and asked him to lend her the Chronosphere.

### **Unrecognized Arrival**

*Suri: Zini, what is it?*

*Zini: Do you smell that?*

*Suri: Yeah!*

*Baylene: Get a load of that!*

*Eema: Good show!*

*Aladar: Everybody stand back! We're out of here!*

*Eema: Aladar, look out!*

*Baylene: Oh, dear.*

*Eema: The nesting grounds. It's- - It's untouched.*

***Pilo: Our new home.***

Excerpt 9 (00:58:52)

Unrecognized, he arrives home or in another country. Aladar, Baylene, Eema and the monkeys were trying to find a way out of the cave and they found a small hole covered by rocks and gave off a light which they thought was a way out for them. After they tried to knock down the rocks, they found a new place to live for them to survive. While, this finding is contradictory with (Cokroaminoto, 2018) in his research, which discussed in this function when Salman went to Malaysia which he had never been there before and he went there to meet someone who looked like his sister and he didn't think it was his sister. Then he met his sister and met Haris and then Salina introduced him to his new mother who he did not think that Haris had remarried and Salman had a new mother.

### Interdiction

*Aladar: Eema? What is it?*  
*Eema: That is the way we used to get in here.*  
*Aladar: They'll never make it over that.*  
*Eema: Aladar, wait, wait! Kron'll eat you alive.*  
*Aladar: Let him try.*  
*Eema: Oh, I hope Kron's in a listening mood.*

Excerpt 10 (01:03:28)

An interdiction is addressed to the Hero. Aladar felt that the path chosen by Kron was the wrong path, so he decided to go back and meet Kron. Eema tells Aladar that she doesn't need to go to Kron because Eema knows that Kron will be angry with Aladar's presence blocking Kron's chosen path. While, this finding is contradictory with (Wicaksono, 2017) in his research, which discussed in this function when Alina gets mistreatment by Slavi then McCall wants to help her, she suggests him to do nothing instead.

### Exposure

*Kron: Keep moving!*  
*Aladar: Stop! I've been to the valley. There's a safer way.*  
*Kron: Go on, show 'em!*  
*Neera: Kron, listen to him.*  
*Aladar: Look, we gotta go now!*  
*Kron: Go where? Straight to the carnotaurs?*  
*Aladar: If we hurry, we can get around them! You can't get over those rocks! There's a sheer drop on the other side. You're gonna kill the herd! I know a way to the valley, and everybody can make it! Now follow me!*

Excerpt 11 (01:06:14)

The false hero or villain is exposed. Aladar tries to convince Kron that the path chosen by Kron is the wrong path, but with Kron's stubborn nature he refuses to listen to what Aladar has to say. Kron doesn't care about the lives of the dinosaurs who follow the path Kron chooses. While, this finding is contradictory with (Wulansari, 2018) in her research, which discussed in this function when Gaston's exposure starts when he persuades the villagers to kill Beast.

Victory

Excerpt 12 (01:11:21)

The villain is defeated. On their way to find a way to get to their new home, the Carnataurus came and tried to kill Aladar. In the midst of the battle between Crnataurus and Aladar, Kron arrives to help Aladar to defeat Carnataurus. After getting help from Kron, Cranataurus was defeated and they were able to continue their journey to where they wanted to go. There's no dialogue in this function, but it can be seen from the story. While, this finding is contradictory with (Marlia et al., 2017) in their research, which discussed in this function when after taking the chronosphere from Alice. Red Queen took White Queen to go with her. She



forced the White Queen to tell the truth and admit if she was the one who ate the tart when they were children. Here, Red Queen was defeated by her selfishness of herself. Then, she became a statue.

The Hero's reaction

**Aladar: Welcome home.**

*Eema: Move over, everybody. Bringing in babies is what I do best.*

*Yar: I'd say it's been a few years since you hatched an egg.*

*Eema: You're right. So let me practice on your head.*

*Pilo: Look! Somebody wants to meet you.*

*Pilo: Oh, aren't you the sweetest little small fry I ever did see.*

*Aladar: Hey, little guy. He looks just like me.*

*Neera: Meet your dad. He's not as crazy as he looks.*

*Eema: Oh! Oh, happy day.*

Excerpt 13 (01:13:23)

The hero reacts to the actions of the future Donor. Aladar and his group of Dinosaurs arrive at their new home after a long journey and many obstacles, one of which is by battling the Carnataurus. Aladar feels very happy because he can live happily with Neera and the other dinosaurs. While, this finding is contradictory with (Ritonga, 2019) in her research, which discussed in this function when Hiro is a person who is interested in technology and understands it and looks curious about what Baymax can do. Tadashi introduces Baymax as a robotic nurse.

Sphere of Action

False Hero

Excerpt 2 (00:40:02)

False hero character in Propp's theory is heroes who pretend to be nice and have hidden intentions behind them. On this movie the false hero is Kron. On their way to their new home, a group of dinosaurs get thirsty and they come across water by accident

because of Baylene's stomping. But when they were about to drink it, Kron came arrogantly and forbade them to drink it, he wanted to drink it first because he felt that he was the leader and no one could argue with him.

*Neera: They found water.*

*Baylene: That's it, Eema. Come drink.*

*Aladar: Kron, look. All we had to do was dig and--*

**Kron: Good. Now get out of the way.**

*Wait! Wait! There's enough for everyone!*

While, this finding is contradictory with (Ihsan & Wijayadi, 2015) in their research, which discussed in this function that there is a false hero in this story since the story ends with the wedding of the prince and the princess. There is no violence but the curse made by one of the fairies.

Villain

Excerpt 1 (00:53:55)

The villain character in Propp's theory describes someone who injures the hero, the villain's actions that cause harm or injury to both the hero and other members. On this movie the villain is Carnataurus. When Aladar, Eema, Baylene, Yar, Pilo, Zini were resting in the cave, there came 2 Carnataurus who were looking for prey. Aladar and his flock try to get out of the cave, but because he makes noise and noise that makes the Carnataurs attack Aladar, in the end the Carnataurs try to kill Aladar by pulling his tail and start biting Aladar's body.

While, This finding is contradictory with (Marlia et al., 2017) in their research, which discussed in this function that the villain character was Red Queen who did terrible things in the Underland. She took the Chronosphere to take control of the Underland and broke the time that caused time ended up noticeably insignificant. While in this research, the

villain character was Carnataurs and can be seen from the cutscene that the Carnataurs attacked Aladar because he saw Aladar's movements which made him angry and felt threatened, which in the end the Carnataurs tried to kill Aladar by pulling his tail and starting to bite Aladar's body.

### Helper

Excerpt 3 (01:00:14)

Helper character in Propp's theory is someone who directly assists the hero in defeating and returning the situation back to normal. On this movie the helper is Baylene.

*Baylene: Well, shame on you.*

*Shame on you, shame on you.*

*Baylene: The worst of it is... you allowed an old fool like me to believe I was needed... you allowed an old fool like me to believe I was needed... that I still had a purpose.*

*Baylene: and do you know what?*

*Baylene: You were right. And I'm going to go on believing it. **And I, for one, am not willing to die here.***

*Baylene: Oh, dear.*

*Eema: The nesting grounds. It's - It's untouched.*

*Pilo: Our new home*

Aladar tried to knock down the rocks blocking their way to get to their new residence by banging his head. But because of his carelessness, the road was blocked again by rocks. Because it was covered again by rocks, Baylene finally tried to help him with the help of others. After taking a long time, the road to their new residence finally opened again. While, This finding is contradictory with (Cokroaminoto, 2018) in his research, which discussed in this function that the villain character was Mrs. Astuti and Dr Anwar it can be seen when Mrs. Astuti and Dr Anwar

participated in helping Salman to do what he was supposed to do.

### Hero

Excerpt 4 (01:06:10)

Propp says in his theory, the Hero character is the one who returns a chaotic situation to normal again. Heroes are the main function and also the hero is one of the important narrative elements. On this movie the hero is Aladar.

*Kron: Go where? Straight to the carnataurs?*

*Aladar: If we hurry, we can get around them! You can't get over those rocks! There's a sheer drop on the other side. You're gonna kill the herd! **I know a way to the valley, and everybody can make it! Now follow me!***

*Neera: Kron!*

*Kron: They're staying with me!*

*Aladar: All right, let's go.*

*Kron: He's led that monster right to us! This way!*

*Aladar: No! Don't move! If we scatter, he'll pick us off. Stand together.*

After Aladar finds a way to get to their new home, Aladar returns to meet Kron and Aladar tries to tell Kron that the path Kron chose was the wrong path and would endanger other dinosaurs. Kron didn't listen to what Aladar had to say, so Aladar and the other dinosaurs left without Kron because Aladar wanted the other dinosaurs to reach their destination safely. While, This finding is contradictory with (Ihsan & Wijayadi, 2015) in their research, which discussed in this function that the hero is the prince of the other kingdom who tries to save the princess and all members of the kingdom. The hero also completes his mission and finally marries the princess.

### CONCLUSION AND SUGGESTION

After having analyzed and discussed narrative function and sphere

of actions based on Propp's theory in *The Dinosaur movie*, this research found 13 (thirteen) out of 31 (thirty-one) narrative functions there are pursuit (1 data), departure (1 data), the first function of the donor (1 data), rescue (1 data), violation (1 data), difficult task (1 data), reconnaissance (1 data), beginning counteraction (1 data), unrecognized arrival (1 data), interdiction (1 data), exposure (1 data), victory (1 data) and the hero's reaction (1 data). The researcher also found 4 (four) out of 7 (seven) spheres of action, there is the villain (1 data), the helper (1 data), the hero (1 data), and the false hero (1 data). This research suggests finding a different movie to analyze narrative function and sphere of action using Propp's theory in other research. Also, this research suggests that the *Dinosaur movie* can also be analyzed using other narrative theories

## REFERENCE

- Ajie, P & Mustofa, A. (2014). The Comparative Study of Jack and The Beanstalk and Momotaro: Propp's 31 Functions on Folktales. *LITERA KULTURA : Journal of Literary and Cultural Studies*, 02, 1–5.
- Badruzzaman, M. (2017). Analisis Narasi Fungsi Karakter Makna Perjuangan dalam Film Surat Dari Praha [Syarif Hidayatullah State Islamic University Jakarta]. In *Repository UIN Jakarta*. <http://repository.uinjkt.ac.id/dspace/bitstream/123456789/38225/1/MUH-AMMAD-BADRUZZAMAN-FDK.pdf>
- Cokroaminoto, M. N. (2018). Analisis Naratif Film Tanah Surga..Katanya [Universitas Islam Negeri Sunan Ampel Surabaya]. [http://digilib.uinsby.ac.id/26577/3/Muhammad-Nurudin-Cokroaminoto\\_B76214077.pdf](http://digilib.uinsby.ac.id/26577/3/Muhammad-Nurudin-Cokroaminoto_B76214077.pdf)
- Cook, D. A. (1996). *A History Narrative Film*. In W. W. Norton & Company, Inc (3rd edition). W. Norton & Company, Inc.
- Jusriani, J. (2013). Narratology Structuralism in The Novel *Specials* by Scott Westerfeld in Vladimir Propp's perspective (Issue 40300108042) [Slamyc State University Of Alauddin]. <https://garuda.ristekbrin.go.id/documents/detail/1079070>
- Lussiyandari, S. (2020). Representation of Sayuri as Geisha in the Novel *Memoir of Geisha* by Arthur Golden. *Lakon : Jurnal Kajian Sastra Dan Budaya*, 9(1), 43. <https://doi.org/10.20473/lakon.v9i1.19862>
- Marlia, M., Puspasari, A., & Hikmahyanti, C. (2017). Character analysis in the movie *Alice Through the Looking Glass* based on Propp's theory. *Jurnal Ilmiah Bina Bahasa*, 10(2), 25–36. <https://journal.binadarma.ac.id/index.php/binabahasa/article/view/31>
- Morrell, G. D., Alifah, U., Surveying, F. of B. E. and, Penyerahan, B., & Penyelidikan, L. (1991). Penokohan Tokoh Utama Pada Serial Film *Teen Wolf* Kajian Susastra. *Journal of Property Research*, 3(2), 30604. <https://builtsurvey.utm.my/>
- Pramudana Ihsan, & Wijayadi. (2015). the *Sleeping Beauty* Fairy Tale: an Analysis on Propp's the Functions of Dramatis Personae. *TELL Journal*, 3(1), 85–95. <http://www.latrobe.edu.au/childlit/St-WebPages>
- Propp, V. (1968). *Morphology of the Folktale*. In *Publication 10*. University of Texas Press. <https://doi.org/10.7560/783911>
- Ritonga Novita S. (2019). *the Dramatis Personae in Big Hero 6 Directed By Don Hall Based on Vladimir Propp Theory*. Diponegoro University.
- Wicaksono M. (2017). *Character Functions and Functional Schemes in The Equalizer Film Based on*

*Vladimir Propp's Structural Theory.*  
State Islamic University Syarif  
Hidayatullah.

Wulansari, M. (2018). *the Dramatis  
Personae in Disney ' S Beauty and  
the Beast Fairy Tale Based on  
Vladimir Propp ' S Theory.*  
Diponegoro University.