

**THE FUNCTIONS OF DRAMATIS PERSONAE  
BY VLADIMIR PROPP FOUND IN *PINOCCHIO* MOVIE (2022)**

**THESIS**

**Submitted in Partial Fulfillment of the Requirements**

**For the Degree of *Sarjana Humaniora***



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Thank you for the attention.

*Wassalamu'alaikum wa rahmatullahi wa barakatuh*

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## DEDICATION

This thesis is dedicated to:

1. Myself who always keeps going to complete this thesis, who never give up for everything happened.
2. My beloved parents who always send a lot of love and support so I can complete this thesis.
3. My dearest families who always keep support on me while I complete this thesis.
4. My beloved best friends who always remind me to finish and complete this thesis.

**MOTTO**

وَأُفَوِّضُ أَمْرِي إِلَى اللَّهِ

*'and I surrender all my affairs to Allah'*

{Q.S. Gafir : 44}

## PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Functions of Dramatis Personae by Vladimir Propp Found in Pinocchio Movie (2022)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Sukoharjo, 19<sup>th</sup> May 2023

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The researcher realizes that this thesis is not perfect, but the researcher hopes that this thesis can be useful for the future researchers who will discuss the same topic and also be useful for the readers in general.

Sukoharjo, 19<sup>th</sup> May 2023

The Researcher



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## ABSTRACT

Azka Roudhotul Aulia. 2023. *The Functions of Dramatis Personae by Vladimir Propp Found in Pinocchio Movie (2022)*. Thesis. English Literature, Culture and Languages Faculty.

Advisor : Hidayatul Nurjanah, M.A

Keywords : Dramatis Personae, Functions, Sphere of Action, *Pinocchio* Movie.

Dramatis Perosane in fairy tales is part of morphology of folklore which analyzes a fairy tale based on it's structure. Dramatis Personae serves as a marker in helping to identify the structure of functions and the position of each character in a fairy tale. This research aimed to reveal the functions and the sphere of action contained in *Pinocchio* Movie (2022). To supporting the data, the researcher used the theory of dramatis personae by Vladimir Propp in his book entitled *The Morphology of the Folktale* (1968).

Propp mentioned the 31 functions of dramatis personae, however not all the functions are contained in a story. The researcher used a qualitative description method. The researcher retrieve data and information by capturing the scene and the dialogue of *Pinocchio* Movie (2022) which shows the functions of dramatis personae. This research used descriptive qualitative method. Descriptive qualitative method fits perfectly with this research, because this research need collect the data in the form of words and pictures, then the researcher will explain it descriptively.

The results of the analysis shows that the researcher found 24 functions of 31 functions in the story of *Pinocchio* Movie (2022): absentation, interdiction, reconnaissance, delivery, trickery, complicity, villainy, lack, mediation, departure, first function of donor, hero's reaction, provision of magical agent, struggle, liquidation of lack, return, pursuit, rescue, unrecognized arrival, difficult task, solution, recognized, transfiguration and punishment. The researcher also found 5 spheres of action from the distribution of functions found in the *Pinocchio* Movie (2022): villain, donor, helper, dispatcher, and hero.

The researcher write the formula of the results as follow:

$$\begin{array}{cccccccccccccccccccccccccccccccccccc} \beta & \gamma & \delta & \varepsilon & \zeta & \eta & \theta & A & a & B & C & \uparrow & D & E & F & G & H & I & J & K & \downarrow & Pr & Rs & o & L & M & N & Q & Ex & T & U & W \\ \beta^3 & \gamma^2 & \varepsilon^1 & \zeta^1 & \eta^1 & \theta^1 & A^1 & a^6 & B^1 & \uparrow & D^1 & E^1 & F^1 & H^2 & K^2 & \downarrow & Pr^1 & Rs^2 & o & M & N & Q & T^1 & U \\ \varepsilon^1 & \zeta^1 & \eta^1 & \theta^1 & A^9 & a^2 & \uparrow & D^1 & F^6 & \downarrow & Pr^1 & Rs^8 & o & N \\ \varepsilon^1 & \zeta^1 & \eta^3 & \theta^1 & A^{15} & F^1 & \downarrow & N \\ \varepsilon^1 & \zeta^2 & \eta^2 & A^{15} & F^2 \\ \zeta^2 & \eta^1 & A^{18} \\ \eta^1 \end{array}$$

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### LIST OF ABBREVIATIONS

$\beta$	: Absentation
$\gamma$	: Interdiction
$\delta$	: Violation
$\epsilon$	: Reconnaissance
$\zeta$	: Delivery
$\eta$	: Trickery
$\theta$	: Complicity
A	: Villainy
a	: Lack
B	: Mediation
C	: Beginning Counteraction
$\uparrow$	: Departure
D	: First function of donor
E	: Hero's reaction
F	: Provision of magical agent
G	: Guidance
H	: Struggle
I	: Branding
J	: Victory
K	: Liquidation of lack
$\downarrow$	: Return
Pr	: Pursuit
Rs	: Rescue
O	: Unrecognized arrival
L	: Unfounded claims
M	: Difficult task
N	: Solution

Q : Recognized  
Ex : Exposure  
T : Transfiguration  
U : Punishment  
W : Wedding  
VL : Villain  
DN : Donor  
HLP : Helper  
PR : Princess and Father  
DP : Dispatcher  
HR : Hero  
FHR : False Hero

## CHAPTER I INTRODUCTION

### A. Background of the Study

Dramatis personae in fairy tales is part of the morphology of folklore which analyzes a fairy tale based on its structure, neither the theme nor the motive of the story. Dramatis personae serves as a marker in helping to identify the structure of functions and characters embedded in a fairy tale. Dramatis personae is also used to understand the actual distribution of functions in a story (Propp, 1968).

One of the structuralism figure named Vladimir Jakovlevic Propp known as Vladimir Propp comes from Russia. Propp's theory has been increasing interest in attempting structural analysis only on folklore. Vladimir Propp was a Russian structuralism figure who analyzed the basic plot components of selected Russian fairy tales in order to identify their simplest irreducible narrative elements (Dogra, 2017). In this research the researcher will focus on Vladimir Propp's theories about functions of dramatis personae in a tale. Functions are understood as character actions, which are defined from point of view of its significance for the course of action (Propp, 1968).

Vladimir Propp stated his theory in his book entitled *Morphology of the Folktale* which was published in Russia at 1928. It was only after thirty-years that most European and American scholars read it in English translation in 1958. Although he was analyzed the Russian folktale, his theory can be applied into another folktale in this world. In Vladimir



Propp's book *Morphology of the Folktale* (1968) he mentioned the thirty-one functions and dramatis personae (seven spheres of action).

Dramatis personae (seven spheres of action) is the person of the story or the character who play the story. Furthermore, Propp stated that functions are what the dramatis personae do. Function is the most important component in a story or fairy tale. Functions are the basic elements of fairy tales, the elements that form the basis of the course of action. In a fairy tale function is referred as the action performed by the character. In a fairy tale, the action of the character used to convey the course of a story (Propp, 1968).

There are 31 functions performed by the characters in some story, and each character has a position called as dramatis personae (seven spheres of action). Propp mentioned that there are seven spheres of action. The dramatis personae (seven spheres of action) exactly corresponds to the character. Each category of characters has its own form of appearing and employs certain means to introduce a character into the course of action (Propp, 1968).

Functions and dramatis personae (seven spheres of action) also found in Movies. One of the example that found by the researcher is from *The Secret Garden* Movie. The dialogue spoken by Merry at minute 03:35 - 03:40 shows the second variation of absentation ( $\beta^2$ )

Merry: *If only I could've known, that in a few moments I would lose them forever...*

It is included to the second variation because it shows the absents or the death of the member family. Supported by the theory of Propp that stated absentation is when one of the member family is absents, and the second variation is represented by the death of parents (Propp, 1968).

Hollywood is the place where the best and most famous movies are produced in the world. Hollywood refers to the actual place, almost a century ago, as main base operations for America's burgeoning film industry. Even this industry continues to grow until now. One of the productions is Walt Disney (Perren, 2004)

From ancient times until now, Disney movies are still being watched by the general public. One of the famous classic animation movie is *Pinocchio* which was released in 1940. This movie attracted some viewers because it was an adaptation from Italian fiction entitled *The Adventures of Pinocchio* by Carlo Collodi.

At 2022 Disney released *Pinocchio* life action movie. This movie also attracted many viewers, because this film is adapted from a story that was already known by many people as a fairy tale. *Pinocchio* Movie (2022) tells about an old man named Geppetto who lives with his cat and fish. On the birthday of his deceased son, Geppetto prays that his puppet named Pinocchio will live and become his real child. The kind Blue Fairy hears Geppetto's prayer and grants it. But to become a real boy, Pinocchio has to go through many hurdles and prove himself to be a brave, truthful and unselfish boy (Disney, 2022).

In every story or film, there must be a character who runs the story. According to Propp character is someone who performs a function or action in a story (Propp, 1968). The characters of *Pinocchio* Movie (2022) are Geppetto as the person who asked his puppet to be a real child, Blue Fairy as the fairy who grants Geppetto's wishes, Pinocchio as a puppet who must prove that he deserves to be a real child. Jiminy, Sofia, and Sabina as Pinocchio's helper who helps Pinocchio to face some of his obstacles. John, Gideon, Headmaster, Stromboli, and Mr. Coachman as an obstacle that must be passed by Pinocchio.

Based on the explanation above the researcher would like to analyze the 31 functions and the dramatis personae (seven spheres of action) by using Vladimir Propp's theory found in *Pinocchio* movie (2022). The researcher use *Pinocchio* movie (2022) as her object because this film is adapted from the fairy tale and it's linear to the topic that will used by the researcher, it is functions of dramatis personae by Propp.

It was linear because Propp's theory used to analyze fairy tales from the point of view of their functions and types of characters. While *Pinocchio* Movie was adapted from fairy tale and consisting of several events that are interconnected and several characters who can occupy the sphere of action according to Propp. Thus the researcher used this movie as her object.

There are several researches which analyze this topic with different object and also there are research with the same object but using the different topic. The first is, Muhammad Agung Wicaksono (2017)

analyzed *Character Functions and Functional Schemes in the Equalizer Film Based on Vladimir Propp's Structural Theory*. This research found six of seven spheres of action and 19 of 31 character's functions by Vladimir Propp in the *Equalizer* film. The second is Marwa Wulansari (2018) analyzed *The Dramatis Personae in Disney's Beauty and the Beast Fairy Tale Based on Vladimir Propp's Theory*. This research revealed nineteen functions appear in this fairy tale.

The third is Novita Sari Ritongga (2019) analyzed *The Dramatis Personae in Big Hero 6 Directed by Don Hall Based on Vladimir Propp Theory*. This research found the initial situation and sixteen functions and four spheres of action appear in the story. The fourth, Annas (2019) analyzed *The Use of Pinocchio Story as the Media in Teaching Vocabulary towards Second Grade Students at MTSN Balang – Balang*. This research using Pinocchio story as the object of the research. And the last is Veren Virginia (2020) analyzed *Analisis Naratif Film Keluarga Cemara*. This research found four of seven sphere of action reflected by the characters of the film.

Based on the previous research above the gap of this research is the researcher will reveal the variations of each functions whereas the previous researchers did not analyze the variation of each function that they found in their research. Furthermore, no research has analyzed the functions and the seven spheres of action contained in the *Pinocchio* movie (2022). The purpose of this research is to reveal the 31 functions also the variations of each functions and dramatis personae (seven spheres

of action) by Vladimir Propp found in *Pinocchio* movie (2022) based on Propp's theory written in his book entitled *Morphology of the Folktale* (1968).

## **B. Limitation of the Study**

Every researcher always limits their research, to know what thing will be focused in the research. Based on the title of this research *The Functions of Dramatis Personae by Vladimir Propp Found in Pinocchio Movie (2022)* and the background of the study above, the researcher will focus on the *Pinocchio* movie (2022), the 31 functions also the variations of each functions, and the dramatis personae (seven spheres of action) by using Vladimir Propp's theory in his book entitled *Morphology of the Folktale* (1968).

## **C. Formulation of the Problem**

Based on the background of the study above, the researcher formulated the problem with the following questions:

1. What are the functions of dramatis personae by Vladimir Propp found in *Pinocchio* movie (2022)?
2. How is the distribution of the function among dramatis personae found in *Pinocchio* movie (2022)?

## **D. Objectives of the Study**

Based on the Formulation of the Problem above, the purposes of this research are:

1. To reveal the functions of dramatis personae by Vladimir Propp found in *Pinocchio* movie (2022).
2. To explain the distribution of the function among dramatis personae found in *Pinocchio* movie (2022).

#### **E. Benefits of the Study**

This study aims to provide benefits for people who read this research. There are 2 benefits of the study, theoretical benefits and practical benefits:

##### 1. Theoretical benefits

Theoretical benefits are containing the theoretical basis used in the research. Theoretical benefits of this research are to make sure that the theory can be useful to the next researcher who wants to analyze the same object with the same theory but in the other point of view. This research can help future researchers who want to research the different object with the same theories. This research is expected to contribute to the literature in analyzing the dramatis personae in some literature works by using Vladimir Propp's theory.

##### 2. Practical benefits

The researcher hopes this research can be useful for students of State Islamic University Raden Mas Said Surakarta, especially for English literature students. This research can be used as knowledge for

those who want to know about the dramatis personae by Vladimir Propp found in *Pinocchio* Movie (2022). This could be a reference for those who want to research the same topic or even the object. For readers, this research can be useful to find out what are the thirty-one functions and the dramatis personae (seven spheres of action) in the *Pinocchio* movie (2022).

## **F. Definitions of Key Terms**

### **1. Vladimir Propp**

Sapna Dogra (2017) stated that Vladimir Propp was a Russian folklorist who analyzed the basic plot components of selected Russian fairy tales in order to identify their simplest irreducible narrative elements. His book entitled *Morphology of the Folktale* was published in Russia in 1928. It was only after thirty-years that most European and American scholars read it in English translation in 1958.

### **2. Narrative**

In simple terms, narrative is a story of events written by the author. Rimmon Kenan (1983) stated that the story shows the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in those events.

### **3. Functions**

Vladimir Propp stated that the functions of the dramatis personae are the basic components of the tale. Propp also stated that the story containing 31 functions. However, this function is not always found in

a story. This means that the absence of some of these functions does not change the existing order and is able to form the main framework of the story (Propp, 1968).

#### **4. Dramatis Personae (Seven Sphere of Action)**

Vladimir Propp stated each tale evidences the seven dramatis personae and it is referred as the sphere of action. The sphere of action exactly corresponds to the character (Propp, 1968).



## CHAPTER II

### LITERATURE REVIEW

#### A. Theoretical Background

##### 1. The Theory of Functions by Vladimir Propp

Vladimir Propp (1968) stated that function is the most important component in a story or fairy tales. Functions are the basic elements of fairy tales, the elements that form the basis of the course of action. In a fairy tale function is referred as the action performed by the character. In a fairy tale, the action of the character used to convey the course of a story. Propp mentioned the thirty-one functions in his book entitled *Morphology of the Folktale*. The thirty-one functions according to Propp are:

##### I. Absentation ( $\beta$ )

The first function is absentation, according to Propp this function is when one member of a family absents from home. Propp divided absentation into 3 variations. The first is when the older generation absents ( $\beta^1$ ), the second is absents in the form of death of parents ( $\beta^2$ ), and the third is the absent of the younger generation ( $\beta^3$ ) (Propp, 1968).

##### II. Interdiction ( $\gamma$ )

According to Propp interdiction is addressed to the hero. Propp divided interdiction into 2 variations. The first variation is for some fairy tales which mention absence at first, then prohibition, and then the sequence of events ( $\gamma^1$ ). The second is when an inverted

form of interdiction is represented by an order or a suggestion ( $\gamma^2$ ) (Propp, 1968).

### **III. Violation ( $\delta$ )**

According to Propp violation is when the interdiction is violated. Propp mentioned that the forms of violation correspond to the forms of interdiction. Functions II and III form a paired element. The second half can sometimes exist without the first (Propp, 1968).

### **IV. Reconnaissance ( $\epsilon$ )**

Propp stated reconnaissance is when the villain makes an attempt at reconnaissance. Propp divided reconnaissance into 3 variations. The first is when the reconnaissance has the aim of finding out the location of children or sometimes of precious objects ( $\epsilon^1$ ), the second is an inverted form of reconnaissance is evidenced when the intended victim questions the villain ( $\epsilon^2$ ), and the third is in separate instances one encounters forms of reconnaissance by means of other personages ( $\epsilon^3$ ) (Propp, 1968).

### **V. Delivery ( $\xi$ )**

According to Propp delivery is when the villain receives information about his victim or otherwise. Propp divided delivery into 2 variations. The first is when someone directly receives an answer to his question ( $\xi^1$ ) and the second is an inverted or other form of information-gathering evokes a corresponding answer ( $\xi^2$ ) (Propp, 1968).

## **VI. Trickery ( $\eta$ )**

According to Propp, trickery is when someone tries to trick another into taking possessions or an item belonging to him. Propp divided trickery into 3 variations. The first is when the villain uses persuasion ( $\eta^1$ ), the second is when the villain proceeds to act by the direct application of magical means ( $\eta^2$ ), and the third is when the villain employs other means of deception or coercion ( $\eta^3$ ) (Propp, 1968).

## **VII. Complicity ( $\theta$ )**

According to Propp complicity is when the victim submits to deception and thereby unwittingly helps his enemy. Propp divided complicity into 2 variations. The first variation is when the hero agrees to all of the villain's persuasions ( $\theta^1$ ) and the second is when the hero mechanically reacts to the employment of magical or other means ( $\theta^2$ ) (Propp, 1968).

## **VIII. a. Villainy (A)**

According to Propp villainy causes harm or injury to a member of a family. Propp divided villainy into 18 variations. The first is when the villain abducts a person ( $A^1$ ), the second is when the villain seizes or takes away a magical agent ( $A^2$ ), the third is when the villain pillages or spoils the crops ( $A^3$ ), the fourth is when the villain seizes the daylight ( $A^4$ ), the fifth is when the villain plunders in other forms ( $A^5$ ), the sixth is when the villain causes bodily injury ( $A^6$ ), the seventh is when the villain causes a sudden

disappearance ( $A^7$ ), the eight is when the villain demands or entices his victim ( $A^8$ ), the next is when the villain expels someone ( $A^9$ ), the tenth is when the villain orders someone to be thrown into the sea ( $A^{10}$ ), the eleventh is when the villain casts a spell upon someone or something ( $A^{11}$ ), the twelfth is when the villain effects a substitution ( $A^{12}$ ), the thirteenth is when the villain effects a substitution ( $A^{13}$ ), the fourteenth is when the villain commits murder ( $A^{14}$ ), the fifteenth is when the villain imprisons or detains someone ( $A^{15}$ ), the sixteenth is when the villain threatens forced matrimony ( $A^{16}$ ), the seventeenth is when the villain makes a threat of cannibalism ( $A^{17}$ ) and the eighteenth is when the villain torments at night ( $A^{18}$ ) (Propp, 1968).

**b. Lack ( $a$ )**

According to Propp lack is when one member of a family either lacks something or desires to have something. Propp divided lack into 6 variations. The first variation is when the hero is unmarried and decide to find a bride ( $a^1$ ), the second is when a magical agent is needed, for example, it can be in the form of stuffs or animals ( $a^2$ ), the third is when wondrous objects are lacking without magical power, such as firebird, duck with golden feathers, miracle, etc. ( $a^3$ ), the fourth is a specific form: the magic egg or containing the love of a princess is lacking ( $a^4$ ) the fifth is rationalized forms: money, the means of existence, etc. are lacking ( $a^5$ ) and the last is various other forms ( $a^6$ ) (Propp, 1968).

## **IX. Mediation (B)**

According to Propp mediation is when misfortune or lack is made known, then the hero is approached with request or command; he is allowed to go or he is dispatched. Propp divided mediation into 7 variations. The first is when a call for help is given, with the resultant dispatch of the hero (B<sup>1</sup>), the second is when the hero is dispatched directly (B<sup>2</sup>), the third is when the hero is allowed to depart from home (B<sup>3</sup>), the fourth is when misfortune is announced (B<sup>4</sup>), the fifth is when the banished hero is transported away from home (B<sup>5</sup>), the sixth is when the hero condemned to death is secretly freed (B<sup>6</sup>), the last is when a lament is sung (B<sup>7</sup>) (Propp, 1968).

## **X. Beginning counteraction (C)**

The tenth is beginning counteraction, according to Propp beginning counteraction is when the seeker agrees to or decides upon counteraction. Propp mentioned that this moment is characteristic only of those tales in which the hero is a seeker. Banished, vanquished, bewitched, and substituted heroes demonstrate no volitional aspiration toward freedom, and in such cases this element is lacking (Propp, 1968).

## **XI. Departure (↑)**

According to Propp departure is when the hero leaves home. Propp mentioned that departure here denotes something different from the temporary absence element, designated earlier by ft. The departures of seeker-heroes and victim-heroes are also different (Propp, 1968)

## **XII. The first function of donor (D)**

According to Propp the first function of donor is when the hero is tested, interrogated or even attacked. Which prepares the way for his receiving either a magical agent or helper. Propp divided this function into 10 variations. The first variation is when the donor tests the hero (D<sup>1</sup>), the second the donor greets and interrogates the hero (D<sup>2</sup>), the third is when a dying or deceased person requests the rendering of a service (D<sup>3</sup>), the fourth is when a prisoner begs for his freedom (D<sup>4</sup>), the fifth is when the same as the preceding, accompanied by the preliminary imprisonment of the donor (D<sup>5</sup>), the sixth is when the disputants request a division of property (D<sup>6</sup>), the seventh is the other requests (D<sup>7</sup>), the eighth is when a hostile creature attempts to destroy the hero (D<sup>8</sup>), the ninth is a hostile creature engages the hero in combat (D<sup>9</sup>), the last is when the hero is shown a magical agent which is offered for exchange (D<sup>10</sup>) (Propp, 1968).

## **XIII. The hero's reaction (E)**

According to Propp the hero's reaction is when the hero reacts to the actions of the future donor. The reaction is either positive or negative. Propp divided this function into 10 variations. The first variation is when the hero withstands or doesn't withstand a test (E<sup>1</sup>), the second is when the hero answers or doesn't answer a greeting (E<sup>2</sup>), the third is when he renders or doesn't render a service to a dead person (E<sup>3</sup>), the fourth is when he frees a captive (E<sup>4</sup>), the fifth is when he shows mercy to a suppliant (E<sup>5</sup>), the sixth is when he completes an apportionment and reconciles the disputants (E<sup>6</sup>), the seventh is when the hero performs some other service (E<sup>7</sup>), the eighth is when the hero saves himself from an attempt on his life by employing the same tactics used by his adversary (E<sup>8</sup>), the ninth is when the hero vanquishes or doesn't vanquish his adversary (E<sup>9</sup>), the tenth is when the hero agrees to an exchange, but immediately employs the magic power of the object exchanged against the barterer (E<sup>10</sup>) (Propp, 1968).

#### **XIV. Provision of magical agent (F)**

According to Propp this function is when the hero acquires the use of a magical agent. Propp divided this function into 8 variations. The first variation is when the agent is directly transferred (F<sup>1</sup>), the second is when the agent is pointed out (F<sup>2</sup>), the third is when the agent is prepared (F<sup>3</sup>), the fourth is when the agent is sold and purchased (F<sup>4</sup>), the fifth is when the agent falls into the hands of the hero by chance is found by him (F<sup>5</sup>), the sixth is when the agent

suddenly appears of its own accord (F<sup>6</sup>), the seventh is when the agent is eaten or drunk (F<sup>7</sup>), the eighth is when the agent is seized (F<sup>8</sup>), the last is the various characters place themselves at the disposal of the hero (F<sup>9</sup>) (Propp, 1968).

#### **XV. Guidance (G)**

According to Propp guidance is when the hero is transferred, delivered, or led to the whereabouts of an object of search. Generally, the object of search is located in "another" or "different" kingdom. Propp divided this function into 6 variations. The first variation is when the hero flies through the air (G<sup>1</sup>), the second is when he travels on the ground or on water (G<sup>2</sup>), the third is when he is led (G<sup>3</sup>), the fourth is when the route is shown to him (G<sup>4</sup>), the fifth is when he makes use of stationary means of communication (G<sup>5</sup>), the last is when he follows bloody tracks (G<sup>6</sup>) (Propp, 1968).

#### **XVI. Struggle (H)**

According to Propp struggle is when the hero involves any obstacle or conflict that the hero must overcome in order to achieve their goal. It is also when the hero and the villain join in direct combat. This form needs to be distinguished from the struggle or fight with a hostile donor. Propp divided struggle into 3 variations. The first variation is when they fight in an open field (H<sup>1</sup>), the second is when they engage in a competition (H<sup>2</sup>), the last is when they play cards (H<sup>3</sup>) (Propp, 1968).



**XVII. Branding (J)**

According to Propp branding is when the hero is branded. Propp divided branding into 2 variations the first variation is when a brand is applied to the body ( $J^1$ ) and the second is when the hero receives a ring or a towel ( $J^2$ ) (Propp, 1968).

**XVIII. Victory (I)**

According to Propp victory is when the villain is defeated. Propp divided victory into 6 variations. The first variation is when the villain is beaten in open combat ( $I^1$ ), the second is when he is defeated in a contest ( $I^2$ ), the third is when he loses at cards ( $I^3$ ), the fourth is when he loses on being weighed ( $I^4$ ), the fifth is when he is killed without a preliminary fight ( $I^5$ ), the last is when he is banished directly ( $I^6$ ) (Propp, 1968).

**XIX. Liquidation of Lack (K)**

According to Propp liquidation of lack is when the initial misfortune or lack is liquidated. This function, together with villainy (A) constitutes a pair. The narrative reaches its peak in this function. Propp divided this function into 11 variations. The first variation is when The object of a search is seized by the use of force or cleverness ( $K^1$ ), the second is when the object of search is obtained by several personages at once, through a rapid interchange of their actions ( $K^2$ ), the third is when the object of search is obtained with the help of enticements ( $K^3$ ), the fourth is when the object of a quest is obtained as the direct result of

preceding actions (K<sup>4</sup>), the fifth is when the object of search is obtained instantly through the use of a magical agent (K<sup>5</sup>), the sixth is when the use of a magical agent overcomes poverty (K<sup>6</sup>), the seventh the object of search is caught (K<sup>7</sup>) the eighth is when the spell on a person is broken (K<sup>8</sup>), the ninth is when a slain person is revived (K<sup>9</sup>), the tenth is when a captive is freed (K<sup>10</sup>), the last is when the receipt of an object of search is sometimes accomplished by means of the same forms as the receipt of a magical agent (K<sup>11</sup>) (Propp, 1968).

**XX. Return (↓)**

According to Propp return is when the hero is return or come back home. Propp mentioned that a return is generally accomplished by means of the same forms as an arrival, but this is not always true in the case of a departure (Propp, 1968).

**XXI. Pursuit (Pr)**

According to Propp pursuit is when the hero is pursued. Propp divided pursuit into 7 variations. The first variation is when The pursuer flies after the hero (Pr<sup>1</sup>), the second is when he demands the guilty person (Pr<sup>2</sup>), the third is when he pursues the hero, rapidly transforming himself into various animals, etc. (Pr<sup>3</sup>), the fourth is when the pursuers (dragons' wives, etc.) turn into alluring objects and place themselves in the path of the hero (Pr<sup>4</sup>), the fifth is when the pursuer tries to devour the hero (Pr<sup>5</sup>), the sixth is when the pursuer attempts to kill the hero (Pr<sup>6</sup>), the last is when he tries

to gnaw through a tree in which the hero is taking refuge (Pr<sup>7</sup>) (Propp, 1968).

## **XXII. Rescue (Rs)**

The next function is rescue of the hero from pursuit. Propp divided rescue into 10 variations. The first variation he is carried away through the air (sometimes he is saved by lightning-fast fleeing) (Rs<sup>1</sup>), the second is when the hero flees, the second variation is when the placing obstacles in the path of his pursuer (Rs<sup>2</sup>), the third is when the hero, while in flight, changes into objects which make him unrecognizable (Rs<sup>3</sup>), the fourth is The hero hides himself during his flight (Rs<sup>4</sup>), the fifth is when the hero is hidden by blacksmiths (Rs<sup>5</sup>), the sixth is when the hero saves himself while in flight by means of rapid transformations into animals, stones, etc. (Rs<sup>6</sup>), the seventh is when he avoids the temptations of transformed she-dragons (Rs<sup>7</sup>), the eighth is when he does not allow himself to be devoured (Rs<sup>8</sup>), the ninth is when he is saved from an attempt on his life (Rs<sup>9</sup>), and the last is when he jumps to another tree (Rs<sup>10</sup>) (Propp, 1968).

## **XXIII. Unrecognized arrival (o)**

According to Propp unrecognized arrival is when the hero unrecognized, arrives home or in another country. Propp classified this function into 2 classes. The first is when arrival home, in which the hero stays with some sort of artisan (goldsmith, tailor, shoemaker, etc.), serving as an apprentice and the second is when

he arrives at the court of some king, and serves either as a cook or a groom. At the same time, it is sometimes necessary to designate simple arrival as well (Propp, 1968).

**XXIV. Unfounded claims (L)**

According to Propp unfounded claims is when a false hero presents unfounded claims. Propp mentioned that If the hero arrives home, the false claims are presented by his brothers. If he is serving in another kingdom, a general, a water-carrier, or others present them. The brothers pose as capturers of the prize; the general poses as the conqueror of a dragon. These two forms can be considered special classes (Propp, 1968).

**XXV. Difficult task (M)**

According to Propp difficult task is proposed to the hero. This is one of the tale's favorite elements. Tasks are also assigned outside the connections just described, but these connections will be dealt with somewhat later (Propp, 1968).

**XXVI. Solution (N)**

According to Propp solution is when the task is resolved. Propp mentioned that Forms of solution correspond exactly, of course, to the forms of tasks. Certain tasks are completed before they are set, or before the time required by the person assigning the task. Thus the hero finds out the princess distinctive marks before he is requested to do so (Propp, 1968).

**XXVII. Recognized (Q)**

According to Propp recognized is when the hero is recognized. Propp mentioned that he is recognized by a mark, a brand (a wound, a star marking), or by a thing given to him (a ring, towel). In this case, recognition serves as a function corresponding to branding and marking. The hero is also recognized by his accomplishment of a difficult task (Propp, 1968).

**XXVIII. Exposure (Ex)**

According to Propp exposure is when the false hero or villain is exposed. Propp mentioned that this function is in most cases, connected with the one preceding. Sometimes it is the result of an uncompleted task. Sometimes all the events are recounted from the very beginning in the form of a tale (Propp, 1968).

**XXIX. Transfiguration (T)**

According to Propp transfiguration is when the hero is given a new appearance. Propp divided transfiguration into 4 variations. The first variation is when a new appearance is directly affected by means of the magical action of a helper ( $T^1$ ), the second is when the hero builds a marvelous palace ( $T^2$ ), the third is when the hero puts on new garments ( $T^3$ ), the last is the rationalized and humorous forms ( $T^4$ ) (Propp, 1968).

**XXX. Punishment (U)**

According to Propp punishment is when the villain is punished. Propp mentioned that Usually only the villain of the second move

and the false hero are punished, while the first villain is punished only in those cases in which a battle and pursuit are absent from the story (Propp, 1968).

### **XXXI. Wedding (W)**

According to Propp wedding is when the hero is married and ascends the throne. Propp divided wedding into 6 variations. The first variation is when a bride and a kingdom are awarded at once, or the hero receives half the kingdom at first, and the whole kingdom upon the death of the parents ( $W^*$ ), the second is when sometimes the hero simply marries without obtaining a throne, since his bride is not a princess ( $W^*$ ), the third is when sometimes, on the contrary, only accession to the throne is mentioned ( $W^*$ ), the fourth is if a new act of villainy interrupts a tale shortly before a wedding, then the first move ends with a betrothal, or a promise of marriage ( $W^1$ ), the fifth is when in contrast to the preceding case, a married hero loses his wife; the marriage is resumed as the result of a quest (designation for a resumed marriage) ( $W^2$ ), and the last is when the hero sometimes receives a monetary reward or some other form of compensation in place of the princess' hand ( $W^\circ$ ) (Propp, 1968).

## **2. The Theory of Dramatis Personae (Seven Spheres of Action) by Vladimir Propp**

Vladimir Propp stated each tale evidences the seven dramatis personae and it's referred as the sphere of action. The sphere of action exactly

corresponds to the character. Spheres of action by Propp also called as the type of a character. Each category of characters has its own form of appearing and employs certain means to introduce a character into the course of action (Propp 1968). The dramatis personae (seven spheres of action) according to Propp are:

### **1) The Villain.**

Villain is a character who injures a hero or commits a crime as mentioned in the villainy function (A). The villain appears twice during the course of action. First he makes a sudden appearance from outside (flies to the scene, sneaks up on someone) and then disappears. His second appearance in the tale is as a person who has been sought out, usually as the result of guidance (Propp, 1968).

### **2) The Donor (Provider)**

Donors show the preparation for transmission of magical agents and provision of heroes with magical agents (Propp 1968, 79). The donor is encountered accidentally, most often in the forest (in a hut), or else in a field, on the roadway, in the street. The magical helper is introduced as a gift. This moment is designated as F, and its possible variations have been described earlier (Propp, 1968).

### **3) The Helper**

A helper is someone who accompanies the hero and brings about a liquidation of misfortune or lack. Helper's job is to save from being chased and be the solution for the difficult tasks (Propp, 1968).

#### **4) The Princess & Her Father**

The princess appears twice within the tale. The second time, she is introduced as a personage who has been sought out. Here the seeker may either see her first and then see the villain (a dialogue with the princess while the dragon is not home), or vice versa (Propp, 1968). The princess and her father cannot be exactly delineated from each other according to functions. Most often it is the father who assigns difficult tasks due to hostile feeling toward the suitor. He also frequently punishes (or orders punished) the false hero (Propp, 1968).

#### **5) The Dispatcher.**

The dispatcher is a character who makes or sends the hero to fulfill a mission (Propp, 1968). Propp also mentioned that dispatcher is introduced to the initial situation (Propp, 1968).

#### **6) The Hero.**

The hero of a fairy tale is that character who either directly suffers from the action of the villain in the complication (the one who senses some kind of lack), or who agrees to liquidate the misfortune or lack of another person. In the course of the action the hero is the person who is supplied with a magical agent (a magical helper), and who makes use of it or is served by it (Propp, 1968).

#### **7) The False Hero**



The false hero is sometimes not mentioned among the enumerated dramatis personae in the initial situation, and only later is it made known that he lives at court or in the house (Propp, 1968).

### **3. *Pinocchio* 2022 Movie**

#### **a. Summary**

*Pinocchio* is a movie adaptation of a fairy tale entitled *The Adventures of Pinocchio*. The movie begins with a cricket named Jiminy who is looking for a new home to live in. He found Geppeto's house and he decided to live in Geppeto's house. There, Jiminy saw Geppeto making a puppet. The puppet is similar to his son who had died. Before Geppeto went to sleep, he prayed to a shooting star. While he was sleeping, a light came into her house and cast magic on the doll. After that, the puppet lives and becomes a living puppet. What animates the puppet is a fairy. The fairy said that she had come because of Geppeto's prayer asking to make Pinocchio as a living puppet or real boy.

When Geppeto woke up from his sleep, he was surprised because the puppet he had made came alive. Pinocchio felt grateful to see his father happy. Pinocchio wanted to make his father happier, he had to be a real boy. However, to become a real boy he has to pass through several hurdles. In his adventures Jiminy as his conscience is always by his side to point out between right and wrong things. In his adventures, Pinocchio learns many things. He became a brave, honest, and selfless boy.

#### **b. Characters of *Pinocchio* 2022 Movie**

According to Ferrera (1974) Character is used as the structuring element: the objects and the events of fiction exist in one way or another because of the character and in fact, it is only in relation to it that they possess those qualities of coherence and plausibility which make them meaningful and comprehensible. In essence the main character is the person who takes precedence in a story and the development of the story is determined by the main character. Meanwhile, additional characters are characters who support the storyline of the main character.

The characters of *Pinocchio* Movie (2022) are Geppetto as the person who asked his puppet to be a real child, Blue Fairy as the fairy who grants Geppetto's wishes, Pinocchio as a puppet who must prove that he deserves to be a real child. Jiminy, Sofia, and Sabina as Pinocchio's helper who helps Pinocchio to face some of his obstacles. John, Gideon, Headmaster, Stromboli, and Mr. Coachman as an obstacle that must be passed by Pinocchio.

#### **4. Previous Studies**

To support this research, the researcher found the related research. Here are the several previous researches:

The first, Rendayu Lindung Bulan (2018) analyzed *A Proppian Model of the Heroine's Journey Implied in Carrie Vaughn's Bannerless*. In this research the researcher tried to find the thirty-one functions by Propp and explained who is occupying the seven spheres of action by

Propp. The researcher found seventeen functions in the story: Absentation, Interdiction, Violation, Reconnaissance, Delivery, Trickery, Mediation, Counteraction, Departure, the first function of Donor, Hero's reaction, Provision, Guidance, Struggle, Victory, Liquidation of lack, and Return. The researcher also explained who is occupying the seven spheres of action: Kirk of Bountly as the villain, Ariana of New home as the donor and the dispatcher, Sero the bannerless as the princess, Tomas as Plenty and Dak as the helper, and Enid of haven as the hero.

The second, Irma Ulfia Farahani (2019) analyzed *Building Children Character Through Moral Values in the Adventure of Pinocchio*. This research aimed to reveal the moral values of *Pinocchio* fairy tale. This research revealed that *Pinocchio* shows several moral values, there are: Love and Affection, Sensitiveness and altruism, Honesty, Bravery, Self-Discipline and Moderation, and Respect. The researcher stated that the moral values can affect children's character building who watch the movie.

The third, Adam Raka Pangestu (2020) analyzed *Seven Spheres of Action Based on Vladimir Propp Theory in Tarzan (1999) Movie*. This research aimed to reveal the seven sphere of action based Propp's theory in Tarzan movie (1999). The researcher only found 5 sphere of action from seven sphere of action in the Tarzan movie (1999), there are: hero, donor, helper, princess and her father, and villain.

The fourth, Radixa Meta Utami (2020) analyzed *Cerita Rakyat 1 Ceker Cipak "Masyarakat Bali": Analisis Morfologi Vladimir Propp*. The

researcher tried to find the thirty-one narrative functions by Propp in the Bali folktale entitled *Ceker Cipak*. The researcher found 9 functions, there are: Absentation, Mediation, Beginning Counter-action, Departure, First function of Donor, Branding, Victory, Liquidation of lack, and Wedding.

The last, Ageng Indra Sumarah (2021) analyzed *Analisis Karakter dan Fungsi Karakter dalam Film “Soekarno” dan “Ketika Bung di Ende” dengan Teori Vladimir Propp*. The researcher tried to find the thirty-one functions and the type of characters by Vladimir Propp in *Soekarno* and *Ketika Bung di Ende* Film. The researcher found sixteen functions in *Ketika Bung di Ende* Film and twenty-two functions in *Soekarno* film. Furthermore, the researcher found 4 type of characters in *Ketika Bung di Ende* and 7 type of characters in *Soekarno* film.

Based on the previous studies above, this research aims to reveal the dramatis personae including the thirty-one functions and dramatis personae (seven spheres of action) in *Pinocchio* movie (2022). The difference between this research and the previous one is this research will reveal the variation of the functions mentioned in Propp's book *Morphology of the Folktale* (1968). Furthermore, *Pinocchio* movie (2022) never been researched by Propp's theories. While, the similarity between this research to the previous researches are use Propp's theories of functions and dramatis personae (seven spheres of action) in researching a movie.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Research Design**

To support this research, the researcher need a research design. Research design is a strategy in describing the research to be studied. According to Creswell (2009) research design is plans and the procedures for research to detailed methods of data collection and analysis. The purpose of used the research design is to be clearly understood by the reader. The research design is divided into 2, descriptive qualitative and quantitative.

The data of qualitative research are in form of words, pictures, or objects, it is different with the quantitative research that the data are in form of numbers and statistics. In this research, the researcher decided to use descriptive qualitative method. Ary (2010) states that the qualitative inquirer deals with data that are in the form of words or pictures rather than numbers and statistics. According to the object of this research, the researcher will focus on analyzing movie. Then the researcher thought that descriptive qualitative method fits perfectly with this research, because in researching movies requires deeper research by collecting data in the form of dialogues and scenes contained in a movie and then the researcher will explain it descriptively.

This research focuses to reveal the 31 functions and dramatis personae (seven spheres of action) by using Propp's theory. The researcher wants to find out among the thirty-one functions by Propp, how many

functions are existing in the *Pinocchio* movie (2022) and who is occupying the dramatis personae (seven sphere of action) by Vladimir Propp's theory.

## **B. Data and Data Sources**

Kinds of data are divided into two, qualitative data and quantitative data. As material, data are not raw materials but finished materials: they exist because it has been through selection and sorting in utterance. According to Lofland (in Moleong, 2013) the main data sources in qualitative research are words and actions, the rest are additions such as documents and others. The data of this research is dialogue in the form of words and the scene in the form of captured picture in *Pinocchio* 2022 movie. The form of this research data is written based on the 31 narrative functions and seven sphere of action found in *Pinocchio*'s story. An example of the datum in this research is in 05:03 – 05:30 minute of the movie. This scene shows when Geppetto said "But memory will have to be the way this old man's eyes can see. Just how it really was when he was here with me". This datum is categorized as the third variation of lack ( $a^3$ ) according to Vladimir Propp's theory of 31 functions (1968). This datum categorized to the third variation of lack because it shows the member of family is lacking something, Propp also mentioned when the wondrous object without magical power are lacking it categorized as the third variation of lack ( $a^3$ ).

While the data source is a source from obtained data. Data source divided into two: primary data and secondary data. According to Sugiyono

(2018) Primary data is data sources that directly provide data to data collectors. The data were collected by the researchers themselves directly from the first source of the research object. Meanwhile, secondary data according to Sugiyono (2018) are data sources that do not directly provide data to data collectors, for example through other people or through documents. The primary data source in this research was obtained from the *Pinocchio* movie (2022) taken from Disney Hotstar, the researcher observed the action of each character in the *Pinocchio* movie. While the secondary data sources in this research were obtained through the previous studies to obtain relevant information and data can be used to solve problems. Besides that, the data obtained through the mass media and also the internet.

### **C. Research Instruments**

In the APA dictionary the word instrument means any tool, device, or other means by which researchers assess or gather data about research participants. Research instruments in the form of observation, document analysis, questionnaires, surveys, and also analysis of related data. Arikunto (2000) revealed that instrument in collecting data is a tool that is used by researchers to help them in collecting data in order to make it more systematic and easy. In qualitative research, the research instrument used by the researcher is the researcher herself as the person to conducting the research or observation.

The instrument developed for research uses an analytical approach. In addition, it is also used in research to find historical evidence, legal basis, and regulations that have ever been in effect. The research subjects can be books, magazines, documents, regulations, minutes of meetings, diaries, and even historical objects such as inscriptions and artifacts. Documents in qualitative research are used as a complement to the interview data and observations that have been carried out. Documents in qualitative research can be in the form of writing, pictures, or monumental works of the object under study (Ulfatin, 2014).

The researcher used herself as a research instrument to conduct research on the object to be studied. This research requires a legal platform to obtain valid dialogue and scenes from *Pinocchio* movie (2022) to be used as data. In this study, researchers used smartphone, laptop, and computer as research tools to access legal platforms showing the *Pinocchio* movie (2022) such as Disney Hotstar, Google films, and LokLok.

#### **D. Data Collection Techniques**

In conducting research, data collection techniques are very important. Data collection techniques are the most strategic steps in a research. By using the correct data collection techniques, the researcher will get data that fulfill the standards. As discussed above, this research uses qualitative research. In qualitative research data collection techniques are mostly on interviews, and documentation (Sugiyono, 2018).



This research used documentation as data collecting techniques. Documentation technique is one way that can be done qualitative researchers to get a picture from the point of view of the subject through a written medium and other documents written or made directly by the subject concerned (Herdiansyah, 2010). Documents can be in the form of writing, pictures, diaries, history life, and monumental works in accordance with the object of research used. The steps of data collection techniques in this research are written bellow:

1. The first is looking for *Pinocchio* movie (2022) on legal platforms. In this research, the researcher used legal platforms such as Disney Hotstar and Google Film to watch *Pinocchio* movie (2022).
2. The second is watching the *Pinocchio* movie (2022) to get data that is in accordance with the research objectives.
3. The third is classifying the thirty-one narrative functions and the seven sphere of action found in the story of *Pinocchio* movie (2022).
4. The fourth is coding data. After finding the datum that answered the research question, the datum must be coded so that the researcher can easily classify the data into componential tables. For example, Geppetto's dialogue at the 05:03 – 05:30 scene "But memory will have to be the way this old man's eyes can see. Just how it really was when he was here with me." The datum can be coded as  $1/a^3/Geppetto/05:03 - 05:30$ , it means:

- a. 1 is the number of the datum, which means that the datum is the first datum of this research. The number changes according to the order of the datum in this research.
- b.  $a^3$  means the third variation of lack according to Vladimir Propp. Propp (1968) stated when the member of a family lacking something it is categorized to lack function. Propp also stated when wondrous objects are lacking it is included to the third variation of lack.
- c. Geppetto as the person who speaks in the dialogue at the datum.
- d. 08:20-09:05 is the duration when the dialogue was spoken by Geppetto.

## **E. Data Validation Techniques**

Validity is a measure that shows the level of reliability or validity of a measuring instrument. Sugiyono (2018) stated data can be collect in this study suitable in reality. It is done to keep that the collect the true data and responsible. There are four techniques to determine the validity of data, namely credibility, transferability, dependability, and conformability.

### **1. Credibility**

Data credibility is intended to show that the data that has been collected is correct. Every data contained in the study must be data that is certain to be true. With credibility, researcher need

to observe the scene shown, whether it is included in the correct data or not.

## 2. Transferability

Transferability related to the questions how far the result of the study could be applied by the other people on other context. It means that the writer gives detail description about the result of the study that someone read the result of back or not the research in next time.

## 3. Dependability

Dependencies relate to changes in data from the data source used over time. With dependability, researcher can find out whether there is data that changes or not over time.

## 4. Conformability

The conformability is reach by asking preparation of advisor to check the process of the research, standard of the truth of the data and the result that is get and use to make the report. Both conformability and dependability could be done together on the research.

In qualitative research, validity relates to a research findings are correct and believe that the findings accurate. Every finding must be supported by evidence. Triangulation is a method used by qualitative researchers to check and establish validity in their studies. In this paper, five types of triangulation are data triangulation, investigator triangulation,

theory triangulation, methodological triangulation, and environmental triangulation (Denzin, 1978).

Investigator triangulation involves using several different investigators/evaluator in an evaluation project. Typically, this would manifest as an evaluation team that consists of your colleagues within your program area/field of study. In order to triangulate, each different evaluator would study the program using the same qualitative method. Investigator, observer, analyzer, or researcher in some research called as validator. There are 2 criteria of selecting the validator:

1. The validator must have a specialized discipline which conforms to the research topic.
2. The validator must have research interests as the research topic.

Researcher need validator to validate the data of the research, so that the validity of the data will not be questioned. With the validator, the data in the research will include the credibility, transferability, dependability, and conformability. Based on the explanation above, the researcher will use a validator to validate her research. The validator of this research is Nurina Aulia Haris, M.A. She is a Junior Researcher from The National Centre for Research on Europe (NCRE), New Zeland and she was focused on American Studies in UGM.

## F. Data Analysis Techniques

After all the data has been collected, the researcher needs to analyze the correct and incorrect data. The analysis activity consists of three activity flows that occur simultaneously, namely data reduction, data presentation, and conclusion drawing/verification. From the results of data analysis, conclusions can then be drawn. Spradley (1980) said that data analysis techniques are divided into 4 types:

### 1. Domain

According to Spradley (1980) Domain analysis involves the search for larger cultural unit's knowledge. The purpose of this analysis is to understand the domain it belongs to three processes as follows; identify the main domain, separate data and non-data, and describe the domain in detail vertically and horizontally. The process of domain analysis in this study is collecting the narrative functions and spheres of action from *Pinocchio* 2022 movie is shown by dialogue as written in the table below:

**Table 1.1.** Domain Table

<b>Movie Title</b>	<b>Dialogue</b>
<i>Pinocchio</i>	Geppetto : "But memory will have to be the way this old man's eyes can see. Just how it really was when he was here with me."

<i>Pinocchio</i>	Blue Fairy: “Oh, the good Geppetto made a wish from the depths of his heart and so I’m here.”
<i>Pinocchio</i>	Blue Fairy: “If Geppetto wanted a real boy why would he carve a puppet?”  Jiminy: “Well, sure, there are other ways to make a boy, but I don’t think Geppetto gets out much, and I guess it’s the best he could do with the tools he’s got.”
<i>Pinocchio</i>	...

## 2. Taxonomy

Taxonomy analysis is one level above the domain. After the domain analysis is complete, it is continued with taxonomy analysis for more detail. Taxonomic analysis refers to a narrower classification system than domain analysis. Spradley (1980) explained that research using domain analysis should be explained more deeply using taxonomic analysis. By using taxonomy analysis, researcher can classify the data found based on the data categories. In taxonomy analysis, researcher can determine the data to answer the problem formulation with the

theory that will be used. In this research, the researcher uses thirty-one functions and dramatis personae (seven sphere of action) using Vladimir Propp's theory.

**Table 2.1.** Taxonomy Table

<b>Movie Title</b>	<b>Dialogue</b>	<b>Narrative Function</b>	<b>Spheres of Action</b>
<i>Pinocchio</i>	Geppetto : “But memory will have to be the way this old man’s eyes can see. Just how it really was when he was here with me.”	Lack	-

### 3. Componential

According to Spradley (1979) componential analysis is systematic look for attributes (components of meaning) related to culture category. Sugiyono (2012) also states that componential are an analysis that looks for domain differences. Then look for the similarity of data patterns in taxonomic

analysis. This element has similarity to the previous elements (domain analysis and taxonomic analysis), component analysis is also only carried out after the researcher has enough facts/information from observations. To make it easier for researchers to classify data, researchers need to make a component table. The component table contains the amount of data that has been categorized to answer the problem formulation in this research specifically.

**Table 3.1.** Componential Table

Movie	Functions of Dramatis Personae																																	
	β	γ	δ	ε	ζ	η	θ	A	a	B	C	↑	D	E	F	G	H	I	J	K	↓	P	R	o	L	M	N	Q	E	T	U	W		
Pinocchio																						r	s							x				

**Table 3.2.** Componential Table

Character	Dramatis Personae (Seven Spheres of Action)						
	VL	DN	HL	PR	DP	HR	FHR
Pinocchio							
Jiminy							
Geppetto							
Blue Fairy							
John							



Gideon							
Stromboli							
Sabina (Fabbina)							
Mr. Coachman							
Sofia							

#### 4. Cultural theme

Spradley (1980) stated that cultural theme is the conclusion from the narrated componential table. Cultural theme is the overall conclusion if the componential table. The cultural theme is an attempt to find continuity between existing cross-domains. The results of the analysis of domain, taxonomy, and componential will be incorporated into the cultural theme.

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter consists of findings and discussion which show the results of the research. The researcher would like to present what the functions of dramatis personae (seven spheres of action) found in *Pinocchio* Movie (2022) in this chapter.

#### A. Findings

This research would like to reveal the functions of dramatis personae and explain the distribution of the function among dramatis personae by Vladimir Propp's theory found in *Pinocchio* Movie (2022).

According to Vladimir Propp the function in a story is limited, Propp mentioned it in his book *Morphology of the folktale* as many as thirty-one functions. Propp also mentioned that not all functions are contained in one story (Propp 1998, 21). The functions and the dramatis personae (seven spheres of action) found in *Pinocchio* Movie 2022 can be seen in the table below:

**Table 4.1.** Data Findings Table

Movie	Functions of Dramatis Personae																															
	β	γ	δ	ε	ζ	η	θ	A	a	B	C	↑	D	E	F	G	H	I	J	K	↓	P	R	o	L	M	N	Q	E	T	U	W
Pinocchio	1	1	-	4	5	6	3	5	2	1	-	2	2	1	4	-	1	-	-	1	3	2	2	2	-	1	3	1	-	1	1	-
Characters	The Dramatis Personae (Seven Spheres of Action)																															

	VL	DN	HL	PR	DP	HR	FHR
Pinocchio	x	x	x	x	x	11	x
Jiminy	x	x	5	x	x	x	x
Geppetto	x	x	x	x	x	3	x
Blue Fairy	x	1	x	x	1	x	x
John	6	x	x	x	x	x	x
Gideon	2	x	x	x	x	x	x
Headmaster	1	x	x	x	x	x	x
Stromboli	2	x	x	x	x	x	x
Sabina (Fabbina)	x	x	1	x	x	x	x
Mr. Coachman	4	x	x	x	x	x	x
Sofia	x	x	2	x	1	x	x

Based on the data findings the researcher found 24 functions of 30 functions and there are 55 data in 24 functions. The researcher also found 5 character's position of dramatis personae in *Pinocchio* Movie (2022) and there are 39 data contained in 5 spheres of action.

### **1. The Functions of Dramatis Personae Found in *Pinocchio* Movie (2022)**

In findings data, the researcher found there are 55 data of 24 functions found in *Pinocchio* movie (2022). The data found by the researcher are: 2 data of lack (a), 1 data of provision of magical agent (F), 1 data of Hero's reaction (E), 1

data of difficult task (M), 1 data of transfiguration (T), 1 data of liquidation of lack (K), 2 data of departure ( $\uparrow$ ), 4 data of reconnaissance ( $\epsilon$ ), 5 data of villainy (A), 6 data of trickery ( $\eta$ ), 3 data of complicity ( $\theta$ ), 2 data of first function of door (D), 1 data of absentation ( $\beta$ ), 5 data of delivery ( $\zeta$ ), 1 data of interdiction ( $\gamma$ ), 2 data of unrecognized arrival (o), 2 data of pursuit (Pr), 2 data of rescue (Rs), 1 data of struggle (H), 1 data of recognized (Q), 3 data of solution (N), 1 data of punishment (U), 3 data of return ( $\downarrow$ ), and 1 data of mediation (B). The following is the explanation of the functions that found by the researcher in Pinocchio movie 2022:

#### a. Lack ( $a$ )

Lack is when the member of a family either lacks something or desire to have something. Propp divided this function into six variations. The researcher found two scenes which is included to the lack function:

##### 1) Lack ( $a^6$ )

1/ $a^6$ /Geppetto/05:03 – 05:30



**Figure 1.1.** The scene when Geppetto feels sad over the death of his son, and he hopes his son is still with him.

Geppetto : *If only this could be more than a memory. But memory will have to be the way this old man eyes can see. Just how it really was when he was here with me.*

Data number 1 shows that the scene at minute 05:03 - 05:30 is included to the sixth variation of lack function ( $a^6$ ). This scene shows Geppetto who is looking at a photo of his dead son, in this scene Geppetto really feels lost and miss his son. This data is supported by Propp's theory (1968) that stated lack is when the member of a family either lacks something or desire to have something, and the sixth variation is when the member of family are lacking various in other forms, it is his child (Propp, 1968).

## 2) Lack ( $a^2$ )

4/ $a^2$ /Geppetto/18:29 – 18:40



**Figure 1.2.** The conversation between the Blue Fairy and Jiminy about Geppetto who wanting his puppet to be a real boy.

Blue Fairy: *If Geppetto wanted a real boy why would he carve a puppet?*

Jiminy : *Well, sure, there are other ways to make a boy, but I don't think Geppetto gets out much, and I guess it's the best he could do with the tools he's got.*

Data number 4 shows that the scene at minute 18:29 – 18:40 is included to the second variation of lack function ( $a^2$ ). This scene is shows Jiminy and Blue Fairy who argues why Geppetto created puppet if what he wants is a real boy, it is because the only

thing he can do is make a puppet. He needed a magical for his puppet to turn into a real boy. This data is supported by Propp's theory (1968) he stated that lack is when the member of a family either lacks something or desire to have something. The second variation of lack is when a magical agent is needed, he needs a magical agent to make his puppet come to life (Propp, 1968).

### **b. Provision of Magical Agent (F)**

As mentioned by Propp when the hero acquires the use of magical agent it is categorized as provision of magical agent. Propp divided this function into eight variations (Propp, 1968). The researcher found four scenes which is included to the Provision of Magical Agent function:

#### **1) Provision of Magical Agent (F<sup>1</sup>)**

2/F<sup>1</sup>/Pinocchio/15:35 – 16:15



**Figure 2.1.** The scene when the starlight shines on Geppetto's child photo and then the light is reflected on Pinocchio (the magic light that makes Pinocchio into living puppets).

Data number 2 shows that the scene at minute 15:35 – 16:15 is included to the first variation of provision of magical agent. This scene shows the starlight shines on Geppetto's child photo and then the light reflected on Pinocchio, this light made the puppet (Pinocchio) become a living puppet. This data is supported

by Propp's theory (1968) he stated when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the first variation is when the agent is prepared (Propp, 1968). This miracle happened because of Geppetto's prayer asking for a real boy, and the blue fairy who gave magic and prepared magic for Geppetto.

## 2) Provision of Magical Agent (F<sup>6</sup>)

3/F<sup>6</sup>/D/Blue Fairy/17:35 – 17:40



**Figure 2.2.** The scene when the blue fairy tells why she is at Geppetto's home and makes Pinocchio become a living puppet. Blue Fairy: *Oh, the good Geppetto made a wish from the depths of his heart and so I'm here.*

Data number 3 shows that scene at minute 17:35 – 17:40 is included to the sixth variation of provision of magical agent. This scene shows the blue fairy as magical agent who suddenly appears to grants Geppetto's wishes. This data is supported by Propp's theory (1968) that stated when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the sixth variation of provision of magical agent is when the agent suddenly appears of its own accord (F<sup>6</sup>) (Propp, 1968).

### 3) Provision of Magical Agent (F<sup>1</sup>)

5/F<sup>1</sup>/Blue Fairy/19:10 – 19:16



**Figure 2.3.** The scene when the Blue Fairy makes Pinocchio as a smart puppet so he can answer all the questions correctly.

Blue Fairy : *Then light from a star gave life to a toy a marionette boy full of wonder and joy.*

Data number 5 shows that the scene at minute 19:10 – 19:16 is included to the first variation of provision of magical agent function (F<sup>1</sup>). This scene shows that the magical agent (when Pinocchio become living puppets) is directly transferred from the starlight shines. This data is supported by Propp's theory (1968) that stated when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the first variation of provision of magical agent is when the agent is directly transferred (F<sup>1</sup>) (Propp, 1968).

### 4) Provision of Magical Agent (F<sup>2</sup>)

52/F<sup>2</sup>/H/Pinocchio/01:03:10 - 01:03:55





**Figure 2.4.** The scene when Pinocchio cried, his tears fell on Geppetto's cheek. A few moments later Geppetto woke up because of the magic power of Pinocchio's tears.

Data number 52 shows the scene at minute 1:03:10 - 01:03:55 is included to the second variation of provision of magical agent ( $F^2$ ). This scene shows when Pinocchio's tears fell into Geppetto's cheek and the magical from Pinocchio's tear makes Geppetto woke up. This data is supported by Propp's theory (1968) that stated when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the second variation is when the agent is pointed out (Propp, 1968).

### **c. Hero's Reaction (E)**

As mentioned by Propp the hero's reaction is when the hero reacts to the actions of the future donor. The reaction is either positive or negative. Propp divided this function into 10 variations (Propp, 1968). The researcher found one scene which included to the hero's reaction function:

#### **1) Hero's Reaction ( $E^1$ )**

17/ $E^1$ /Pinocchio/35:55 – 35:57



**Figure 3.1.** the scene when Jiminy reminds Pinocchio to go back to school, so Pinocchio wants to go to school.

Pinocchio: *Well, then, I want to go to school!*

Data number 17 shows the scene at minute 35:55 – 35:57 is included to the first variation of the hero's reaction ( $E^1$ ). This scene shows Pinocchio's Pinocchio listening to Jiminy to still go to school so he can be a real boy and make his father happy. This data is supported by Propp's theory (1968) that stated the hero's reaction is when the hero reacts to the actions of the future donor, the reaction is either positive or negative and the first variation of the hero's reaction is when the hero withstands or does not withstand a test (Propp, 1968).

#### **d. Difficult Task (M)**

Propp difficult task is proposed to the hero. This is one of the tale's favorite elements. Tasks are also assigned outside the connections just described, but these connections will be dealt with somewhat later (Propp, 1968). The researcher found one scene which included to difficult task function:

##### **1) Difficult Task (M)**

6/M/H/Pinocchio/19:22 – 19:37



**Figure 4.1.** The scene when the Blue Fairy assigns Pinocchio to be a real boy he must be a brave, truthful and unselfish boy.

Blue Fairy: *Geppetto has done his part, and I have done mine. And to be a real is up to you. You have to prove that you are brave, truthful, and unselfish.*

Pinocchio: *How do I do that?*

Blue Fairy: *Well, by learning to choose between right and wrong.*

Data number 6 shows the scene at the minute 19:22 – 19:37 is included to the difficult task function (M). This scene shows that Pinocchio have a task to prove that he is a brave, truthful, and unselfish to be a real boy. This data is supported by Propp's theory (1968) that stated difficult task is when the task proposed to the hero (Propp, 1968).

#### **e. Mediation (B)**

As mentioned by Propp mediation is when misfortune or lack is made known, then the hero is approached with request or command; he is allowed to go or he is dispatched. Propp divided mediation into 7 variations. The researcher found one scene which is included to mediation function:

## 1) Mediation (B<sup>1</sup>)

7/B<sup>1</sup>/Hlp/Jiminy/20:39 – 20:58



**Figure 5.1.** The scene when the Blue Fairy introduces Jiminy as Pinocchio's conscience that will lead Pinocchio to distinguish between right and wrong.

Blue Fairy: *I hereby appoint you Pinocchio's conscience.*

Jiminy: *Uh, Temporary conscience.*

Blue Fairy: *Sure. Temporary conscience. Until such time Pinocchio may grow his own.*

Data number 7 shows the scene at minute 20:39 – 20:58 is included to the first variation of mediation function (B<sup>1</sup>). This scene shows when the Blue Fairy pointed to Jiminy as Pinocchio's conscience so that he could distinguish between right and wrong. This data is supported by Propp's theory (1968) that stated mediation is when the hero is allowed to go or he is dispatched, and the first variation of mediation is when a call for help is given (Propp, 1968).

## f. Transfiguration (T)

As mentioned by Propp transfiguration is when the hero is given a new appearance. Propp divided transfiguration into 4 variations ((Propp, 1968). The researcher found one scene which included to transfiguration function:

## 1) Transfiguration (T<sup>1</sup>)

8/T<sup>1</sup>/Hlp /Jiminy /20:49 - 21:07



**Figure 6.1.** The scene shows the change of Jiminy's appearance after being appointed became Pinocchio's conscience.

Blue Fairy: *Henceforth, you are the high keeper of the knowledge of right and wrong, and a trusted counselor during moments of temptation. (Magical notes chime) Arise, sir Jiminy Cricket.*

Jiminy: *Hey! This is more like it.*

Data number 8 shows the scene at minute 20:49 - 21:07 is included to the first variation of transfiguration function (T<sup>1</sup>). This scene shows that Jiminy got a new look given by a blue fairy. This data is supported by Propp's theory (1968) that stated transfiguration is when the hero is given a new appearance, and the first variation is when a new appearance is directly affected by means of the magical action of a helper (Propp, 1968).

### **g. Liquidation of Lack (K)**

As mentioned by Propp liquidation of lack is when the initial misfortune or lack is liquidated. This function, together with villainy (A) constitutes a pair. The narrative reaches its peak in this function. Propp divided this function into 11 variations (Propp, 1968). The researcher found one scene which included to liquidation of lack function:

## 1) Liquidation of Lack (K<sup>2</sup>)

9/K<sup>2</sup>/Geppetto /24:50 –25:02



**Figure 7.1.** The scene when Geppetto realized that his prayer had come true.

*Geppetto: An almost a real boy! Look! Look at you! Look! Look at you! You are an almost real boy! We can be... we can be a family!*

Data number 9 shows the scene at minute 24:50 –25:02 is included to the second variation of liquidation of lack (K<sup>2</sup>). This scene shows that Geppetto's wish is become reality. Geppetto's wish was granted by the blue fairy, because Geppetto is a kind-hearted human. This data is supported by Propp's theory (1968) that stated liquidation of lack is when the initial misfortune or lack is liquidated, and the second variation of liquidation of lack is when the object of search is obtained by several personages at once, through a rapid interchange of their actions (Propp, 1968).

### h. Departure (↑)

As mentioned by Propp departure is when the hero leaves home. Propp mentioned that departure here denotes something different from the temporary absence element, designated earlier by ft. The departures of seeker-heroes and victim-heroes are also different (Propp, 1968). The researcher found two scenes which included to departure function:

## 1) Departure (↑)

10/↑/H/Pinocchio/26:18 – 28:10



**Figure 8.1.** The scene comply his father's request who wants him to go to school like the other children.

Geppetto: *Pinocchio, I have been thinking. Maybe it is time for you to go to school.*

Pinocchio: *Really, Father? Really?*

Geppetto: *Off he goes. My boy.*

Data number 10 shows the scene at minute 26:18 – 28:10 is included to departure function (↑). This scene shows the departure of the hero (Pinocchio) to school and leaves home as requested by his father. This data is supported by Propp's theory (1968) that stated departure is when the hero leaves home (Propp, 1968).

## 2) Departure (↑)

24/↑/ H/Geppetto/ 40:02 – 40:17



**Figure 8.2.** The scene when Geppetto leaves the home to find Pinocchio.

Geppetto: *Well, come on, everyone. Yes. You too, Figaro. Figaro. I haven't left the shop since... Well, but... we have to find Pinocchio.*

Data number 24 shows the scene at minute 40:02 – 40:17 is included to departure function ( $\uparrow$ ). In the beginning of the story was explained Geppetto lost his child, and he doesn't want to experience it for the second time. This scene shows Geppetto left home to find Pinocchio before losing him. This data is supported by Propp's theory (1968) that stated departure is when the hero leaves home (Propp, 1968).

#### **i. Reconnaissance ( $\epsilon$ )**

As mentioned by Propp reconnaissance is when the villain makes an attempt at reconnaissance. Propp divided reconnaissance into 3 variations (Propp, 1968). The researcher found four scenes which included to reconnaissance function:

##### **1) Reconnaissance ( $\epsilon^1$ )**

11/ $\epsilon^1$ /V/John/30:45 – 31:06



**Figure 9.1.** The scene when John spied on Pinocchio and planned to kidnap him.

*John: A living puppet without strings! Gideon. A thing like that could be a worth fortune to some on.*

Data number 11 shows the scene at minute 30:45 – 31:06 is included to the first variation of reconnaissance function ( $\epsilon^1$ ). This



scene shows the villain (John) is doing reconnaissance to know about the puppets boy (Pinocchio). This data is supported by Propp's theory (1968) that stated reconnaissance is when the villain makes an attempt at reconnaissance and the first variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (Propp, 1968).

## 2) Reconnaissance ( $\epsilon^1$ )

18/ $\epsilon^1$ /V/John and Gideon/36:34 - 36:49



**Figure 8.2.** The conversation between Pinocchio and Jiminy. When Pinocchio and Jiminy were talking, John and Gideon were peeking at them from behind the bushes.

Pinocchio: *Are you coming with me?*

Jiminy: *Uh, no, Pinoke. Most schools don't take kindly to insects. They lump me in with wasps, cockroaches and termites. I'll be waiting for you here when school lets out. Get you home by the stroke of 3:17.*

Pinocchio: *Okay, Jiminy.*

Data number 18 shows the scene at minute 36:34 - 36:49 is included to the first variation of reconnaissance function ( $\epsilon^1$ ). This scene shows the villain (John and Gideon) is doing reconnaissance in order to trap Jiminy and they will meet Pinocchio. This data is supported by Propp's theory (1968) that stated reconnaissance is when the villain makes an attempt at reconnaissance and the first

variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects(Propp, 1968).

### 3) Reconnaissance ( $\epsilon^1$ )

36/ $\epsilon^1$ /Hlp/Jiminy/1:09:43 – 1:10:08



**Figure 9.3.** The scene when Jiminy peek behind the rock to find out what is the plan of the villain.

*Jiminy: Huh. I wonder where everybody is. (Whimpering) What the cuss is that all about?*

Data number 36 shows the scene at minute 1:09:43 – 1:10:08 is included to the first variation of reconnaissance function ( $\epsilon^1$ ). This scene shows when Jiminy looking for Pinocchio he saw a huge monster carrying children, he peeked while hiding. his data is supported by Propp's theory (1968) that stated reconnaissance is when the villain makes an attempt at reconnaissance and the first variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (Propp, 1968).

### 4) Reconnaissance ( $\epsilon^1$ )

37/ $\epsilon^1$ /Hlp/Jiminy/1:11:37 – 1:11:55



**Figure 9.4.** The scene when Jiminy peek behind the rock to find out what is the plan of the villain.

Jiminy: *What's with all the donkeys? Oh, brother. It's like I've dropped into H-E-double hockey sticks.*

Data number 37 shows the scene at minute 1:11:37 – 1:11:55 is included to the first variation of reconnaissance function ( $\epsilon^1$ ). This scene shows while Jiminy looking for Pinocchio he saw all the children is becoming a donkeys. This data is supported by Propp's theory (1968) that stated reconnaissance is when the villain makes an attempt at reconnaissance and the first variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (Propp, 1968).

#### **j. Villainy (A)**

As mentioned by Propp villainy causes harm or injury to a member of a family. Propp divided villainy into 18 variations (Propp, 1968). The researcher found four scenes which included to villainy function:

##### **1) Villainy ( $A^1$ )**

12/A<sup>1</sup>/V/John/31:07 – 31:17



**Figure 10.1.** The scene when John plans to selling Pinocchio to Stromboli.

John: *Let me see who would pay for living ... That's it. Stromboli! He'll give his eye teeth for that thing.*

Data number 12 shows the scene at minute 31:07 – 31:17 is included to the first variation of villainy (A<sup>1</sup>). This scene shows when John intend to abducts Pinocchio and sell him to Stromboli. This data is supported by Propp's theory (1968) that stated villainy is when a villain causes harm or injury to a member of a family and the first variation is when the villain abducts a person (Propp, 1968).

## 2) Villainy (A<sup>9</sup>)

19/A<sup>9</sup>/V/Headmaster/37:25 - 37:39



**Figure 10.2.** The scene when the Headmaster kick and chase away Pinocchio from the school.

Headmaster: *Get out! Get out and stay out! School is for real children not ridiculous puppets. Puppets belong in the puppet show.*

Data number 19 shows the scene at minute 37:25 - 37:39 is included to the ninth variation of villainy (A<sup>9</sup>). This scene shows

the headmaster chase away Pinocchio from the school because he was a puppet and he is not a real boy so he could not enter the school. This data is supported by Propp's theory (1968) that stated villainy when the villain causes harm or injury to a member of a family, and the ninth variation of villainy is when the villain expels someone (Propp, 1968).

### 3) Villainy (A<sup>15</sup>)

20/A<sup>15</sup>/V/John and Gideon/37:41 – 37:50



**Figure 10.3.** The scene when Gideon locking Jiminy in a jar.

Jiminy: *Well, I'll be.*

John: *HAHAHA!*

Jiminy: *Hey. What's the big idea? Get me out of here! Let me out.*

Data number 20 shows the scene at minute 37:41 – 37:50 is included to the fifteenth variation of villainy function (A<sup>15</sup>). This scene shows John locking Jimmy in a jar so Jiminy can't get out and save Pinocchio. This data is supported by Propp's theory (1968) that stated villainy is when the villain causes harm or injury to a member of a family, and the fifteenth variation of villainy is when the villain imprisons or detains someone (Propp, 1968).

### 4) Villainy (A<sup>15</sup>)

25/A<sup>15</sup>/V/Stromboli/49:34 – 49:55



**Figure 10.4.** The scene when Stromboli locking Pinocchio in in a cage.

Stromboli: *In an Hour we go! There.*

Pinocchio: *Let me go. Let me out of here.*

Stromboli: *It's will be your home.*

Pinocchio: *Help!*

Stromboli: *Where I can find you always.*

Data number 25 shows the scene at minute 49:34 – 49:55 is included to the fifteenth variation of villainy function (A<sup>15</sup>). This scene shows Stromboli who locked Pinocchio in a cage in the room, so that Pinocchio could not escape. This data is supported by Propp's theory (1968) that stated villainy is when the villain causes harm or injury to a member of a family, and the fifteen variation of villainy is when the villain imprisons or detains someone (Propp, 1968).

### 5) Villainy (A<sup>18</sup>)

38/A<sup>18</sup>/V/Coachman/1:12:00 – 1:12:05



**Figure 10.5.** The scene when Mr. Coachman turn the kids into a donkeys

Mr. Coachman: *Let's move it, you scum. The sooner these donkey get to the salt mines, the sooner I get paid.*

Data number 38 shows the scene at minute 1:12:00 – 1:12:05 is included to the eighteenth variation of villainy function (A<sup>18</sup>). This scene shows at the night, Mr. Coachman turn the kids into a donkeys and he will sell all of them. This data is supported by Propp's theory (1968) that stated villainy is when the villain causes harm or injury to a member of a family, and the eighteenth variation of villainy is when the villain torments at night (Propp, 1968).

#### k. Trickery ( $\eta$ )

As mentioned by Propp trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings. Propp divided trickery into 3 variations (Propp, 1968). The researcher found six scenes which included to trickery function:

##### 1) Trickery ( $\eta^1$ )

13/ $\eta^1$ /V/John/32:45 – 33:15



**Figure 11.1.** The scene when John and Gideon seduced Pinocchio so that Pinocchio would come with him.

Pinocchio: *But my father said I should go to school.*

John: *Of course he did. All parents say that. But he doesn't recognize your genius. Who needs an education when one has such a personality, such a profile, such a physique? Why, he is a natural born actor. Right, Gideon? And not just an actor, an entrepreneur. Nay, an influencer. And won't your father be proud?*

Pinocchio: *Really?*

John: *Oh, of course he will. Why, he'll see your name in lights?*

*Lights six feet high!*

Data number 13 shows the scene at minute 32:45 – 33:15 is included to the first variation of trickery function ( $\eta^1$ ). This scene shows John, who tried to trap Pinocchio with his persuasion so that Pinocchio wouldn't go to school and chose to go with him. This data is supported by Propp's theory (1968) that stated trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (Propp, 1968).

## 2) Trickery ( $\eta^1$ )

14/ $\eta^1$ /V/John/33:36 – 33:15



**Figure 11.2.** The scene when John and Gideon seduced Pinocchio so that Pinocchio would come with him.



John: *We are wasting precious time. Do you want to make your father proud or not?*

Pinocchio: *I sure do.*

Data number 14 shows the scene at minute 33:36 – 33:15 is included to the first variation of trickery function ( $\eta^1$ ). This scene shows John who still tries to trap Pinocchio with his seduction. This data is supported by Propp's theory (1968) that stated trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (Propp, 1968).

### 3) Trickery ( $\eta^3$ )

21/ $\eta^3$ /V/John and Gideon/38:39 – 38:59



**Figure 11.3.** The scene when John and Gideon seduced Pinocchio in another way so that Pinocchio would come with him, it is after Pinocchio was kicked out of school by the school principal.

Pinocchio: *But my father...*

John: *Wanted you to go to school and you did. You went to school. You gave it the old college try. And what did the wise and learned schoolmaster say?*

Pinocchio: *He said I belong in puppet show.*

John: *alas, a puppet show. I rest my case.*

Data number 21 shows the scene at minute 38:39 – 38:59 is included to the third variation of trickery function ( $\eta^3$ ). This scene shows John who tries to trap Pinocchio again after Pinocchio kicked by the teacher from school. This data is supported by Propp's theory (1968) that stated trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the third variation is when the villain employs other means of deception or coercion (Propp, 1968).

#### 4) Trickery ( $\eta^2$ )

28/ $\eta^2$ /H/Pinocchio/57:18 – 57:25



**Figure 11.4.** The scene when Pinocchio lie to make his nose longer and he can reach the birdcage key.

Pinocchio: *Hey, Jiminy. You want to know something? I don't want to be a real boy. (Telling whoppers)*

Data number 28 shows the scene at minute 57:18 – 57:25 is included to the second variation of trickery function ( $\eta^2$ ). This scene shows Pinocchio's lie to Jiminy in order to make his nose longer and get the prison key to help him and Jiminy escape can fall under the second variation of trickery. This data is supported by Propp's theory (1968) that stated trickery is when someone tries to trick another into taking possessions or an item belonging to him, and the second variation of trickery is when the someone

proceeds to act by the direct application of magical means (Propp, 1968).

## 5) Trickery ( $\eta^1$ )

31/ $\eta^1$ /V/Coachman/1:00:35 – 1:00:54



**Figure 11.5.** The scene when Mr. Coachman seduced Pinocchio to come with them to the Pleasure Island.

Mr. Coachman: *You would like to be changed, transformed, so to speak?*

Pinocchio: *Yes.*

Mr. Coachman: *Well, it's very fortunate that you're coming with us because Pleasure Island will be the most life-altering experience you will ever have. You won't be a puppet anymore, that's for sure.*

Data number 31 shows the scene at minute 1:00:35 – 1:00:54 is included to the first variation of trickery function ( $\eta^1$ ). This scene shows Mr. Coachman seduced Pinocchio to come with them to the Pleasure Island, he seduced Pinocchio by tempting something that would make his father happy, he will be a real boy. This data is supported by Propp's theory (1968) that stated trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (Propp, 1968).

## 6) Trickery ( $\eta^1$ )

32/ $\eta^1$ /V/Mr. Coachman/01:01:40-01:01:59



**Figure 11.6.** The scene when persuades Pinocchio to agree to follow them, and he was assisted by other children.

Mr. Coachman: *I mean, who doesn't believe in transformative experiences? Shall we all turn and go running back to mommy and daddy?*

Children: *NO!!!*

Pinocchio: *Look, you kids go. I'll go another time.*

Mr. Coachman: *Oh, I'm sorry, it doesn't work that way.*

Data number 32 shows the scene at minute 01:01:40-01:01:59 is included to the first variation of trickery function ( $\eta^1$ ). This scene shows Mr. Coachman who persuades Pinocchio to agree to follow them, and he was assisted by other children. This data is supported by Propp's theory that stated trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (Propp, 1968).

### I. Complicity ( $\theta$ )

As mentioned by Propp complicity is when the victim submits to deception and thereby unwittingly helps his enemy. Propp divided

complicity into 2 variations (Propp, 1968). The researcher found three scenes which included to complicity function:

### 1) Complicity ( $\theta^1$ )

15/ $\theta^1$ /V/John/33:36-33:15



**Figure 12.1.** The scene when Pinocchio wants to follow John and Gideon.

John: *We are wasting precious time. Do you want to make your father proud or not?*

Pinocchio: *I sure do.*

John: *Well, then?*

Pinocchio: *Okay, I'll be famous.*

John: *Capital!!*

Data number 15 shows the scene at minute 33:36 - 33:15 is included to the first variation of complicity ( $\theta^1$ ). This scene shows when Pinocchio caught up with John's seduction, then he wants to follow John and he wouldn't go to school. This data is supported by Propp's theory that stated complicity is when the victim submits to deception and thereby unwittingly helps his enemy and the first variation of complicity is when the hero agrees to all of the villain's persuasions (Propp, 1968).

## 2) Complicity ( $\theta^1$ )

22/ $\theta^1$ /V/John/39:05 – 39:15



**Figure 12.2.** The scene when Pinocchio agree to follow John and Gideon.

John: *Now we're talking!*

Jiminy: *No!*

John: *To Stromboli's. Fame awaits!*

Data number 22 shows the scene at minute 39:05 – 39:15 is included to the first variation of complicity ( $\theta^1$ ). This scene shows John and his friend managed to bring Pinocchio with them. This data is supported by Propp's theory that stated complicity is when the victim submits to deception and thereby unwittingly helps his enemy and the first variation of complicity is when the hero agrees to all of the villain's persuasions (Propp, 1968).

## 3) Complicity ( $\theta^1$ )

33/ $\theta^1$ /H/Pinocchio/1:03:35 – 1:03:44



**Figure 12.3.** The scene when Pinocchio agree to follow Mr. Coachman to the Pleasure Island.

Pinocchio: *Okay, then. I say we all... go.*

Data number 33 shows the scene at minute 1:03:35 – 1:03:44 is included to the first variation of complicity ( $\theta^1$ ). This scene shows Pinocchio who agrees with the offer given by Mr. Coachman, actually it was a trap. This data is supported by Propp's theory that stated complicity is when the victim submits to deception and thereby unwittingly helps his enemy and the first variation of complicity is when the hero agrees to all of the villain's persuasions (Propp, 1968).

### **m. First Function of Donor (D)**

As mentioned by Propp the first function of donor is when the hero is tested, interrogated or even attacked. Which prepares the way for his receiving either a magical agent or helper. Propp divided this function into 10 variations (Propp, 1968). The researcher found two scenes which included to the first function of donor function:

#### **1) First Function of Donor ( $D^1$ )**

16/D<sup>1</sup>/Hlp/Jiminy/35:47 – 35:55



**Figure 13.1.** The scene when Jiminy remind Pinocchio about his first purpose.

Jiminy: ... *But I'd trust the guy the Blue Fairy assigned to the case. Wouldn't you? Jiminy Cricket, temporary conscience.*

Data number 16 shows the scene at minute 35:47 – 35:55 is included to the first variation function of the first function of donor function ( $D^1$ ). This scene shows Jiminy as the helper which reminded Pinocchio of his first purpose, and he reminded him that Pinocchio had to trust him more because Jiminy was a helper sent by the blue fairy to accompany him. This data is supported by Propp's theory (1968) that stated the first function of donor is when the hero is tested, interrogated or even attacked and prepares the way for his receiving either a magical agent or helper, and the second variation of first function of donor is when donor greets and interrogates the hero (Propp, 1968).

## 2) First Function of Donor ( $D^1$ )

29/ $D^1$ /Hlp/Jiminy/57:54-58:06



**Figure 13.2.** The scene when Jiminy remind Pinocchio about the Blue Fairy's word.

Jiminy: *Pinoke, remember what the Blue Fairy said? It's not about what you're made of on the outside. Being real is in your*



*heart. That's what being real is all about. But thank you for the apology.*

Data number 29 shows the scene at minute 57:54 - 58:06 is included to the first variation of the first function of donor function (D<sup>1</sup>). This scene shows Jiminy as the helper which reminds Pinocchio with the Blue Fairy's words that being real is not about what you're made of on the outside. Being real is in your heart. That's what being real is all about. This data is supported by Propp's theory (1968) that stated the first function of donor is when the hero is tested, interrogated or even attacked and prepares the way for his receiving either a magical agent or helper, and the second variation of first function of donor is when donor greets and interrogates the hero (Propp, 1968).

#### **n. Absentation ( $\beta$ )**

As mentioned by Propp this function is when one member of a family absents from home. The Propp divided absentation into 3 variations (1968, 26). The researcher found one scene which included to absentation function:

##### **1) Absentation ( $\beta^3$ )**

23/ $\beta^3$ /Pinocchio/39:54 – 40:01



**Figure 14.1.** The scene when Geppetto thought he will lost Pinocchio.

Geppetto: *Pinocchio should have been home by now. He must have lost his way and... And gotten lost.*

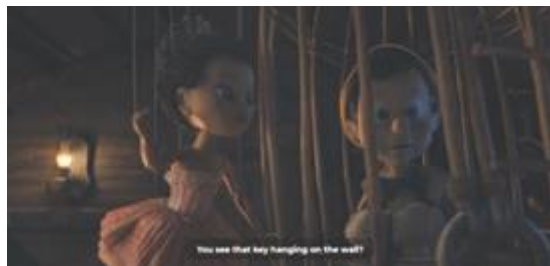
Data number 23 shows the scene at minute 39:54 – 40:01 is included to the third variation of absentation function ( $\beta^3$ ). This scene shows Geppetto who thought Pinocchio got lost because he hadn't come home from school. This data is supported by Propp's theory (1968) that stated absentation is when one member of a family absents himself from home, and the third variation is sometimes members of the younger generation absent themselves (Propp, 1968).

#### **o. Delivery ( $\zeta$ )**

As mentioned by Propp delivery is when the villain receives information about his victim. Propp divided delivery into 2 variations (Propp, 1968). The researcher found five scene which included to delivery function:

##### **1) Delivery ( $\zeta^1$ )**

26/ $\zeta^1$ /Hlp/Sabina/53:08 – 53:14



**Figure 15.1.** The scene when Sabina tells Pinocchio the location of the birdcage key.

Sabina: *You see the key hanging on the wall? That's the key to this cage. We have to get it somehow and get you out of here.*

Data number 26 shows the scene at minute 53:08 – 53:14 is included to the first variation of delivery function ( $\zeta^1$ ). This scene shows when Sabina tells Pinocchio the location of the birdcage key so he can get out of the room. This data is supported by Propp's theory (1968) that stated delivery means receives some information either hero or villain. The first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (Propp, 1968).

## 2) Delivery ( $\zeta^1$ )

35/ $\zeta^1$ /DP/Sofia/ 1:08:47 – 1:09:08



**Figure 15.2.** The scene when Sofia give an information about Pinocchio's whereabouts.

Geppetto: *Oh, Sofia, is that you? What? What does this mean? 'Pleasure Island.' Pleasure Island? Is this where Pinocchio is? Oh my goodness. This is a serious crisis. A catastrophe!*

Data number 36 shows the scene at minute 1:08:47 – 1:09:08 is included to the second variation of delivery ( $\zeta^2$ ). This scene shows Geppetto who get an information about Pinocchio and Pleasure Island from Sofia. This data is supported by Propp's

theory (1968) that stated the first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (Propp, 1968)

### 3) Delivery ( $\zeta^1$ )

41/ $\zeta^1$ /Hlp/Jiminy/1:15:54 – 1:16:02



**Figure 15.3.** The scene when Jiminy tells about Monstro to Pinocchio.

Pinocchio: *Who's Monstro?*

Jiminy: *A sea monster. He sleeps on top of the water. So big he looks like an island. Land ho!*

Data number 41 shows the scene at minute 1:15:54 – 1:16:02 is included to the first variation of delivery ( $\zeta^1$ ). This scene shows Pinocchio who asked questions about who is Monstro to Jiminy, and Jiminy tells about Monstro to Pinocchio. This data is supported by Propp's theory (1968) that stated the first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (Propp, 1968).

### 4) Delivery ( $\zeta^2$ )

43/ $\zeta^2$ /Hlp/Sofia/1:16:26 – 1:16:50



**Figure 15.4.** The scene when Sofia tells Pinocchio that Geppetto has left the house to look for Pinocchio.

Sofia: *He sailed out to sea.*

Pinocchio & Jiminy: *He sailed out to see?*

Sofia: *That's right. Sailed out to see. Am I not speaking clearly?*

Jiminy: *Sofia, how?*

Sofia: *How do you think? In a boat. He needed to get to Pleasure Island to look for Pinocchio. So he sold all his clocks and he bought a boat. Those clocks meant everything to him. It's his life's work.*

Data number 43 shows the scene at minute 1:16:26 – 1:16:50 is included to the second variation of delivery ( $\zeta^2$ ). This scene shows Sofia who informed to Pinocchio where Geppetto was after Pinocchio was wondering where his father was. So Pinocchio and Jiminy can concluded the answer from the information provided by Sofia. This data is supported by Propp's theory (1968) that stated the first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (Propp, 1968).

## 5) Delivery ( $\zeta^2$ )

45/ $\zeta^2$ /Hlp/Sofia/1:20:19 – 1:20:22



**Figure 15.5.** The scene when Jiminy tells Pinocchio that Sofia has seen Geppetto.

Jiminy: *Sofia said Geppetto left about two hours ago, headed south.*

Data number 45 shows the scene at minute 1:20:19 – 1:20:22 is included to the second variation of delivery function ( $\zeta^2$ ). This scene shows Jiminy who tells Pinocchio the instructions from Sofia. This data is supported by Propp's theory (1968) that stated the first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (Propp, 1968).

#### **p. Interdiction ( $\gamma$ )**

As mentioned by Propp interdiction is addressed to the hero. Propp divided interdiction into 2 variations (Propp, 1968). The researcher found one scene which included to interdiction function:

##### **1) Interdiction ( $\gamma^2$ )**

27/ $\gamma^2$ /Hlp/Jiminy/57:04 – 57:06



**Figure 16.1.** The scene when Pinocchio who kept lying after reminded by jiminy to stop lying.

*Jiminy: Now quit telling those whoppers.*

Data number 27 shows the scene at minute 57:04 – 57:06 is included to the second variation of interdiction function ( $\gamma^2$ ). This scene shows Pinocchio who kept lying after reminded by jiminy to stop lying, but actually Pinocchio lied to make his nose grow and he could reach the key near the door. This data is supported by Propp's theory (1968) that stated interdiction is addressed to the hero and the second variation is when an inverted form of interdiction is represented by an order or a suggestion (Propp, 1968).

#### **q. Unrecognized Arrival (o)**

As mentioned by Propp unrecognized arrival is when the hero unrecognized, arrives home or in another country. Propp classified this function into 2 classes (Propp, 1968). The researcher found two scenes which included to unrecognized arrival function:

##### **1) Unrecognized Arrival (o)**

30/o/V/Coachman/1:00:09 – 1:00:18



**Figure 17.1.** The scene when Pinocchio arrived in a new place.

Mr. Coachman: *Blimey! Look what we've just fished up off the bleeding street. A little wooden boy!*

Lampwick: *Look at him. He's made out of wooden slats.*

Data number 30 shows the scene at minute 1:00:09 – 1:00:18 is included to unrecognized arrival function (o). This scene shows Pinocchio arrived in a new place, with stranger around him. This data is supported by Propp's theory (1968) that stated unrecognized arrival is when the hero unrecognized, arrives home or in another country (Propp, 1968).

## 2) Unrecognized Arrival (o)

34/o/All children/1:04:09 - 1:04:23



**Figure 17.2.** The scene when Pinocchio arrived to the Pleasure Island.  
All Children: (*Cheering*).

Mr. Coachman: *Welcome to Pleasure Island! Come right inside!*

*Enjoy the ride and see the show.*

Data number 34 shows the scene at minute 1:04:09 - 1:04:23 is included to unrecognized arrival function (o). This scene shows Pinocchio and the other children are arrived to the Pleasure Island. This data is supported by Propp's theory (1968) that stated



that unrecognized arrival is when the hero unrecognized, arrives home or in another country (Propp, 1968).

#### r. Struggle (H)

According to Propp struggle is when the hero involves any obstacle or conflict that the hero must overcome in order to achieve their goal. It is also when the hero and the villain join in direct combat. Propp divided struggle into 3 variations (Propp, 1968). The researcher found one scene which included to struggle function:

##### 1) Struggle (H<sup>2</sup>)

49/H<sup>2</sup>/Pinocchio/1:30:07 – 1:30:11



**Figure 18.1.** The scene when Monstro wants to catch up Geppetto's family and Pinocchio should bring out his family from Monstro.

Jiminy: *Here he comes.*

Data number 49 shows the scene at minute 1:30:07 – 1:30:11 is included to the second variation of struggle function (H<sup>2</sup>). This scene shows Pinocchio should bring out his father, Figaro, Jiminy and Cleo from the Monstro's mouth it is called struggle to the hero. This data is supported by Propp's theory (1968) that stated the struggle function involves any obstacle or conflict that the hero must overcome in order to achieve their goal, and the first variation is when they fight in an open field (Propp, 1968).

### s. Pursuit (Pr)

As mentioned by Propp pursuit is when the hero is pursued. Propp divided pursuit into 7 variations (Propp, 1968). The researcher found two scenes which included to pursuit function:

#### 1) Pursuit (Pr<sup>1</sup>)

39/Pr<sup>1</sup>/V/Coachman/1:14:51 – 1:15:14



**Figure 19.1.** The scene when Mr. Coachman and the monsters pursue Pinocchio and Jiminy.

Mr. Coachman: *There's that wooden boy. Get him!*

Mr. Coachman: *Faster! Don't let them get to the sea.*

Data number 39 shows the scene at minute 1:14:51 – 1:15:14 is included to the first variation of pursuit (Pr<sup>1</sup>). This scene shows Mr. Coachman and his monsters pursue Pinocchio to be caught and turned into a donkey. This data is supported by Propp's theory (1968) that stated pursuit is when the hero is pursued and the first variation is when the pursuer flies after the hero (Propp, 1968).

#### 2) Pursuit (Pr<sup>1</sup>)

49/Pr<sup>1</sup>/H/Pinocchio/1:30:07 – 1:30:11



**Figure 19.2.** The scene when Monstro wants to catch up Geppetto’s family.

Jiminy: *“Here he comes.”*

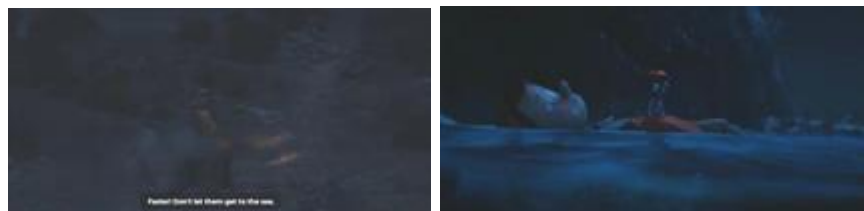
Data number 49 shows the scene at minute 1:30:07 – 1:30:11 is included to the first variation of pursuit ( $Pr^1$ ). This scene shows Pinocchio wants to save everyone from being eaten by Monstro. This data is supported by Propp’s theory (1968) that stated rescue is when the hero wants to escape from the pursuit and the eighth variation is when he does not allow himself to be devoured (Propp, 1968).

#### **t. Rescue (Rs)**

As mentioned by Propp rescue is when someone tried to escape from pursuit. Propp divided rescue into 10 variations (Propp, 1968). The researcher found two scenes which included to rescue function:

##### **1) Rescue ( $Rs^2$ )**

40/ $Rs^2$ /H/Pinocchio/1:14:55 – 1:15:29



**Figure 20.1.** The scene when Pinocchio and Jiminy escape Mr. Coachman and his Monsters.

Pinocchio: *Jiminy, Let’s go!*

Jiminy: *You said it, Pinoke. Let's skedaddle out of here. Oh no. We're trapped.*

Pinocchio: *No, we're not. Positive thinking, Jiminy.*

Data number 40 shows the scene at minute 1:14:55 – 1:15:29 is included to the second variation of rescues ( $Rs^2$ ). This scene shows Pinocchio and Jiminy are escape Mr. Coachman by jump into the sea. This data is supported by Propp's theory (1968) that stated rescue is when the hero is rescue from pursuit, and the second variation is when the hero flees and the placing obstacles in the path of his pursuer (Propp, 1968).

## 2) Rescue ( $Rs^8$ )

50/ $Rs^8$ /H/Pinocchio/1:30:12 – 1:31:25



**Figure 20.2.** The scene when Pinocchio try to bring out his family from Monstro.

Pinocchio: *Everybody, hold on!*

Jiminy: *Faster, Pinoke, faster! Spin those clodhoppers. You're almost there, Pinoke!*

Data number 50 shows the scene at minute 1:30:12 – 1:31:25 is included to the eighth variation of rescue function ( $Rs^8$ ). This scene shows Pinocchio wants to save everyone from being eaten by Monstro. This data is supported by Propp's theory (1968)

that stated rescue is when the hero wants to escape from the pursuit and the eighth variation is when he does not allow himself to be devoured (Propp, 1968).

#### **u. Return (↓)**

As mentioned by Propp return is when the hero is return or come back home. Propp mentioned that a return is generally accomplished by means of the same forms as an arrival, but this is not always true in the case of a departure (Propp, 1968). The researcher found three scenes which included to return function:

##### **1) Return (↓)**

42/↓/H/Pinocchio/1:16:03 – 1:16:06



**Figure 21.1.** The scene when Pinocchio comeback to home.

Pinocchio: *Father? It's me, Pinocchio. I'm home.*

Data number 42 shows the scene at minute 1:16:03 – 1:16:06 is included to return function (↓). This scene shows Pinocchio who has come home to meet his father. This data is supported by Propp's theory (1968) that stated return is when the hero is return or come back home (Propp, 1968).

##### **2) Return (↓)**

47/↓/H/Pinocchio/1:22:17 – 1:22:27



**Figure 21.2.** The scene when Pinocchio back with his family.

Geppetto: *Pinocchio! Pinocchio! You're back.*

Pinocchio: *Yes, Father, I'm back. I'm coming to you.*

Data number 47 shows the scene at minute 1:22:17 – 1:22:27 is included to return function (↓). This scene shows Pinocchio back with his family, after a long journey. This data is supported by Propp's theory (1968) that stated return is when the hero is return or come back home (Propp, 1968).

### 3) Return (↓)

55/↓/H/ Pinocchio and Geppetto/1:35:44 – 1:35:55



**Figure 21.3.** The scene when Pinocchio and Geppetto come back to their home.

Geppetto: *Well, well, we have come quite a long way, haven't we, Son?*

Pinocchio: *We sure have, Father. Now let's get you home.*

Geppetto: *Let's get home.*

Data number 55 shows the scene at minute 1:35:44 – 1:35:55 is included to return function. This scene shows after a long journey finally Geppetto, Pinocchio, Figaro, Jiminy, and Cleo

comeback to their home. This data is supported by Propp's theory (1968) that stated return is when the hero is return or come back home (Propp, 1968).

#### v. Punishment (U)

As mentioned by Propp punishment is when the villain is punished. Propp mentioned that Usually only the villain of the second move and the false hero are punished, while the first villain is punished only in those cases in which a battle and pursuit are absent from the story (Propp, 1968). The researcher found one scene which included to punishment function:

##### 1) Punishment (U)

44/U/V/Stromboli/1:18:49 – 1:18:57



**Figure 22.1.** The scene when finally Stromboli get into jail after all of he does.

Pinocchio: *You started your own puppet show?*

Sabbina: *We sure did. Last night, the Carabinieri arrested Stromboli and put him in jail.*

Data number 44 shows the scene at minute 1:18:49 – 1:18:57 is included to punishment function (U). This scene shows Sabbina who tells Pinocchio that Stromboli was arrested by the carabinieri and they put Stromboli in jail. This data is supported by

Propp's theory (1968) that mentioned punishment is when the villain is punished (Propp, 1968).

#### w. Solution (N)

According to Propp solution is when the task is resolved. Propp mentioned that Forms of solution correspond exactly, to the forms of tasks. Certain tasks are completed before they are set, or before the time required by the person assigning the task (Propp, 1968). The researcher found four scenes which included to solution function:

##### 1) Solution (N)

46/N/Hlp/Jiminy/1:21:35 – 1:21:37



**Figure 23.1.** The scene when Pinocchio and Jiminy already find his father.

Jiminy: *Geppetto. It's Geppetto!*

Data number 46 shows the scene at minute 1:21:35 – 1:21:37 is included to solution function (N). This scene shows Pinocchio and Jiminy already find his father. This data is supported by Propp's theory (1968) that stated solution is when the task is resolved (the task is to find Geppetto) (Propp, 1968).



## 2) Solution (N)

51/N/H/Pinocchio/1:31:51 – 1:31:53



**Figure 23.2.** The scene when Pinocchio managed to save his family.

Jiminy: *Pinoke, you made it.*

Data number 51 shows the scene at minute 1:31:51 – 1:31:53 is included to solution function (N). This scene shows Pinocchio managed to save everyone from Monstro. This data is supported by Propp's theory (1968) that stated solution is when the task is resolved (the task is to save his family) (Propp, 1968).

## 3) Solution (N)

53/N/H/Pinocchio/1:34:44 – 1:34:55



**Figure 23.3.** The scene when Pinocchio's father feel touched to see his son so great and brave against all problems.

Geppetto: *Oh, Pinocchio, you honestly did try with all your heart and that makes you a truthful boy. And you know what else it makes you? Unselfish and very, very brave.*

Data number 53 shows the scene at minute 1:34:44 – 1:34:55 is included to solution function. This scene shows

Geppetto as Pinocchio's father feel touched to see his son so great and brave against all problems. This data is supported by Propp that stated solution is when the task is resolved (the task is to find Geppetto) (Propp, 1968).

#### x. Recognized (Q)

As mentioned by Propp recognized is when the hero is recognized. Propp mentioned that he is recognized by a mark, a brand (a wound, a star marking), or by a thing given to him (a ring, towel). In this case, recognition serves as a function corresponding to branding and marking. The hero is also recognized by his accomplishment of a difficult task (Propp, 1968). The researcher found one scene which included to recognized function:

##### 1) Recognized (Q)

54/Q/H/Pinocchio/1:35:10 – 1:35:2



**Figure 24.1.** The scene when Pinocchio's journey proofed that he is a brave, truthful, and unselfish.

Geppetto: *You will always be my real boy. There isn't single thing I would change about you. I am so very proud of you.*

Data number 54 shows the scene at minute 1:35:10 – 1:35:2 is included to the recognized function. This scene shows Geppetto

as Pinocchio's father really proud of him. Pinocchio proved that he is a real boy. As mentioned by Propp that recognized is when the hero is recognized. The hero is also recognized by his accomplishment of a difficult task (Propp, 1968).

## **2. The Distribution of the Functions among Dramatis Personae Found in *Pinocchio* Movie (2022)**

In every story of course there is a character who runs the story. According to Propp, the dramatis personae position (seven spheres of action) of each character can be found based on the functions found in a story. Spheres of action by Propp also called as the type of a character. Each category of characters has its own position of appearing and employs certain means to introduce a character into the course of action (Propp, 1968).

In the findings data table above, the researcher found there are 5 dramatis personae found in *Pinocchio* Movie (2022). The dramatis personae found by the researcher in *Pinocchio* Movie 2022 are: the villain, the donor, the helper, the dispatcher, and the hero. The following is the explanation of the dramatis personae (sphere of action) that found by the researcher in *Pinocchio* movie 2022:

### **a. Villain**

According to Propp the villain is someone who injures a hero or commits a crime as mentioned in the villainy function (A) (Propp, 1968). The villain in *Pinocchio* Movie according to the functions found by the researcher are John, Gideon, Headmaster, Stromboli, and Mr. Coachman.

This statement is supported by the data that found by the researcher:

1. John

67/ $\eta^3$  / V / John and Gideon/ 38:39 – 38:59



**Figure 25.1.** The scene shows John who is still trying to get Pinocchio to the puppet show. His goal is to sell Pinocchio to Stromboli.

Pinocchio: *But my father...*

John: *Wanted you to go to school and you did. You went to school. You gave it the old college try. And what did the wise and learned schoolmaster say?*

Pinocchio: *He said I belong in puppet show.*

John: *alas, a puppet show. I rest my case.*

Data number 67 tells the scene at minute 38:39 – 38:59 it shows John as the villain of *Pinocchio* Movie (2022) . This scene shows John who who is still trying to get Pinocchio to the puppet show, actually his goal is to sell Pinocchio to Stromboli. According to the functions, this data included to the third variation of trickery function ( $\eta^3$ ). The third variation of trickery is when the villain employs other means of deception or coercion (Propp, 1968). This

data also supported by Propp's theory (1968) that stated villain is a character who injures a hero or commits a crime. Based on the explanation above, John is occupying the first position of dramatis personae (seven spheres of action) it is villain.

## 2. Gideon

66/A<sup>15</sup>/V/John and Gideon/37:41 – 37:50



**Figure 25.2.** The scene shows Gideon who is locking Jiminy in a jar so Jiminy can't get out and save Pinocchio.

Jiminy: *Well, I'll be.*

John: *HAHAHA!*

Jiminy: *Hey. What's the big idea? Get me out of here! Let me out.*

Data number 66 tells the scene at minute 37:41 – 37:50 it shows John as the villain of *Pinocchio* Movie (2022) . This scene shows Gideon who is locking Jiminy in a jar so Jiminy can't get out and save Pinocchio. According to the functions, this data included to the fifteenth variation of villainy (A<sup>15</sup>). The fifteenth variation of villainy is when the villain imprisons or detains someone (Propp, 1968). Based on the explanation above, Gideon is occupying the

first position of dramatis personae (seven spheres of action) it is villain. This data also supported by Propp's theory (1968) that stated villain is a character who injures a hero or commits a crime. Based on the explanation above, Gideon is occupying the first position of dramatis personae (seven spheres of action) it is villain.

### 3. Headmaster

65/A<sup>9</sup>/V/Headmaster/37:25-37:39



**Figures 25.3.** The scene shows Pinocchio was being chased and kicked by the headmaster.

Headmaster: *Get out! Get out and stay out! School is for real children, not ridiculous puppets. Puppets belong in the puppet show.*

Data number 65 tells the scene at minute 37:25-37:39 it shows John as the villain of *Pinocchio* Movie (2022) . This scene shows the headmaster chase away Pinocchio from the school because he was a puppet and he is not a real boy so he could not enter the school. According to the functions, this data included to the ninth variation of

villainy (A<sup>9</sup>). The ninth variation of villainy is when the villain expels someone (Propp, 1968). Based on the explanation above, the headmaster is occupying the first position of dramatis personae (seven spheres of action) it is villain. This data also supported by Propp's theory (1968) that stated villain is a character who injures a hero or commits a crime. Based on the explanation above, Gideon is occupying the first position of dramatis personae (seven spheres of action) it is villain.

#### 4. Stromboli

69/A<sup>15</sup>/V/Stromboli/49:34 – 49:55



**Figure 25.4.** The scene shows Stromboli who locked Pinocchio in a cage in the room, so that Pinocchio could not escape.

Stromboli: *In an Hour we go! There.*

Pinocchio: *Let me go. Let me out of here.*

Stromboli: *It's will be your home.*

Pinocchio: *Help!*

Stromboli: *Where I can find you always.*

Pinocchio: *Oh, No! No! No!*

Stromboli: *Yes, yes. To me you are belong.*

Data number 69 tells the scene at minute 49:34 – 49:55 it shows Stromboli as the villain of *Pinocchio* Movie (2022) . This scene shows Stromboli who locked Pinocchio in a cage in the room, so that Pinocchio could not escape. According to the functions, this data included to the fifteenth variation of villainy (A<sup>15</sup>). The fifteenth variation of villainy is when the villain imprisons or detains someone (Propp, 1968). Based on the explanation above, Stromboli is occupying the first position of dramatis personae (seven spheres of action) it is villain. This data also supported by Propp’s theory (1968) that stated villain is a character who injures a hero or commits a crime. Based on the explanation above, Stromboli is occupying the first position of dramatis personae (seven spheres of action) it is villain.

##### 5. Mr. Coachman

76/A<sup>18</sup>/V/Coachman/ 1:12:00 – 1:12:05



**Figure 25.5.** The scene shows at the night, Mr. Coachman turn the kids into a donkeys and he will sell all of them.

Mr. Coachman: *Let's move it, you scum. The sooner these donkeys get to the salt mines, the sooner I get paid.*



Data number 76 tells the scene at minute 1:12:00 – 1:12:05 it shows Mr. Coachman as the villain of *Pinocchio* Movie (2022) . This scene scene shows at the night, Mr. Coachman turn the kids into a donkeys and he will sell all of them. According to the functions, this data included to the eighteenth variation of villainy (A<sup>18</sup>). The eighteenth variation of villainy is when the villain torments at night (Propp, 1968). Based on the explanation above, Mr. Coachman is occupying the first position of dramatis personae (seven spheres of action) it is villain. This data also supported by Propp’s theory (1968) that stated villain is a character who injures a hero or commits a crime. Based on the explanation above, Gideon is occupying the first position of dramatis personae (seven spheres of action) it is villain.

#### **b. Donor**

According to Propp donor is someone who give the preparation for transmission of magical agents and provision of heroes with magical agents (Propp, 1968). According to the functions found in *Pinocchio* Movie 2022 the donor is The Blue Fairy. This statement is proven by this data:

56/F<sup>6</sup>/D/Blue Fairy/17:35 – 17:40



**Figure 26.1.** The scene shows Blue Fairy who comes to grants Geppetto's wishes.

Blue Fairy: *Oh, the good Geppetto made a wish from the depths of his heart and so I'm here.*

The data number 56 shows the scene at minute 17:35 – 17:40. This scene shows the blue fairy as magical agent who suddenly appears to grants Geppetto's wishes. According to the functions, this data included to the sixth variation of provision of magical agent. The sixth variation of provision of magical agent is when the agent suddenly appears of its own accord (Propp, 1968). This data also supported by Propp's theory (1968) that stated Donor shows the preparation for transmission of magical agents. Based on the explanation above, the Blue Fairy is occupying the second position of dramatis personae (seven spheres of action) it is donor.

### **c. Helper**

According to Propp helper is someone who accompanies the hero and brings about a liquidation of misfortune or lack. Helper's job is to save from being chased and be the solution for

the difficult tasks (Propp, 1968). The helper of *Pinocchio* Movie (2022) are:

1. Jiminy

64/D<sup>1</sup>/Hlp/Jiminy/ 35:47 – 35:55



**Figure 27.1.** The scene shows Jiminy as the helper which reminded Pinocchio of his first purpose.

*Jiminy: ... But I'd trust the guy the Blue Fairy assigned to the case. Wouldn't you? Jiminy Cricket, temporary conscience.*

The data number 64 shows the scene at minute 35:47 – 35:55. This scene shows Jiminy as the helper which reminded Pinocchio of his first purpose, and he reminded him that Pinocchio had to trust him more because Jiminy was a helper sent by the blue fairy to accompany him. According to the functions, this data included to the first variation of the first function of donor (D<sup>1</sup>). The first variation of the first function of donor is when donor greets and interrogates the hero (Propp, 1968). This data also supported by Propp's theory (1968) that stated helper is someone who accompanies the hero and brings about a liquidation of misfortune or lack. Helper's job is to save

from being chased and be the solution for the difficult tasks. Based on the explanation above, Jiminy is occupying the third position of dramatis personae (seven spheres of action) it is helper.

## 2. Sabina

70/ $\zeta^2$ /Hlp/Sabina/ 53:08 – 53:14



**Figure 27.2.** The scene shows Sabina tell Pinocchio the location of the cage key so he can get out of the room.

*Sabina: You see the key hanging on the wall? That's the key to this cage. We have to get it somehow and get you out of here.*

The data number 70 shows the scene at minute 53:08 – 53:14. This scene shows Sabina tells Pinocchio the location of the cage key so he can get out of the room. According to the functions, this data included to the second variation of delivery ( $\zeta^2$ ). The second variation of delivery is an inverted or other form of information-gathering evokes a corresponding answer. In this scene Sabina as the helper because she helps to give an information to Pinocchio. This data also supported by Propp's theory

(1968) that stated helper is someone who accompanies the hero and brings about a liquidation of misfortune or lack. Helper's job is to save from being chased and be the solution for the difficult tasks. Based on the explanation above, Sabina is occupying the third position of dramatis personae (seven spheres of action) it is helper.

### 3. Sofia

81/ζ<sup>1</sup>/Hlp/Sofia/ 1:16:26 – 1:16:50



**Figure 27.3.** The scene shows Sofia who informed to Pinocchio where Geppetto was after Pinocchio was wondering where his father was.

Sofia: *He sailed out to sea.*

Pinocchio & Jiminy: *He sailed out to see?*

Sofia: *That's right. Sailed out to see. Am I not speaking clearly?*

Jiminy: *Sofia, how?*

Sofia: *How do you think? In a boat. He needed to get to Pleasure Island to look for Pinocchio. So he sold all his clocks and he bought a boat. Those clocks meant everything to him. It's his life's work.*

The data number 81 shows the scene at minute 1:16:26 – 1:16:50. This scene shows Sofia who informed to

Pinocchio where Geppetto was after Pinocchio was wondering where his father was. According to the functions, this data included to the first variation of delivery ( $\zeta^1$ ). The first variation is when someone directly receives an answer to his question. This data also supported by Propp's theory (1968) that stated helper is someone who accompanies the hero and brings about a liquidation of misfortune or lack. Helper's job is to save from being chased and be the solution for the difficult tasks. Based on the explanation above, Sofia is occupying the third position of dramatis personae (seven spheres of action) it is helper.

#### d. Dispatcher

According to Propp Dispatcher is a character who makes or sends the hero to fulfill a mission (Propp, 1968). The dispatcher of *Pinocchio* Movie (2022) are:

##### 1. Blue Fairy

57/M/H/Blue Fairy/19:22 – 19:37



**Figure 28.1.** The scene shows that the Blue Fairy give Pinocchio a task to prove that he is a brave, truthful, and unselfish to be a real boy.

Blue Fairy: *Geppetto has done his part, and I have done mine. And to be a real is up to you. You have to prove that you are brave, truthful, and unselfish.*

Pinocchio: *How do I do that?*

Blue Fairy: *Well, by learning to choose between right and wrong.*

The data number 57 shows the scene at minute 19:22 – 19:37. This scene shows that the Blue Fairy give Pinocchio a task to prove that he is a brave, truthful, and unselfish to be a real boy. According to the functions, this data included to the difficult task (M). difficult task is proposed to the hero. This data also supported by Propp's theory (1968) that mentioned the dispatcher is a character who makes or sends the hero to fulfill a mission. In this story, Blue Fairy is a dispatcher because she gives Pinocchio a mission to be a real boy and makes his father happy.

## 2. Sofia

75/ζ<sup>1</sup>/DP/Sofia/ 1:08:47 – 1:09:08



**Figure 28.2.** The scene shows Geppetto who get an information about Pinocchio and Pleasure Island from Sofia.

Geppetto: *Oh, Sofia, is that you? What? What does this mean?*

*“Pleasure Island.” Pleasure Island? Is this where Pinocchio is?*

*Oh my goodness. This is a serious crisis. A catastrophe!*

Data number 75 shows scene at minute 1:08:47 – 1:09:08. This scene shows Geppetto who get an information about Pinocchio and Pleasure Island from Sofia. According to the functions, this data included to the first variation of delivery ( $\zeta^1$ ). The first variation of delivery is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer. This data also supported by Propp’s theory (1968) that mentioned the dispatcher is a character who makes or sends the hero to fulfill a mission. Based on the explanation above, Sofia is occupying the dispatcher position since she acts as a trigger for Geppetto's journey.

#### **e. Hero**

The hero of a fairy tale is that character who either directly suffers from the action of the villain in the complication (the one who senses some kind of lack), or who agrees to liquidate the misfortune or lack of another person (Propp, 1968). The hero in *Pinocchio* Movie (2022) are:



## 1. Pinocchio

86/Rs<sup>8</sup>/H/Pinocchio/1:30:12 – 1:31:25



**Figure 29.1.** The scene shows Pinocchio who wants to save everyone from being eaten by Monstro.

Pinocchio: *Everybody, hold on!*

Jiminy: *Faster, Pinoke, faster! Spin those clodhoppers. You're almost there, Pinoke!*

Data number 86 shows the scene at minute 1:30:12 – 1:31:25. The scene shows Pinocchio who wants to save everyone from being eaten by Monstro. According to the functions, this data included to the eight variation of rescue (Rs<sup>8</sup>). The eighth variation of rescue is when he does not allow himself to be devoured (p. 57-58). This data also supported by Propp's theory (1968) that stated hero is the character who directly suffers from the action of the villain. Based on the explanation above, Pinocchio is occupying the sixth position of dramatis personae (seven spheres of action) it is hero.

## 2. Geppetto

68/↑/ H/Geppetto/40:02 – 40:17



**Figure 29.2.** The scene shows Geppetto who left the house with his cat (Figaro) and his fish (Cleo) to look for Pinocchio.

Geppetto: *Well, come on, everyone. Yes. You too, Figaro.*  
Figaro: *I haven't left the shop since... Well, but... we have to find Pinocchio.*

The data number 68 shows the scene at minute 40:02 – 40:17. The scene shows Geppetto who left the house with his cat (Figaro) and his fish (Cleo) to look for Pinocchio. According to the functions, this data included to the departure functions (↑). As mentioned by Propp that departure is when the hero leaves home (1968). Geppetto leaves home to find Pinocchio. This data also supported by Propp's theory (1968) stated that hero is the one who senses some kind of lack. In this story explained that Geppetto lost his child at the beginning, and he does not want to experience it for a second time. Therefore, Geppetto left home to find Pinocchio before losing him. Based on the explanation above, Geppetto is occupying the sixth position of *dramatis personae* (sphere of action) it is hero.

## B. Discussion

In this part the researcher will explain about the data that found and analyzed on page 43-106. After doing analysis, the researcher found twenty-four functions of thirty-one functions by Propp (1968) and the researcher also found 5 *dramatis personae* (sphere of action) of 7 spheres of action. The researcher writes down the formula of the functions found in *Pinocchio* Movie as follow:

$\beta$	$\gamma$	$\delta$	$\varepsilon$	$\zeta$	$\eta$	$\theta$	A	a	B	C	$\uparrow$	D	E	F	G	H	I	J	K	$\downarrow$	Pr	Rs	o	L	M	N	O	Ex	T	U	W	
$\beta^3$	$\gamma^2$	$\varepsilon^1$	$\zeta^1$	$\eta^1$	$\theta^1$	A <sup>1</sup>	a <sup>6</sup>	B <sup>1</sup>	$\uparrow$	D <sup>1</sup>	E <sup>1</sup>	F <sup>1</sup>	H <sup>2</sup>	K <sup>2</sup>	$\downarrow$	Pr <sup>1</sup>	Rs <sup>2</sup>	o	M	N	Q	T <sup>1</sup>	U									
		$\varepsilon^1$	$\zeta^1$	$\eta^1$	$\theta^1$	A <sup>9</sup>	a <sup>2</sup>		$\uparrow$	D <sup>1</sup>	F <sup>6</sup>				$\downarrow$	Pr <sup>1</sup>	Rs <sup>8</sup>	o		N												
		$\varepsilon^1$	$\zeta^1$	$\eta^3$	$\theta^1$	A <sup>15</sup>					F <sup>1</sup>			$\downarrow$						N												
		$\varepsilon^1$	$\zeta^2$	$\eta^2$		A <sup>15</sup>					F <sup>2</sup>																					
			$\zeta^2$	$\eta^1$		A <sup>18</sup>																										
				$\eta^1$																												

The most dominant functions that has found in this research is trickery ( $\eta$ ). According to Propp, trickery is when someone tries to trick another into taking possessions or an item belonging to him. Propp divided trickery into 3 variations (Propp 1968). The first is when the villain uses persuasion ( $\eta^1$ ), the second is when the villain proceeds to act by the direct application of magical means ( $\eta^2$ ), and the third is when the villain employs other means of deception or coercion ( $\eta^3$ ) (Propp, 1968).

In this research, the researcher found six data of trickery ( $\eta$ ). The researcher found 4 data of the first variation of trickery, 1 data of the second variation of trickery function, and 1 data of the third variation of trickery function. 5 of six trickery functions are done by the villain (John, Gideon, and Mr. Coachman) to trick Pinocchio into following them, while one of the trickery function is done by Pinocchio in order to escape from the villain.

In this research the function of trickery was found more than the other functions because to become a real child, Pinocchio went through many obstacles, and the trickery of the villain was the obstacle that Pinocchio through by Pinocchio to become a real child. The first variation of trickery ( $\eta^1$ ) is shown in the scene at minute 32:45 – 33:15. This scene shows John, who tried to trap Pinocchio with his persuasion so that Pinocchio wouldn't go to school and chose to go with him.

The second variation of trickery ( $\eta^2$ ) is shown in the scene at minute 57:18 – 57:25. This scene shows Pinocchio who lies to Jiminy in order to make his nose longer and get the prison key to help him and Jiminy escape can fall under the second variation of trickery. And the third variation of trickery shown in the scene at minute 38:39 – 38:59 is included to the third variation of trickery function ( $\eta^3$ ). This scene shows John who tries to trap Pinocchio again after Pinocchio kicked by the teacher from school.

Next is the distribution of the functions among the dramatis personae found in *Pinocchio* Movie (2022). The most dominant dramatis personae has found in this research is Pinocchio as the hero of the story. As mentioned by Propp the hero of a fairy tale is the character who directly suffers from the action of the villain in the complication, the one who senses some kind of lack, or who agrees to liquidate the misfortune or lack of another person.

The researcher found 7 functions in 11 data which show that Pinocchio is the hero of *Pinocchio* Movie (2022). The functions which show Pinocchio as the hero are: departure, the second variation of rescue, return, the first variation of

struggle, the eighth variation of rescue, solution, the second variation of provision of magical agent, and recognized.

The first function which show Pinocchio as the hero is departure, it shown in the scene 26:18 - 28:10. This scene shows Pinocchio who wants to obey his father's request to go to school, so that he is like another real boy. As mentioned by Propp departure is when the hero leaves home (Propp, 1968). The second function is the second variation of rescue. The scene at minute 1:14:55 - 1:15:29 shows Pinocchio and Jiminy were escape from Mr. Coachman by jump into the sea. As mentioned by Propp that rescue is when the hero is rescue from pursuit, and the second variation is when the hero flees and the placing obstacles in the path of his pursuer (Propp, 1968).

The third function is return which shown in the scene at minute 1:16:03 - 1:16:06. This scene shows Pinocchio who comeback to home after he passed a long journey and many obstacles. As mentioned by Propp return is when the hero is comeback home (Propp, 1968). The fourth function is the first variation of struggle which shown in the scene at minute 1:26:15 - 1:23:35. This scene shows Pinocchio who should bring out his father, Figaro, Jiminy and Cleo from the Monstro's mouth it is called struggle to the hero. As mentioned by Propp that the struggle function involves any obstacle or conflict that the hero must overcome in order to achieve their goal, and the first variation is when they fight in an open field (Propp, 1968).

The fifth function is solution which shown in the scene at minute 1:31:51 - 1:31:53. This scene shows Pinocchio managed to save everyone from Monstro. As mentioned by Propp solution is when the task is resolved (Propp, 1968) (the

task is to save his family). The sixth function is the second variation of provision of magical agent which shown in the scene at minute 1:03:10 - 1:03:55. This scene shows when Pinocchio's tears fell into Geppeto's cheek and the magical from it makes Geppetto woke up. As mentioned by Propp when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the second variation is when the agent is pointed out (Propp, 1968).

And the seventh function is recognized which shown in the scene at minute 1:35:10 - 1:35:24. The scene shows Geppetto as Pinocchio's father was really proud of him. Pinocchio proofed that he is a real boy. As mentioned by Propp that recognized is when the hero is recognized. The hero is also recognized by his accomplishment of a difficult task (Propp, 1968).

Pinocchio as the character who agrees to liquidate the lack of his father, it is Geppetto. In the course of the action the hero is the person who is supplied with a magical agent (a magical helper), and who makes use of it or is served by it. Furthermore, Pinocchio is the character who is supplied with a magical helper from the Blue Fairy to be a living puppet (Propp 1968). Thus the dominant data of the dramatis personae shown by Pinocchio as the hero of *Pinocchio* Movie (2022).

## CHAPTER V

### CONCLUSION, IMPLICATIONS, AND SUGGESTION

In this chapter the researcher would like to write the conclusion of what have been found and discussed in the previous chapter. Furthermore, the researcher also would like to write some implications and suggestions in order it will be useful and helpful for the readers.

#### A. Conclusions

From the previous chapter it can be conclude that the researcher found twenty-five functions of thirty-one functions by Vladimir Propp in *Pinocchio* Movie (2022). The researcher write down the formula of the functions found in *Pinocchio* Movie as follows:

<u><math>\beta</math></u>	<u><math>\gamma</math></u>	<u><math>\delta</math></u>	<u><math>\varepsilon</math></u>	<u><math>\zeta</math></u>	<u><math>\eta</math></u>	<u><math>\theta</math></u>	<u>A</u>	<u>a</u>	<u>B</u>	<u>C</u>	<u><math>\uparrow</math></u>	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>H</u>	<u>I</u>	<u>J</u>	<u>K</u>	<u><math>\downarrow</math></u>	<u>Pr</u>	<u>Rs</u>	<u>o</u>	<u>L</u>	<u>M</u>	<u>N</u>	<u>Q</u>	<u>Ex</u>	<u>T</u>	<u>U</u>	<u>W</u>		
$\beta^3$	$\gamma^2$	$\varepsilon^1$	$\zeta^1$	$\eta^1$	$\theta^1$	A <sup>1</sup>	a <sup>6</sup>	B <sup>1</sup>	$\uparrow$	D <sup>1</sup>	E <sup>1</sup>	F <sup>1</sup>	H <sup>2</sup>	K <sup>2</sup>	$\downarrow$	Pr <sup>1</sup>	Rs <sup>2</sup>	o	M	N	Q	T <sup>1</sup>	U										
		$\varepsilon^1$	$\zeta^1$	$\eta^1$	$\theta^1$	A <sup>9</sup>	a <sup>2</sup>		$\uparrow$	D <sup>1</sup>	F <sup>6</sup>				$\downarrow$	Pr <sup>1</sup>	Rs <sup>8</sup>	o		N													
		$\varepsilon^1$	$\zeta^1$	$\eta^3$	$\theta^1$	A <sup>15</sup>					F <sup>1</sup>				$\downarrow$																		
		$\varepsilon^1$	$\zeta^2$	$\eta^2$		A <sup>15</sup>					F <sup>2</sup>																						
			$\zeta^2$	$\eta^1$		A <sup>18</sup>																											
				$\eta^1$																													

The functions found by the researcher are: 2 data of lack (a), 1 data of provision of magical agent (F), 1 data of Hero's reaction (E), 1 data of difficult task (M), 1 data of transfiguration (T), 1 data of liquidation of lack (K), 2 data of departure ( $\uparrow$ ), 4 data of reconnaissance ( $\varepsilon$ ), 5 data of villainy (A), 6 data of trickery ( $\eta$ ), 3 data of complicity ( $\theta$ ), 2 data of first function of door (D), 1 data of absention ( $\beta$ ), 5 data of delivery ( $\zeta$ ), 1 data of interdiction ( $\gamma$ ), 2 data of

unrecognized arrival (o), 2 data of pursuit (Pr), 2 data of rescue (Rs), 1 data of struggle (H), 1 data of recognized (Q), 3 data of solution (N), 1 data of punishment (U), 3 data of return (↓), and 1 data of mediation (B).

Moreover from the results of the research it can be conclude that the researcher found 5 position of dramatis personae (sphere of action) in *Pinocchio* Movie (2022). Based on the functions found by the researcher John, Gideon, Headmaster, Stromboli, and Mr. Coachman as the villain of the story, the Blue Fairy as the Donor of the story. Jiminy, Sabbina, and Sofia as the helper of the story. Sofia and the Blue Fairy as the dispatcher of the story, then Geppetto and Pinocchio as the Hero of the story.

## **B. Implications**

In this study, the researcher uses the dramatic persona theory of Vladimir Propp which describes thirty-one functions and seven spheres of action. These two theories are used by the researcher to reveal the functions and sphere of action in the *Pinocchio* Movie (2022). The researcher hopes by reads this research the reader can find out what are the functions in a story according to Propp. In addition, this research can be used as a reference for the future researchers who wants to reveal the thirty-one functions by Vladimir Propp on the other objects.

## **C. Suggestions**

By considering the conclusions there are some suggestions. To the future movie researchers, the researcher hopes the future researchers will deepen the study of values in movie from many other points of view, for the example from the point of view of the values contained in a movies. To literature students, the



researcher hopes they want to analyze some movies using a theory, especially the theory of the *dramatis personae* used in this research. It can improve student's ability to understand the behavior contained in the movie, including its functions of each scenes.

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## APPENDICES

### VALIDATION SHEET

The thesis data titled *The Functions Of Dramatis Personae Found In Pinocchio Movie (2022)* had been checked and validated by Nurina Aulia Haris, M.A. in:

Day : Thursday

Date : April 13<sup>rd</sup>, 2023



Surakarta, 13<sup>rd</sup> April 2023

Validator



A handwritten signature in black ink, appearing to read "Nurina Aulia Haris". The signature is stylized with a large, looping initial "N" and a small circle above the "i" in "Haris".



Nurina Aulia Haris, M.A.




**VALIDATED MATRIX DATA**



NO.	Coding	Data	Type of Functions	Type of Dramatis Personae	Explanation	Valid/Invalid
1.	<p>1/a<sup>3</sup>/Geppetto/05:03 – 05:30</p> <p>1: Data number a<sup>3</sup>: The functions of dramatis personae (the third variation of lack). Geppetto: Character of the story. 05:03 – 05:30: The time of the scene.</p>	 <p><b>Note:</b> Geppetto: “If only this could be more than a memory. But memory will have to be the way this old man’s eyes can see. Just how it really was when he was here with me.”</p>	Lack (a)		Based on the note besides the datum is categorized to the third variation of Lack (a <sup>3</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because the data shows one of the member family is lack something and it is Geppetto who lack his child because of die and he wished that his son was still with him. As Vladimir Propp mentioned lack is when the member of a family either lacks something or desire to have something, and the third variation of Lack is when wondrous object without magical power are lacking (p. 35-36).	Valid
2.	<p>2/F<sup>1</sup>/Pinocchio/15:35 – 16:15</p> <p>2: Data number F<sup>1</sup>: The function of dramatis personae (the</p>		Provision of Magical Agent (F)		Based on the note besides, this datum is categorized as the first variation of Provision of magical agent (F <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is categorized as provision of magical agent because this scene shows that the magical agent (when Pinocchio become living puppets) is directly transferred from the starlight shines. As mentioned by Propp when the hero acquires	Valid






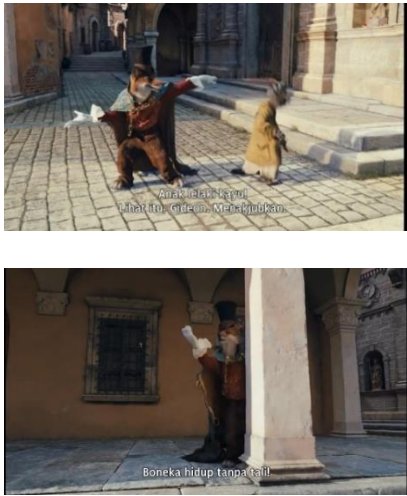
	<p>first variation of provision of magical agent).</p> <p>Pinocchio: Character of the story.</p> <p>15:35 – 16:15: The time of the scene.</p>	 <p><b>Note:</b> Starlight shines on a Geppetto's child photo and then the light is reflected on Pinocchio (the magic light that makes Pinocchio into living puppets)</p>			<p>the use of magical agent it is categorized as provision of magical agent, and Propp also mentioned the third variation is when the agent is prepared (F<sup>3</sup>) (p. 43-45).</p>	
3.	<p>3/F<sup>6</sup>/Blue Fairy/17:35 – 17:40</p> <p>3: Data Number F<sup>6</sup>: The function of dramatis personae (the sixth variation of provision of magical agent).</p> <p>Blue Fairy: The character of the story.</p> <p>17:35 – 17:40: The time of the scene.</p>	 <p><b>Note:</b> Blue Fairy: “Oh, the good Geppetto made a wish from the depths of his heart and so I’m here.”</p>	<p>Provision of Magical Agent (F)</p>		<p>Based on the notes beside, this datum is categorized as the sixth variation of provision of magical agent (F<sup>6</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows the blue fairy as magical agent who suddenly appears to grants Geppetto’s wishes. As mentioned by Propp when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the sixth variation of provision of magical agent is when the agent suddenly appears of its own accord (F<sup>6</sup>) (p. 43-45).</p>	Valid
4.	<p>4/a<sup>2</sup>/Geppetto/18:29 – 18:40</p> <p>4: Data Number. a<sup>2</sup>: The function of dramatis personae (the</p>		<p>Lack (a)</p>		<p>Based on the note besides, this datum is categorized as the second variation of lack (a<sup>2</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because Geppetto wishes that Pinocchio can be a real boy, it means that Geppetto need a magic that can make Pinocchio into a real boy. As mentioned by Propp lack is when one member of a family either lacks something or desires to have</p>	Valid



	<p>second variation of lack).</p> <p>Geppetto: The character of the story.</p> <p>18:29 – 18:40: The time of the scene.</p>	 <p><b>Notes:</b> Blue Fairy: “If Geppetto wanted a real boy why would he carve a puppet?” Jiminy: “Well, sure, there are other ways to make a boy, but I don’t think Geppetto gets out much, and I guess it’s the best he could do with the tools he’s got.”</p>			<p>something and the second variation of lack (<math>a^2</math>) is when a magical agent is needed (p.35-36).</p>	
5.	<p>5/F<sup>1</sup>/Blue Fairy/19:10 – 19:16</p> <p>5: Data Number. F<sup>1</sup>: The function of dramatis personae (the first variation of provision of magical agent).</p> <p>Blue Fairy: The character of the story.</p> <p>19:10 – 19:16: The time of the scene.</p>	 <p><b>Note:</b> Blue Fairy: “Then light from a star gave life to a toy a marionette boy full of wonder and joy.”</p>	<p>Provision of Magical Agent (F)</p>		<p>Based on the notes beside, this datum categorized as the first variation of provision of magical agent (F<sup>1</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because these scene shows that the magical agent (when Pinocchio become living puppets) is directly transferred from the starlight shines. As mentioned by Propp, when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the first variation of provision of magical agent is when the agent is directly transferred (F<sup>1</sup>) (p. 43-45).</p>	Valid
6.	<p>6/M/Blue Fairy/19:22 – 19:37</p> <p>6: Data Number.</p>		<p>Difficult Task (M)</p>		<p>Based on the note besides, this datum is categorized as difficult task (M) for the hero according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows that Pinocchio have a task to prove that he is a brave, truthful, and unselfish to be a real</p>	Valid



	<p>M: The function of dramatis personae (difficult task).          Blue Fairy: The character of the story.          19:22 – 19:37: The time of the scene.</p>	 <p>"Namun, untuk jadi benar-benar nyata          Dia harus Lewati cobaan"</p> <p><b>Note:</b>          Blue Fairy: "Geppetto has done his part, and I have done mine. And to be a real is up to you. You have to prove that you are brave, truthful, and unselfish.          Pinocchio: "How do I do that?"          Blue Fairy: "Well, by learning to choose between right and wrong."</p>			<p>boy. As mentioned by Propp that difficult task is proposed to the hero (p. 60-61).</p>	
<p>7.</p>	<p>7/B<sup>1</sup>/Jiminy/20:39 – 20:58</p> <p>7: Data Number.          B<sup>1</sup>: The function of the dramatis personae (the first variation of mediation).          Jiminy: The character of the story.          20:39 – 20:58: The time of the scene.</p>	 <p>Dengan ini kutunjuk dirimu menjadi hati nurani Pinokio.</p>  <p><b>Note:</b></p>	<p>Mediation (B)</p>		<p>Based on the note besides, this datum is categorized as the first variation of mediation (B<sup>1</sup>) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows when the Blue Fairy pointed to Jiminy as Pinocchio's conscience so that he could distinguish between right and wrong. As mentioned by Propp that mediation is when the hero is allowed to go or he is dispatched, and the first variation of mediation is when a call for help is given (p. 36-38).</p>	<p>Valid</p>

		Blue Fairy: "I hereby appoint you Pinocchio's conscience. Jiminy: Uh, Temporary conscience. Blue Fairy: Sure. Temporary conscience. Until such time Pinocchio may grow his own.				
8.	8/T <sup>1</sup> /Jiminy /20:49 - 21:07  8: Data Number. T <sup>1</sup> : The functions of dramatis personae (the first variation of transfiguration). Jiminy: The character of the story. 20:49 - 21:07: The time of the scene.	  <p><b>Note:</b> Blue Fairy: "Henceforth, you are the high keeper of the knowledge of right and wrong, and a trusted counselor during moments of temptation. (Magical notes chime) Arise, sir Jiminy Cricket." Jiminy: "Hey! This is more like it."</p>	Transfiguration (T)		Based on the note besides, this datum is categorized as the first variation of transfiguration (T) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows that Jiminy got a new look given by a blue fairy. As mentioned by Propp transfiguration is when the hero is given a new appearance, and the first variation is when a new appearance is directly affected by means of the magical action of a helper (62 - 63).	Valid
9.	9/K <sup>2</sup> /Geppetto /24:50 -25:02		Liquidation of Lack (K)		Based on the note besides, this datum is categorized as the second variation of liquidation of lack (K <sup>2</sup> ) according to Vladimir Propp's	Valid



	<p>9: Data Number.  K<sup>2</sup>: The function of dramatis personae (the second variation of liquidation of lack).  Geppetto: Character of the story.  24:50 – 25:02: The time of the scene.</p>	 <p>Anak lelaki yang hampir nyata.</p> <p><b>Note:</b>  Geppetto: “An almost a real boy! Look! Look at you! Look! Look at you! You are an almost real boy! We can be... we can be a family!”</p>			<p>theory of 31 functions of dramatis personae (1968). It is because this scene shows that Geppetto’s wish is become reality, Geppetto's wish was granted by the blue fairy, because Geppetto is a kind-hearted human. As mentioned by Propp liquidation of lack is when the initial misfortune or lack is liquidated, and the second variation of liquidation of lack is when the object of search is obtained by several personages at once, through a rapid interchange of their actions (p. 54-55).</p>	
<p>10.</p>	<p>10/↑/Pinocchio/26:18 – 28:10</p> <p>10: Data Number.  (↑): the function of dramatis personae (departure).  Pinocchio: The character of the story.  28:03 – 28:10: The time of the scene.</p>	 <p>Figaro, Figaro, tidak. Dia pergi.</p> 	<p>Departure (↑)</p>		<p>Based on the notes besides, this datum is categorized as departure according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because the scene shows the departure of the hero (Pinocchio) to school and leaves home as requested by his father. As mentioned by Propp departure is when the hero leaves home (p. 39).</p>	<p>Valid</p>



		<p><b>Note:</b>  Geppetto: “Pinocchio, I have been thinking. Maybe it is time for you to go to school”  Pinocchio: “Really, Father? Really?”  Geppetto: “Off he goes. My boy”</p>				
11.	<p>11/ε<sup>1</sup>/John/ 30:45 – 31:06</p> <p>11: Data Number.  ε<sup>1</sup>: The function of dramatis personae (the first variation of reconnaissance)  John: The character of the story.  30:45 – 31:06: The time of the scene.</p>	 <p><b>Note:</b>  John: “A living puppet without strings! Gideon. A thing like that could be a worth fortune to some on.”</p>	Reconnaissance (ε)		<p>Based on the note besides, this datum is categorized as the first variation of reconnaissance (ε<sup>1</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows the villain (John) is doing reconnaissance to know about the puppets boy (Pinocchio). As mentioned by Propp reconnaissance is when the villain makes an attempt at reconnaissance and the first variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (p. 28).</p>	Valid




<p>12.</p>	<p>12/A<sup>1</sup>/John/31:07 – 31:17</p> <p>12: Data Number. (A<sup>1</sup>): The function of dramatis personae (the first variation of villainy). John: The character of the story. 31:07 – 31:17: The time of the scene.</p>	 <p><b>Note:</b> John: “Let me see who would pay for living... That’s it. Stromboli! He’ll give his eye teeth for that thing.”</p>	<p>Villainy (A)</p>		<p>Based on the note besides, this datum is categorized as the first variation of villainy (A<sup>1</sup>) according to Vladimir Propp’s theory of 31 Functions (1968). It is because this scene shows that John intend to abducts Pinocchio and sell him to Stromboli. As mentioned by Propp that villainy is when a villain causes harm or injury to a member of a family and the first variation is when the villain abducts a person (p. 30-34).</p>	<p>Valid</p>
<p>13.</p>	<p>13/η<sup>1</sup>/V/John/32:45 – 33:15</p> <p>13: Data Number. (η<sup>1</sup>): The function of dramatis personae (the first variation trickery) John: The character of the story. 32:45 – 33:15: The time of the scene.</p>	 <p><b>Note:</b> Pinocchio: “But my father said I should go to school.” John: “Of course he did. All parents say that. But he doesn’t recognize your genius. Who needs an education when one has such a personality, such a profile, such a physique? Why, he is a natural born actor. Right,</p>	<p>Trickery (η)</p>		<p>Based on the note besides, this datum is categorized as the first variation of trickery (η<sup>1</sup>) according to Vladimir Propp’s theory of 31 functions (1968). It because this scene shows John, who tried to trap Pinocchio with his persuasion so that Pinocchio wouldn’t go to school and chose to go with him. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (p. 29-30).</p>	<p>Valid</p>



		Gideon? And not just an actor, an entrepreneur. Nay, an influencer. And won't your father be proud?" Pinocchio: "Really?" John: "Oh, of course he will. Why, he'll see your name in lights? Lights six feet high!"				
14.	14/η <sup>1</sup> /John/33:36 – 33:15  14: Data Number. (η <sup>1</sup> ): The function of dramatis personae (the first variation of trickery) John: The character of the story. 33:36 – 33:15: The time of the scene.	  <b>Note:</b> John: "We are wasting precious time. Do you want to make your father proud or not?" Pinocchio: "I sure do"	Trickery (η)		Based on the note besides, this datum is categorized as the first variation of trickery (η <sup>1</sup> ) according to Vladimir Propp's theory of 31 functions (1968). It is because this scene shows John who still tries to trap Pinocchio with his seduction. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (p. 29-30).	Valid
15.	15/θ <sup>1</sup> /John/33:36-33:15  15: Data Number. (θ <sup>1</sup> ): The function of dramatis personae (the first variation of complicity) John: The character of the story. 33:36 – 33:15: The time of the scene.	  <b>Note:</b> John: "We are wasting precious time. Do you want to make your father proud or not?" Pinocchio: "I sure do"	Complicity (θ)		Based on the note besides, this datum is categorized as the first variation of complicity (θ <sup>1</sup> ) according to Vladimir Propp's theory of 31 functions (1968). It is because this scene shows when Pinocchio caught up with John's seduction, then he wants to follow John and he wouldn't go to school. As mentioned by Propp that complicity is when the victim submits to deception and thereby unwittingly helps his enemy and the first variation of complicity is when the hero agrees to all of the villain's persuasions (p. 30).	Valid







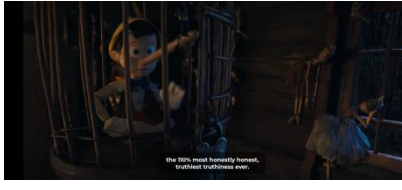
		John: “Well, then?” Pinocchio: “Okay, I’ll be famous” John: “Capital!!”				
16.	16/D <sup>1</sup> /Jiminy/ 35:47 – 35:55  16: Data Number. (D <sup>1</sup> ): The function of dramatis personae (first function of donor). Jiminy: The character of the story. 35:47 – 35:55: The time of the scene.	 <p><b>Note:</b> Jiminy: “... But I’d trust the guy the Blue Fairy assigned to the case. Wouldn’t you? Jiminy Cricket, temporary conscience.”</p>	First Function of Donor (D)		Based on the note besides, this datum is categorized as the first variation of first function of donor (D <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Jiminy as the helper which reminded Pinocchio of his first purpose, and he reminded him that Pinocchio had to trust him more because Jiminy was a helper sent by the blue fairy to accompany him. As mentioned by Propp that the first function of donor is when the hero is tested, interrogated or even attacked and prepares the way for his receiving either a magical agent or helper, and the second variation of first function of donor is when donor greets and interrogates the hero (p. 29-42).	Valid
17.	17/E <sup>1</sup> /H/Pinocchio/ 35:55 – 35:57  17: Data Number. E <sup>1</sup> : The function of dramatis personae (the first variation of the hero’s reaction). 35:55 – 35:57: The time of the scene.	 <p><b>Note:</b> Pinocchio: “Well, then, I want to go to school!”</p>	Hero’s reaction (E)		Based on the note besides, this datum is categorized as the first variation of hero’s reaction (E <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows that Pinocchio listening to Jiminy to still go to school so he can be a real boy and make his father happy. As mentioned by Propp that hero’s reaction is when the hero reacts to the actions of the future donor and the first variation is when the donor tests the hero (p. 42-43).	Valid



<p>18.</p>	<p>18/<math>\epsilon^1</math>/John and Gideon/36:34-36:49</p> <p>18: Data Number.  <math>\epsilon^1</math>: The function of dramatis personae (the first variation of reconnaissance).  John and Gideon: Characters of the story.  36:34-36:49: The time of the scene.</p>	 <p><b>Note:</b>  Pinocchio: “Are you coming with me?”  Jiminy: “Uh, no, Pinoke. Most schools don’t take kindly to insects. They lump me in with wasps, cockroaches and termites. I’ll be waiting for you here when school lets out. Get you home by the stroke of 3:17.  Pinocchio: Okay, Jiminy.  (When Pinocchio and Jiminy were talking, John and Gideon were peeking at them from behind the bushes)</p>	<p>Reconnaissance (<math>\epsilon</math>)</p>		<p>Based on the note besides, this datum is categorized as the first variation of reconnaissance (<math>\epsilon^1</math>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows the villain (John and Gideon) is doing reconnaissance in order to trap Jiminy and they will meet Pinocchio. As mentioned by Propp reconnaissance is when the villain makes an attempt at reconnaissance and the first variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (p. 28).</p>	<p>Valid</p>
<p>19.</p>	<p>19/<math>A^8</math>/Headmaster/37:25-37:39</p> <p>19: Data Number.  <math>A^8</math>: The function of dramatis personae (the</p>		<p>Villainy (A)</p>		<p>Based on the note besides, this datum is categorized as the fifteen variation of villainy (<math>A^{15}</math>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows the headmaster chase away Pinocchio from the school because he was a puppet and he is not a real boy so he could not enter the school. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a</p>	<p>Valid</p>



	<p>eighth variation of villainy).  Headmaster:  Character of the story.  37:25-37:39: The time of the scene.</p>	 <p><b>Note:</b>  Headmaster: “Get out! Get out and stay out! School is for real children, not ridiculous puppets. Puppets belong in the puppet show.”</p>			<p>family, and the ninth variation of villainy is when the villain expels someone (p. 30-34).</p>	
20.	<p>20/A<sup>1</sup>/John and Gideon/37:41 – 37:50</p> <p>20: Data Number.  A<sup>1</sup>: The function of dramatis personae (the first function of villainy).  John and Gideon: Characters of the story.  37:41 – 37:50: The time of the scene.</p>	 <p><b>Note:</b>  Jiminy: “Well, I’ll be.”  John: “HAHAHA!”  Jiminy: Hey. What’s the big idea? Get me out of here! Let me out.”</p>	Villainy (A)		<p>Based on the note besides, this datum is categorized as the fifteen variation of villainy (A<sup>15</sup>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows John locking Jiminy in a jar so Jiminy can’t get out and save Pinocchio. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family, and the fifteenth variation of villainy is when the villain imprisons or detains someone (p. 30-34).</p>	Valid
21.	<p>21/η<sup>3</sup>/John and Gideon/ 38:39 – 38:59</p> <p>21: Data Number.  η<sup>3</sup>: The function of dramatis personae (the third variation of trickery).</p>	 <p><b>Note:</b>  Pinocchio: “But my father...”</p>	Trickery (η)		<p>Based on the notes besides, this datum is categorized as the third variation of trickery (η<sup>3</sup>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows John who tries to trap Pinocchio again after Pinocchio kicked by the teacher from school. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the third variation is when the villain employs other means of deception or coercion (p. 29-30).</p>	Valid

	<p>John and Gideon: Characters of the story. 38:39 – 38:59: The time of the scene.</p>	<p>John: Wanted you to go to school and you did. You went to school. You gave it the old college try. And what did the wise and learned schoolmaster say?” Pinocchio: “He said I belong in puppet show.” John: “alas, a puppet show. I rest my case.”</p>				
22.	<p>22/ <math>\theta^1</math>/John/39:05 – 39:15</p> <p>22: Data Number. <math>\theta^1</math>: The function of dramatis personae (the first variation of complicity). John and Gideon: Characters of the story. 39:05 – 39:15: The time of the scene.</p>	 <p><b>Note:</b> John: “Now we’re talking!” Jiminy: “No!” John: “To Stromboli’s. Fame awaits!”</p>	Complicity ( $\theta$ )		<p>Based on the note besides, this datum is categorized as the first variation of complicity (<math>\theta^1</math>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows John and his friend managed to bring Pinocchio with them. As mentioned by Propp that complicity is when the victim submits to deception and thereby unwittingly helps his enemy and the first variation of complicity is when the hero agrees to all of the villain's persuasions (p. 30).</p>	Valid
23.	<p>23/<math>\beta^3</math>/Pinocchio/ 39:54 – 40:01</p> <p>23: Data Number. <math>\beta^3</math>: The function of dramatis personae (the third variation of absentation). Pinocchio: Character of the story.</p>	 <p><b>Note:</b> Geppetto: “Pinocchio should have been home by now. He must have lost his way and...”</p>	Absentation ( $\beta$ )		<p>Based on the note besides, this datum is categorized as the third variation of absentation (<math>\beta^3</math>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Geppetto who thought Pinocchio got lost because he hadn't come home from school. As mentioned by Propp that absentation is when one member of a family absents himself from home, and the third variation is sometimes members of the younger generation absent themselves (p. 26).</p>	Valid

	39:54 – 40:01: The time of the scene.	And gotten lost.”				
24.	24/↑/ H/Geppetto/ 40:02 – 40:17  24: Data Number. ↑: The function of dramatis personae (departure). Geppetto: Character of the story. 40:02 – 40:17: The time of the scene.	 <p><b>Note:</b> Geppetto: “Well, come on, everyone. Yes. You too, Figaro. Figaro. I haven’t left the shop since... Well, but... we have to find Pinocchio.”</p>	Departure (↑)		Based on the note besides, this datum is categorized as departure (↑) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Geppetto who left the house with his cat (Figaro) and his fish (Cleo) to look for Pinocchio. As mentioned by Propp that departure is when the hero leaves home (p. 39). Propp also mentioned that hero is the one who senses some kind of lack (p. 50). In this story explained that Geppetto lost his child at the beginning, and he doesn't want to experience it a second time. Therefore, Geppetto left home to find Pinocchio before losing him.	Valid
25.	25/A <sup>15</sup> /Stromboli/ 49:34 – 49:55  25: Data Number. A <sup>15</sup> : The function of dramatis personae (the fifteenth variation of villainy). Stromboli: Character of the story. 49:34 – 49:55: The time of the scene	 <p><b>Note:</b> Stromboli: “In an Hour we go! There.” Pinocchio: “Let me go. Let me out of here.” Stromboli: “It’s will be your home.” Pinocchio: “Help!” Stromboli: “Where I can find you always.” Pinocchio: “Oh, No! No! No!” Stromboli: “Yes, yes. To me you</p>	Villainy (A)		Based on the note besides, this datum is categorized as the fifteen variation of villainy (A <sup>15</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Stromboli who locked Pinocchio in a cage in the room, so that Pinocchio could not escape. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family, and the fifteen variation of villainy is when the villain imprisons or detains someone (p. 30-34).	Valid




		are belong.”				
26.	26/ $\zeta^2$ /Hlp/Sabina/ 53:08 – 53:14 26: Data Number. $\zeta^2$ : The function of dramatis personae (the second variation of delivery). Sabina: Character of the story. 53:08 – 53:14 : The time of the scene	 <p><b>Note:</b> Sabina: “You see the key hanging on the wall? That’s the key to this cage. We have to get it somehow and get you out of here.”</p>	Delivery ( $\zeta$ )		Based on the note besides, this datum is categorized as the second variation of delivery ( $\zeta^2$ ) according to Vladimir Propp’s theory of 31 functions (1968). It is because Sabina tell Pinocchio the location of the cage key so he can get out of the room. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when the villain directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29).	Valid
27.	27/ $\gamma$ /Hlp/Jiminy/ 57:04 – 57:06  27: Data Number. $\gamma$ : The function of dramatis personae (interdiction). Jiminy: Character of the story. 57:04 – 57:06: The time of the scene.	 <p><b>Note:</b> Jiminy: “Now quit telling those whoppers.”</p>	Interdiction ( $\gamma$ )		Based on the note besides, this datum is categorized as the second variation of interdiction ( $\gamma^2$ ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Pinocchio who kept lying and reminded by jiminy to stop lying, but actually Pinocchio lied to make his nose grow and he could reach the key near the door. As mentioned by Propp that interdiction is addressed to the hero and the second variation is when an inverted form of interdiction is represented by an order or a suggestion (p. 26-27).	Valid
28.	28/ $\eta$ /Pinocchio/ 57:18 – 57:25  28: Data Number. $\eta$ : The function of dramatis personae (violation). Pinocchio: Character		Trickery ( $\eta$ )		Based on the note besides, this datum is categorized as the second variation of trickery ( $\eta$ ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Pinocchio's lie to Jiminy in order to make his nose longer and get the prison key to help him and Jiminy escape can fall under the second variation of trickery. As mentioned by Propp that trickery is when someone tries to trick another into taking possessions or an item belonging to him, and the second variation of trickery is when the someone proceeds to act by the direct	Valid




	of the story. 57:04 – 57:06: The time of the scene.	 <p><b>Note:</b> Pinocchio: “Hey, Jiminy. You want to know something? I don’t want to be a real boy.” (Telling whoppers)</p>			application of magical means (p. 29 - 30).	
29.	29/D <sup>1</sup> /Jiminy/ 57:54-58:06  29: Data Number. D: The function of dramatis personae (First variation of the first function of donor). Jiminy: Character of the story. 57:54-58:06: The time of the scene.	 <p><b>Note:</b> Jiminy: “Pinoko, remember what the Blue Fairy said? It’s not about what you’re made of on the outside. Being real is in your heart. That’s what being real is all about. But thank you for the apology.”</p>	First Function of Donor (D)		Based on the note besides, this datum is categorized as the first variation of first function of donor (D <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Jiminy as the helper which reminds Pinocchio with the Blue Fairy’s words that being real is not about what you’re made of on the outside. Being real is in your heart. That’s what being real is all about. As mentioned by Propp that the first function of donor is when the hero is tested, interrogated or even attacked and prepares the way for his receiving either a magical agent or helper, and the second variation of first function of donor is when donor greets and interrogates the hero (p. 29-42).	Valid
30.	30/o/V/Coachman/ 1:00:09 – 1:00:18  30: Data Number.		Unrecognized Arrival (o)		Based on the note besides, this datum is categorized as unrecognized arrival (o) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Pinocchio arrived in another place, with stranger around him. As mentioned by Propp unrecognized arrival is	Valid



	<p>D: The function of dramatis personae (Unrecognized Arrival). Mr. Coachman: Character of the story. 1:00:09 – 1:00:18: The time of the scene.</p>	 <p><b>Note:</b> Mr. Coachman: “Blimey! Look what we’ve just fished up off the bleeding street. A little wooden boy! Lampwick: “Look at him. He’s made out of wooden slats.”</p>			when the hero unrecognized, arrives home or in another country (p. 60).	
31.	<p>31/η<sup>1</sup>/V/Coachman/ 1:00:35 – 1:00:54</p> <p>31: Data Number. η<sup>1</sup>: The function of dramatis personae (the first variation of trickery). Mr. Coachman: Character of the story. 1:00:35 – 1:00:54: The time of the scene.</p>	 <p><b>Note:</b> Mr. Coachman: “You would like to be changed, transformed, so to speak?” Pinocchio: “Yes.” Mr. Coachman: “Well, it’s very fortunate that you’re coming with us, because Pleasure Island will be the most life-altering experience you will ever have. You won’t be a puppet anymore, that’s for sure.”</p>	Trickery (η)		Based on the note besides, this datum is categorized as the first variation of trickery (η <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Mr. Coachman seduced Pinocchio to come with them to the Pleasure Island, he seduced Pinocchio by tempting something that would make his father happy, he will be a real boy. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (p. 29-30).	Valid
32.	<p>32/η<sup>1</sup>/Mr.</p>		Trickery (η)		Based on the data besides, this datum is categorized as the first function	Valid

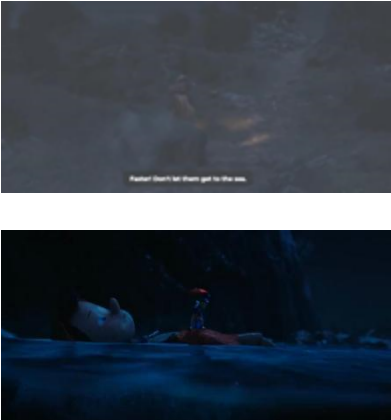





	Coachman/01:01:40-01:01:59  32: Data Number. $\eta^1$ : The function of dramatis personae (the first variation of trickery). Mr. Coachman: Character of the story. 01:01:40-01:01:59: Time of the scene.	 <b>Note:</b> Mr. Coachman: "I mean, who doesn't believe in transformative experiences? Shall we all turn and go running back to mommy and daddy?" Children: "NO!!!" Pinocchio: "Look, you kids go. I'll go another time." Mr. Coachman: Oh, I'm sorry, it doesn't work that way."			of trickery ( $\eta^1$ ) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows Mr. Coachman who persuades Pinocchio to agree to follow them, and he was assisted by other children. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (p. 29-30).	
33.	33/ $\theta^1$ /Pinocchio/ 1:03:35 – 1:03:44  33: Data Number. $\theta^1$ : The function f dramatis personae (first variation of complicity). Pinocchio: Character of the story. 1:03:35 – 1:03:44: The time of the scene.	 <b>Note:</b> Pinocchio: "Okay, then. I say we all... go."	Complicity ( $\theta$ )		Based on the data besides, this datum is categorized as the first variation of complicity ( $\theta^1$ ) according to Vladimir Propp's theory of 31 functions (1968). It is because this scene shows Pinocchio who agrees with the offer given by Mr. Coachman, actually it was a trap. As mentioned by Propp that complicity is when the victim submits to deception and thereby unwittingly helps his enemy and the first variation of complicity is when the hero agrees to all of the villain's persuasions (p. 30).	Valid
34.	34/o/All children/ 01:04:09-01:04:23		Unrecognized Arrival (o)		Based on the note besides, this datum is categorized as unrecognized arrival (o) according to Vladimir Propp's theory of 31 functions of	Valid



	<p>34: Data Number.  (o): The function of dramatis personae (unrecognized arrival)  Pinocchio: Character of the story.  01:04:09-01:04:23:  The time of the scene.</p>	  <p><b>Note:</b>  All Children: (Cheering).  Mr. Coachman: “Welcome to Pleasure Island! Come right inside! Enjoy the ride and see the show.”</p>			<p>dramatis personae (1968). It is because this scene shows Pinocchio and the other children are arrived to the Pleasure Island. As mentioned by Propp that unrecognized arrival is when the hero unrecognized, arrives home or in another country (p. 60).</p>	
<p>35.</p>	<p>35/<math>\zeta^1</math>/Sofia/ 1:08:47 – 1:09:08   35: Data Number.  <math>\zeta^1</math>: The function of dramatis personae (the first variation of delivery).  Sofia: Character of the story.  1:08:47 – 1:09:08:  The time of the scene.</p>	 <p><b>Note:</b>  Geppetto: “Oh, Sofia, is that you? What? What does this mean? “Pleasure Island.” Pleasure Island? Is this where Pinocchio is? Oh my goodness.</p>	<p>Delivery (<math>\zeta</math>)</p>		<p>Based on the note besides, this datum is categorized as the first variation of delivery (<math>\zeta^1</math>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Geppetto who get an information about Pinocchio and Pleasure Island from Sofia. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29).</p>	<p>Valid</p>




		This is a serious crisis. A catastrophe!"				
36.	36/ $\epsilon^1$ /Jiminy/ 1:09:43 – 1:10:08  36: Data Number. $\epsilon^1$ : The function of dramatis personae (the first variation of reconnaissance). Jiminy: Character of the story. 1:09:43 – 1:10:08: The time of the scene.	  <p><b>Note:</b> Jiminy: "Huh. I wonder where everybody is. (Whimpering) What the cuss is that all about?"</p>	Reconnaissance ( $\epsilon$ )		Based on the note besides, this datum is categorized as the first variation of reconnaissance ( $\epsilon^1$ ) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows when Jiminy looking for Pinocchio he saw a huge monster carrying children, he peeked while hiding. As mentioned by Propp reconnaissance is when someone makes an attempt at reconnaissance and the first variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (p. 28).	Valid
37.	37/ $\epsilon^1$ /Hlp/Jiminy/ 1:11:37 – 1:11:55  37: Data Number. $\epsilon^1$ : The function of dramatis personae (the first variation of reconnaissance). Hlp: The dramatis personae of the character (seven spheres of action) (helper). Jiminy: Character of	 <p><b>Note:</b> Jiminy: "What's with all the donkeys? Oh, brother. It's like I've dropped into H-E-double hockey sticks."</p>	Reconnaissance ( $\epsilon$ )		Based on the note besides, this datum is categorized as the first variation of reconnaissance ( $\epsilon^1$ ) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows when Jiminy looking for Pinocchio he saw all the children is becoming a donkeys. As mentioned by Propp reconnaissance is when someone makes an attempt at reconnaissance and the first variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (p. 28).	Valid

	<p>the story. 1:11:37 – 1:11:55: The time of the scene.</p>					
38.	<p>38/A<sup>18</sup>/Coachman/ 1:12:00 – 1:12:05</p> <p>38: Data Number. A<sup>18</sup>: The function of dramatis personae (the eighteenth variation of villainy). Mr. Coachman: Character of the story. 1:12:00 – 1:12:05: The time of the scene.</p>	 <p><b>Note:</b> Mr. Coachman: Let's move it, you scum. The sooner these donkeys get to the salt mines, the sooner I get paid.</p>	Villainy (A)		<p>Based on the note besides, this datum is categorized as the eighteenth variation of villainy (A<sup>18</sup>) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows at the night, Mr. Coachman turn the kids into a donkeys and he will sell all of them. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family, and the eighteenth variation of villainy is when the villain torments at night (p. 30-34).</p>	Valid
39.	<p>39/Pr<sup>1</sup>/Coachman/ 1:14:51 – 1:15:14</p> <p>39: Data Number. Pr<sup>1</sup>: The function of dramatis personae (the first variation of pursuit). Mr. Coachman: Character of the story. 1:14:51 – 1:15:14: The time of the scene.</p>	 <p><b>Note:</b> Mr. Coachman: "There's that wooden boy. Get him!" Mr. Coachman: Faster! Don't let them get to the sea."</p>	Pursuit (Pr)		<p>Based on the note besides, this datum is categorized as the first variation of Pursuit (Pr<sup>1</sup>) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows Mr. Coachman and his monsters chased Pinocchio to be caught and turned into a donkey. As mentioned by Propp that pursuit is when the hero is pursued and the first variation is when the pursuer flies after the hero (p. 56-57).</p>	Valid



<p>40.</p>	<p>40/Rs<sup>2</sup>/Pinocchio/ 1:14:55 – 1:15:29</p> <p>40: Data Number. Rs<sup>2</sup>: The function of dramatis personae (the second variation of rescue). Mr. Coachman: Character of the story. 1:14:55 – 1:15:29: The time of the scene.</p>	 <p><b>Note:</b> Pinocchio: “Jiminy, Let’s go!” Jiminy: “You said it, Pinoke. Let’s skedaddle out of here.” “Oh, no. We’re trapped.” Pinocchio: “No, we’re not. Positive thinking, Jiminy.”</p>	<p>Rescue (Rs)</p>		<p>Based on the note besides, this datum is categorized as the second variation of rescue (Rs<sup>2</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio and Jiminy are escape Mr. Coachman by jump into the sea. As mentioned by Propp that rescue is when the hero is rescue from pursuit, and the second variation is when the hero flees and the placing obstacles in the path of his pursuer (p. 57-58).</p>	<p>Valid</p>
<p>41.</p>	<p>41/ζ<sup>1</sup>/Hlp/Jiminy/ 1:15:54 – 1:16:02</p> <p>41: Data Number. ζ<sup>1</sup>: The function of dramatis personae (the first variation of delivery). Jiminy: character of the story.</p>	 <p><b>Note:</b> Pinocchio: “Who’s Monstro?” Jiminy: “A sea monster. He sleeps on top of the water. So</p>	<p>Delivery (ζ)</p>		<p>Based on the note besides, this datum is categorized as the first variation of delivery (ζ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio who asked questions about who is Monstro to Jiminy, and Jiminy tells about Monstro to Pinocchio. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29).</p>	<p>Valid</p>


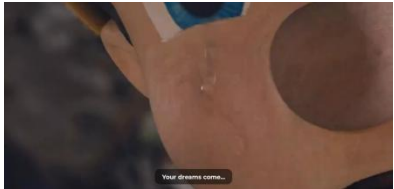
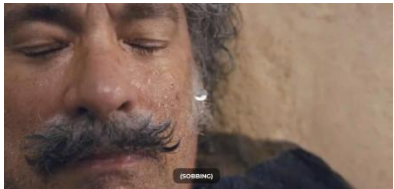

	1:15:54 – 1:16:02: The time of the scene.	big he looks like an island. Land ho!”				
42.	42/↓/Pinocchio/ 1:16:03 – 1:16:06  42: Data Number. ↓: The function of dramatis personae (return). Pinocchio: Character of the story. 1:16:03 – 1:16:06: The time of the scene.	 <p><b>Note:</b> Pinocchio: “Father? It’s me, Pinocchio. I’m home.”</p>	Return (↓)		Based on the note besides, this datum is categorized as return (↓) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio who has come home to meet his father. As mentioned by Propp return is when the hero is return or come back home (p. 55-56).	Valid
43.	43/ζ <sup>1</sup> /Hlp/Sofia/ 1:16:26 – 1:16:50  43: Data Number. ζ <sup>1</sup> : The function of dramatis personae (the first variation of delivery). Sofia: Character of the story. 1:16:26 – 1:16:50: The time of the scene.	 <p><b>Note:</b> Sofia: “He sailed out to sea.” Pinocchio &amp; Jiminy: “He sailed out to see?” Sofia: “That’s right. Sailed out to see. Am I not speaking clearly?” Jiminy: “Sofia, how?” Sofia: “How do you think? In a boat. He needed to get to Pleasure Island to look for Pinocchio. So he sold all his clocks and he bought a boat.</p>	Delivery (ζ)		Based on the note besides, this datum is categorized as the first variation of delivery (ζ <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Sofia who informed to Pinocchio where Geppetto was after Pinocchio was wondering where his father was. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29).	Valid



		Those clocks meant everything to him. It's his life's work.”				
44.	44/U/Stromboli/ 1:18:49 – 1:18:57  44: Data Number. (U): The function of dramatis personae (the first variation of punishment). Stromboli: Character of the story. 1:18:49 – 1:18:57: The time of the scene.	 <p><b>Note:</b> Pinocchio: “You started your own puppet show?” Sabbina: “We sure did. Last night, the Carabinieri arrested Stromboli and put him in jail.”</p>	Punishment (U)		Based on the note besides, this datum is categorized as punishment (U) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Sabbina who tells Pinocchio that Stromboli was arrested by the carabinieri and they put Stromboli in jail.	Valid
45.	45/ζ <sup>1</sup> /Sofia/ 1:20:19 – 1:20:22  45: Data Number. (ζ <sup>1</sup> ): The function of dramatis personae (delivery). Sofia: Character of the story. 1:20:19 – 1:20:22: The time of the scene.	 <p><b>Note:</b> Jiminy: “Sofia said Geppetto left about two hours ago, headed south.”</p>	Delivery (ζ)		Based on the note besides, this datum is categorized as the first variation of delivery (ζ <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Jiminy who tells Pinocchio the instructions from Sofia. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29).	Valid
46.	46/N/Hlp/Jiminy/ 1:21:35 – 1:21:37  46: Data Number.		Solution (N)		Based on the note besides, this datum is categorized as solution (N) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio and Jiminy already find his father. As mentioned by Propp solution is when the task	Valid



	<p>(N): The function of dramatis personae (solution).  Jiminy: Character of the story.  1:21:35 – 1:21:37:  The time of the scene.</p>	 <p><b>Note:</b>  Jiminy: “Geppetto. It’s Geppetto!”</p>			is resolved (the task is to find Geppetto) (p. 62).	
47.	<p>47/↓/Pinocchio/  1:22:17 – 1:22:27</p> <p>47: Data Number.  (↓): The function of dramatis personae (return).  Pinocchio: Character of the story.  1:22:17 – 1:22:27:  The time of the scene.</p>	 <p><b>Note:</b>  Geppetto: “Pinocchio! Pinocchio! You’re back.”  Pinocchio: “Yes, Father, I’m back. I’m coming to you.”</p>	Return (↓)		Based on the note besides, this datum is categorized as return (↓) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio back with his family, after a long journey. As mentioned by Propp return is when the hero is return or come back home (p. 55-56).	Valid
48.	<p>48/H<sup>1</sup>/Pinocchio/  1:26:15 – 1:23:35</p> <p>48: Data Number.  (H): The function of dramatis personae (Struggle).  Pinocchio: Character of the story.  1:26:15 – 1:23:35:  The time of the scene.</p>	 <p><b>Note:</b>  Pinocchio: “So as soon as Monstro opens his mouth, we can sail out of here. “  Geppetto: “Well, I don’t know about that, Pinocchio. I mean, look at all this junk. It looks to me like everything comes in, but</p>	Struggle (H)		Based on the note besides, this datum is categorized as the first variation of struggle (H <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio should bring out his father, Figaro, Jiminy and Cleo from the Monstro’s mouth it is called struggle to the hero. As mentioned by Propp that the struggle function involves any obstacle or conflict that the hero must overcome in order to achieve their goal, and the first variation is when they fight in an open field (p. 51 - 52).	Valid







		nothing goes out, except the other way, presumably, but that is not a good option.”				
49.	49/Pr <sup>1</sup> /H/Pinocchio/ 1:30:07 – 1:30:11  49: Data Number. (Pr <sup>1</sup> ): The function of dramatis personae (solution). Pinocchio: Character of the story. 1:30:07 – 1:30:11: The time of the scene.	 <p><b>Notes:</b> Jiminy: “Here he comes.” (The scene shows Monstro wants to catch up Geppetto’s family.)</p>	Pursuit (Pr)		Based on the note besides, this datum is categorized as the first variation of pursuit (Pr <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows the Monstro pursued them ferociously. As mentioned by Propp that pursuit is when the hero is pursued and the first variation is when the pursuer flies after the hero (p. 56-57).	Valid
50.	50/Rs <sup>8</sup> /Pinocchio/ 1:30:12 – 1:31:25  50: Data Number. (Rs <sup>8</sup> ): The function of dramatis personae (rescue). Pinocchio: Character of the story. 1:30:12 – 1:31:25: The time of the scene.	 <p><b>Note:</b> Pinocchio: “Everybody, hold on!” Jiminy: “Faster, Pinoke, faster! Spin those clodhoppers. You’re almost there, Pinoke!”</p>	Rescue (Rs)		Based on the note besides, this datum is categorized as the eighth variation of rescue (Rs <sup>8</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio wants to save everyone from being eaten by Monstro. As mentioned by Propp that rescue is when the hero wants to escape from the pursuit and the eighth variation is when he does not allow himself to be devoured (p. 57-58).	Valid
51.	51/N/Pinocchio 1:31:51 – 1:31:53  51: Data Number.		Solution (N)		Based on the note besides, this datum is categorized as solution (N) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio managed to save everyone from Monstro. As mentioned by Propp solution is when	Valid



	<p>(N): The function of dramatis personae (solution).  Pinocchio: Character of the story.  1:31:51 – 1:31:53:  The time of the scene.</p>	 <p><b>Note:</b>  Jiminy: “Pinoke, you made it.”</p>			the task is resolved (the task is to save his family) (p. 62).	
52.	<p>52/F<sup>2</sup>/Pinocchio/  01:03:10-01:03:55</p> <p>52: Data Number.  (F<sup>2</sup>): The function of dramatis personae (provision of magical agent).  Pinocchio: Character of the story.  01:03:10-01:03:55  : The time of the scene.</p>	  <p><b>Note:</b>  When Pinocchio cried, his tears fell on Geppetto's cheek. A few moments later Geppetto woke up because of the magic power of Pinocchio's tears.</p>	Provision of Magical Agent (F)		Based on the note besides, this datum is categorized as the second variation of provision of magical agent (F <sup>2</sup> ) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows when Pinocchio's tears fell into Geppetto's cheek and the magical from it makes Geppetto woke up. As mentioned by Propp when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the second variation is when the agent is pointed out (p. 43-45).	Valid
53.	<p>53/N/Pinocchio/  1:34:44 – 1:34:55</p> <p>53: Data Number.  (N): The function of dramatis personae (solution).  Pinocchio: Character</p>	 <p><b>Note:</b>  Geppetto: “Oh, Pinocchio, you</p>	Solution (N)		Based on the note besides, this datum is categorized as solution (N) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows Geppetto as Pinocchio's father feel touched to see his son so great and brave against all problems. As mentioned by Propp solution is when the task is resolved (the task is to find Geppetto) (p. 62).	Valid



	of the story. 1:34:44 – 1:34:55: The time of the scene.	honestly did try with all your heart and that makes you a truthful boy. And you know what else it makes you? Unselfish and very, very brave.”				
54.	54/Q/H/Pinocchio/ 1:35:10 – 1:35:24  54: Data Number. (Q): The function of dramatis personae (recognized). Pinocchio: Character of the story. 1:35:10 – 1:35:24: The time of the scene.	 <b>Note:</b> Geppetto: “You will always be my real boy. There isn’t single thing I would change about you. I am so very proud of you.”	Recognized (Q)		Based on the note besides, this datum is categorized as recognized (Q) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Geppetto as Pinocchio’s father really proud of him. Pinocchio proved that he is a real boy. As mentioned by Propp that recognized is when the hero is recognized. The hero is also recognized by his accomplishment of a difficult task (p. 62).	Valid
55.	55/↓/ Pinocchio and Geppetto/ 1:35:44 – 1:35:55  55: Data Number. (↓): The function of dramatis personae (return). Pinocchio: Character of the story. 1:35:44 – 1:35:55: The time of the scene.	 <b>Note:</b> Geppetto: “Well, well, we have come quite a long way, haven’t we, Son?” Pinocchio: “We sure have, Father. Now let’s get you home.” Geppetto:”Let’s get home.”	Return (↓)		Based on the note besides, this datum is categorized as return (↓) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows after a long journey finally Geppetto, Pinocchio, Figaro, Jiminy, and Cleo come back to their home. As mentioned by Propp that return is when the hero is return or come back home (p. 55-56).	Valid
56.	56/F <sup>6</sup> /D/Blue Fairy/ 17:35 – 17:40		Provision of Magical Agent	Donor	Based on the notes beside, this datum is categorized as the sixth variation of provision of magical agent (F <sup>6</sup> ) according to Vladimir	Valid

	<p>56: Data Number F<sup>6</sup>: The function of dramatis personae (the sixth variation of provision of magical agent). D: The dramatis personae of the character (seven spheres of action) (donor). Blue Fairy: The character of the story. 17:35 – 17:40: The time of the scene.</p>	 <p><b>Note:</b> Blue Fairy: “Oh, the good Geppetto made a wish from the depths of his heart and so I’m here.”</p>	(F)		<p>Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows the blue fairy as magical agent who suddenly appears to grants Geppetto’s wishes. As mentioned by Propp when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the sixth variation of provision of magical agent is when the agent suddenly appears of its own accord (F<sup>6</sup>) (p. 43-45). Propp also mentioned Donor shows the preparation for transmission of magical agents (p. 79). Based on the explanation above, the Blue Fairy is occupying the second position of dramatis personae (seven spheres of action) it is donor.</p>	
57.	<p>57/M/H/Blue Fairy/19:22 – 19:37  57: Data Number. M: The function of dramatis personae (difficult task). H: The dramatis personae of the character (seven spheres of action) (hero). Pinocchio: The character of the story. 19:22 – 19:37: The time of the scene.</p>	 <p><b>Note:</b> Blue Fairy: “Geppetto has done his part, and I have done mine. And to be a real is up to you. You have to prove that you are brave, truthful, and unselfish. Pinocchio: “How do I do that?” Blue Fairy: “Well, by learning to choose between right and</p>	Difficult Task (M)	Dispatcher	<p>Based on the note besides, this datum is categorized as difficult task (M) for the hero according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows that Pinocchio have a task to prove that he is a brave, truthful, and unselfish to be a real boy. As mentioned by Propp that difficult task is proposed to the hero (p. 60-61). Propp also mentioned that the dispatcher is a character who makes or sends the hero to fulfill a mission (p. 79). In this story, Blue Fairy is a dispatcher because she gives Pinocchio a mission to be a real boy and makes his father happy.</p>	Valid



		wrong.”				
58.	58/B <sup>1</sup> /Hlp/Jiminy/20:39 – 20:58  58: Data Number. B <sup>1</sup> : The function of the dramatis personae (the first variation of mediation). Hlp: The dramatis personae of the character (sphere of action) (Helper). Jiminy: The character of the story. 20:39 – 20:58: The time of the scene.	  <p><b>Note:</b> Blue Fairy: “I hereby appoint you Pinocchio’s conscience. Jiminy: Uh, Temporary conscience. Blue Fairy: Sure. Temporary conscience. Until such time Pinocchio may grow his own.</p>	Mediation (B)	Helper	Based on the note besides, this datum is categorized as the first variation of mediation (B <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows when the Blue Fairy pointed to Jiminy as Pinocchio's conscience so that he could distinguish between right and wrong. As mentioned by Propp that mediation is when the hero is allowed to go or he is dispatched, and the first variation of mediation is when a call for help is given (p. 36-38). Propp also mentioned a helper is someone who accompanies the hero and brings about a liquidation of misfortune or lack (p. 79). Here Pinocchio as a hero who is allowed to adventure to be a real boy by a blue fairy, and Jiminy as a helper who shows the right path for Pinocchio.	Valid
59.	59/↑/H/Pinocchio/26:18 – 28:10  59: Data Number.		Departure (↑)	Hero	Based on the notes besides, this datum is categorized as departure according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because the scene shows the departure of the hero (Pinocchio) to school and leaves home as requested by his father. As	Valid



	<p>(↑): the function of dramatis personae (departure).  H: The dramatis personae of the character (sphere of action) (hero).  Pinocchio: The character of the story.  28:03 – 28:10: The time of the scene.</p>	 <p><b>Note:</b>  Geppetto: “Pinocchio, I have been thinking. Maybe it is time for you to go to school”  Pinocchio: Really, Father? Really?”  Geppetto: “Off he goes. My boy”</p>			<p>mentioned by Propp departure is when the hero leaves home (p. 39). Propp also mentioned who agrees to liquidate the misfortune or lack of another person. In this scene Pinocchio wants his father to be happy, he wants to go to school as requested by his father who wants to have a real boy. Propp also mentioned hero is someone who wants to liquidate the other lacks. Based on the explanation above, Pinocchio occupying the sixth position of dramatis personae (seven sphere of action) it is the hero.</p>	
60.	<p>60/ε<sup>1</sup>/V/John/ 30:45 – 31:06</p> <p>60: Data Number.  ε<sup>1</sup>: The function of dramatis personae (the first variation of reconnaissance)  V: The dramatis personae of the</p>		<p>Reconnaissance (ε)</p>	<p>Villain</p>	<p>Based on the note besides, this datum is categorized as the first variation of reconnaissance (ε<sup>1</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows the villain (John) is doing reconnaissance to know about the puppets boy (Pinocchio). As mentioned by Propp reconnaissance is when the villain makes an attempt at reconnaissance and the first variation of reconnaissance is when the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (p. 28). Propp also mentioned villain is a character who injures a hero or commits a crime (p. 84). Based on the explanation above, John occupying the first</p>	<p>Valid</p>



	<p>character (seven spheres of action) (Villain). John: The character of the story. 30:45 – 31:06: The time of the scene.</p>	 <p><b>Note:</b> John: “A living puppet without strings! Gideon. A thing like that could be a worth fortune to some on.”</p>			<p>position of dramatis personae (seven spheres of action) it is villain.</p>	
<p>61.</p>	<p>61/η<sup>1</sup>/V/John/32:45 – 33:15  61: Data Number. (η<sup>1</sup>): The function of dramatis personae (the first variation trickery) V: The dramatis personae of the character (sphere of action) (villain). John: The character of the story. 32:45 – 33:15: The time of the scene.</p>	 <p><b>Note:</b> Pinocchio: “But my father said I should go to school.” John: “Of course he did. All parents say that. But he doesn’t recognize your genius. Who needs an education when one has such a personality, such a profile, such a physique? Why, he is a natural born actor. Right, Gideon? And not just an actor, an entrepreneur. Nay, an influencer. And won’t your father be proud?” Pinocchio: “Really?”</p>	<p>Trickery (η)</p>	<p>Villain</p>	<p>Based on the note besides, this datum is categorized as the first variation of trickery (η<sup>1</sup>) according to Vladimir Propp’s theory of 31 functions (1968). It because this scene shows John, who tried to trap Pinocchio with his persuasion so that Pinocchio wouldn’t go to school and chose to go with him. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (p. 29-30). Propp also mentioned villain is a character who injures a hero or commits a crime (p. 84). Based on the explanation above, John is occupying the first position of dramatis personae (sphere of action) it is villain.</p>	<p>Valid</p>



		John: “Oh, of course he will. Why, he’ll see your name in lights? Lights six feet high!”				
62.	62/η <sup>1</sup> /V/John/33:36 – 33:15  62: Data Number. (η <sup>1</sup> ): The function of dramatis personae (the first variation of trickery) V: The dramatis personae of the character (seven spheres of action) (villain). John: The character of the story. 33:36 – 33:15: The time of the scene.	 <p><b>Note:</b> John: “We are wasting precious time. Do you want to make your father proud or not?” Pinocchio: “I sure do”</p>	Trickery (η)	Villain	Based on the note besides, this datum is categorized as the first variation of trickery (η <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows John who still tries to trap Pinocchio with his seduction. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (p. 29-30). Propp also mentioned villain is a character who injures a hero or commits a crime (p. 84). Based on the explanation above, John is occupying the first position of dramatis personae (seven spheres of action) it is villain.	Valid
63.	63/θ <sup>1</sup> /V/John/33:36-33:15  63: Data Number. (θ <sup>1</sup> ): The function of dramatis personae (the first variation of complicity) V: The dramatis personae of the character (sphere of action) (villain). John: The character of	 <p><b>Note:</b> John: “We are wasting precious time. Do you want to make your father proud or not?” Pinocchio: “I sure do” John: “Well, then?”</p>	Complicity (θ)	Villain	Based on the note besides, this datum is categorized as the first variation of complicity (θ <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows when Pinocchio caught up with John's seduction, then he wants to follow John and he wouldn’t go to school. As mentioned by Propp that complicity is when the victim submits to deception and thereby unwittingly helps his enemy and the first variation of complicity is when the hero agrees to all of the villain's persuasions (p. 30). Propp also mentioned villain is a character who injures a hero or commits a crime (p. 84). Based on the explanation above, John is occupying the first position of dramatis personae (sphere of action) it is villain.	Valid







	the story. 33:36 – 33:15: The time of the scene.	Pinocchio: “Okay, I’ll be famous” John: “Capital!!”				
64.	64/D <sup>1</sup> /Hlp/Jiminy/ 35:47 – 35:55  64: Data Number. (D <sup>1</sup> ): The function of dramatis personae (first function of donor). Hlp: The dramatis personae of the character (seven spheres of action) (donor). Jiminy: The character of the story. 35:47 – 35:55: The time of the scene.	 <b>Note:</b> Jiminy: “... But I’d trust the guy the Blue Fairy assigned to the case. Wouldn’t you? Jiminy Cricket, temporary conscience.”	First Function of Donor (D)	Helper	Based on the note besides, this datum is categorized as the first variation of first function of donor (D <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Jiminy as the helper which reminded Pinocchio of his first purpose, and he reminded him that Pinocchio had to trust him more because Jiminy was a helper sent by the blue fairy to accompany him. As mentioned by Propp that the first function of donor is when the hero is tested, interrogated or even attacked and prepares the way for his receiving either a magical agent or helper, and the second variation of first function of donor is when donor greets and interrogates the hero (p. 29-42). Propp also mentioned helper is someone who accompanies the hero and brings about a liquidation of misfortune or lack. Helper’s job is to save from being chased and be the solution for the difficult tasks. Based on the explanation above, Jiminy is occupying the third position of dramatis personae (seven spheres of action) it is helper.	Valid
65.	65/A <sup>9</sup> /V/Headmaster/ 37:25-37:39  65: Data Number. A <sup>9</sup> : The function of dramatis personae (the eighth variation of villainy). V: The dramatis personae of the character (seven		Villainy (A)	Villain	Based on the note besides, this datum is categorized as the ninth variation of villainy (A <sup>9</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows the headmaster chase away Pinocchio from the school because he was a puppet and he is not a real boy so he could not enter the school. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family, and the ninth variation of villainy is when the villain expels someone (p. 30-34). Propp also mentioned villain is a character who injures a hero or commits a crime (p. 84). Based on the explanation above, the headmaster is occupying the first position of dramatis personae (seven spheres of action) it is villain.	Valid


	<p>spheres of action) (villain). Headmaster: Character of the story. 37:25-37:39: The time of the scene.</p>	 <p><b>Note:</b> Headmaster: “Get out! Get out and stay out! School is for real children, not ridiculous puppets. Puppets belong in the puppet show.”</p>				
66.	<p>66/A<sup>1</sup>/V/John and Gideon/37:41 – 37:50</p> <p>66: Data Number. A<sup>1</sup>: The function of dramatis personae (the first function of villainy). V: The dramatis personae of the character (seven spheres of action) (villain). John and Gideon: Characters of the story. 37:41 – 37:50: The time of the scene.</p>	 <p><b>Note:</b> Jiminy: “Well, I’ll be.” John: “HAHAHA!” Jiminy: Hey. What’s the big idea? Get me out of here! Let me out.”</p>	Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the fifteen variation of villainy (A<sup>15</sup>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Gideon who is locking Jimmy in a jar so Jiminy can’t get out and save Pinocchio. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family, and the fifteenth variation of villainy is when the villain imprisons or detains someone (p. 30-34). Propp also mentioned villain is a character who injures a hero or commits a crime (p. 84). Based on the explanation above, John is occupying the first position of dramatis personae (seven spheres of action) it is villain.</p>	Valid
67.	<p>67/η<sup>3</sup> / V / John and Gideon/ 38:39 – 38:59</p>		Trickery (η)	Villain	<p>Based on the notes besides, this datum is categorized as the third variation of trickery (η<sup>3</sup>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows John who tries to trap</p>	Valid



	<p>67: Data Number.  <math>\eta^3</math>: The function of dramatis personae (the third variation of trickery).  V: The dramatis personae of the character (seven spheres of action) (villain).  John and Gideon: Characters of the story.  38:39 – 38:59: The time of the scene.</p>	 <p><b>Note:</b>  Pinocchio: “But my father...”  John: “Wanted you to go to school and you did. You went to school. You gave it the old college try. And what did the wise and learned schoolmaster say?”  Pinocchio: “He said I belong in puppet show.”  John: “alas, a puppet show. I rest my case.”</p>			<p>Pinocchio again after Pinocchio kicked by the teacher from school. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the third variation is when the villain employs other means of deception or coercion (p. 29-30). Propp also mentioned villain is a character who injures a hero or commits a crime (p. 84). Based on the explanation above, John is occupying the first position of dramatis personae (seven spheres of action) it is villain.</p>	
68.	<p>68/↑/ H/Geppetto/  40:02 – 40:17</p> <p>68: Data Number.  ↑: The function of dramatis personae (departure).  H: The dramatis personae of the character (seven spheres of action) (Hero).  Geppetto: Character of the story.</p>	 <p><b>Note:</b>  Geppetto: “Well, come on, everyone. Yes. You too, Figaro. Figaro. I haven’t left the shop since... Well, but... we have to find Pinocchio.”</p>	Departure (↑)	Hero	<p>Based on the note besides, this datum is categorized as departure (↑) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Geppetto who left the house with his cat (Figaro) and his fish (Cleo) to look for Pinocchio. As mentioned by Propp that departure is when the hero leaves home (p. 39). Propp also mentioned that hero is the one who senses some kind of lack (p. 50). In this story explained that Geppetto lost his child at the beginning, and he doesn't want to experience it a second time. Therefore, Geppetto left home to find Pinocchio before losing him. Based on the explanation above, Geppetto is occupying the sixth position of dramatis personae (sphere of action) it is Hero.</p>	Valid

	40:02 – 40:17: The time of the scene.					
69.	69/A <sup>15</sup> /V/Stromboli/4 9:34 – 49:55  69: Data Number. A <sup>15</sup> : The function of dramatis personae (the fifteenth variation of villainy). V: The dramatis personae of the character (seven spheres of action) (villain). Stromboli: Character of the story. 49:34 – 49:55: The time of the scene	 <b>Note:</b> Stromboli: “In an Hour we go! There.” Pinocchio: “Let me go. Let me out of here.” Stromboli: “It’s will be your home.” Pinocchio: “Help!” Stromboli: “Where I can find you always.” Pinocchio: “Oh, No! No! No!” Stromboli: “Yes, yes. To me you are belong.”	Villainy (A)	Villain	Based on the note besides, this datum is categorized as the fifteen variation of villainy (A <sup>15</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Stromboli who locked Pinocchio in a cage in the room, so that Pinocchio could not escape. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family, and the fifteen variation of villainy is when the villain imprisons or detains someone (p. 30-34). Based on the explanation above, Stromboli is occupying the first position of dramatis personae (seven spheres of action) it is villain.	Valid
70.	70/ζ <sup>2</sup> /Hlp/Sabina/ 53:08 – 53:14  70: Data Number. ζ <sup>2</sup> : The function of dramatis personae (the second variation of delivery). Hlp: The dramatis personae of the character (seven	 <b>Note:</b> Sabina: “You see the key hanging on the wall? That’s the key to this cage. We have to get it somehow and get you out of	Delivery (ζ)	Helper	Based on the note besides, this datum is categorized as the second variation of delivery (ζ <sup>2</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because Sabina tell Pinocchio the location of the cage key so he can get out of the room. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when the villain directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29). In this scene Sabina as the helper because she helps to give an information to Pinocchio.	Valid

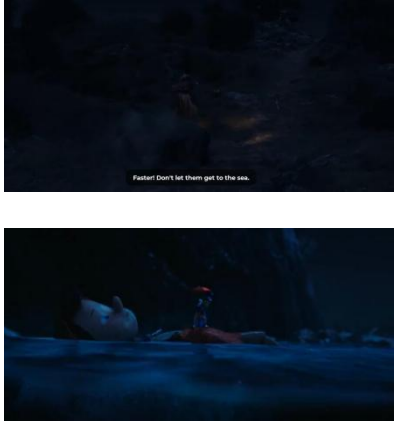

	spheres of action) (helper). Sabina: Character of the story. 53:08 – 53:14 : The time of the scene	here.”				
71.	71/γ/Hlp/Jiminy/ 57:04 – 57:06  71: Data Number. γ: The function of dramatis personae (interdiction). Hlp: The dramatis personae of the character (seven spheres of action) (helper). Jiminy: Character of the story. 57:04 – 57:06: The time of the scene.	 <b>Note:</b> Jiminy: “Now quit telling those whoppers.”	Interdiction (γ)	Helper	Based on the note besides, this datum is categorized as the second variation of interdiction (γ <sup>2</sup> ) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Pinocchio who kept lying and reminded by jiminy to stop lying, but actually Pinocchio lied to make his nose grow and he could reach the key near the door. As mentioned by Propp that interdiction is addressed to the hero and the second variation is when an inverted form of interdiction is represented by an order or a suggestion (p. 26-27). Based on the explanation above, Jiminy is occupying the third position of dramatis personae (seven spheres of action) it is helper.	Valid
72.	72/D <sup>1</sup> /Hlp/Jiminy/ 57:54-58:06  72: Data Number. D: The function of dramatis personae (First variation of the first function of donor). Hlp: The dramatis	 <b>Note:</b> Jiminy: “Pinoke, remember what the Blue Fairy said? It’s not	First Function of Donor (D)	Helper	Based on the note besides, this datum is categorized as the first variation of first function of donor (D <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Jiminy as the helper which reminds Pinocchio with the Blue Fairy's words that being real is not about what you’re made of on the outside. Being real is in your heart. That’s what being real is all about. As mentioned by Propp that the first function of donor is when the hero is tested, interrogated or even attacked and prepares the way for his receiving either a magical agent or helper, and the second variation of first function of donor is when donor greets and interrogates the hero (p.	Valid


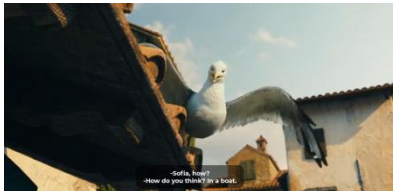
	<p>personae of the character (seven spheres of action) (helper).  Jiminy: Character of the story.  57:54-58:06: The time of the scene.</p>	<p>about what you're made of on the outside. Being real is in your heart. That's what being real is all about. But thank you for the apology."</p>			<p>29-42). Based on the explanation above, Jiminy is occupying the third position of dramatis personae (seven spheres of action) it is helper.</p>	
73.	<p>31/<math>\eta^1</math>/V/Coachman/  1:00:35 – 1:00:54</p> <p>31: Data Number.  <math>\eta^1</math>: The function of dramatis personae (the first variation of trickery).  Mr. Coachman: Character of the story.  1:00:35 – 1:00:54: The time of the scene.</p>	 <p><b>Note:</b>  Mr. Coachman: "You would like to be changed, transformed, so to speak?"  Pinocchio: "Yes."  Mr. Coachman: "Well, it's very fortunate that you're coming with us, because Pleasure Island will be the most life-altering experience you will ever have. You won't be a puppet anymore, that's for sure."</p>	Trickery ( $\eta$ )	Villain	<p>Based on the note besides, this datum is categorized as the first variation of trickery (<math>\eta^1</math>) according to Vladimir Propp's theory of 31 functions (1968). It is because this scene shows Mr. Coachman seduced Pinocchio to come with them to the Pleasure Island, he seduced Pinocchio by tempting something that would make his father happy, he will be a real boy. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses persuasion (p. 29-30). Based on the explanation above, Mr. Coachman is occupying the first position of dramatis personae (seven spheres of action) it is villain.</p>	Valid
74.	<p>74/<math>\eta^1</math>/V/Mr. Coachman/01:01:40-01:01:59</p> <p>74: Data Number.  <math>\eta^1</math>: The function of dramatis personae (the</p>	 <p><b>Note:</b></p>	Trickery ( $\eta$ )	Villain	<p>Based on the data besides, this datum is categorized as the first function of trickery (<math>\eta^1</math>) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows Mr. Coachman who persuades Pinocchio to agree to follow them, and he was assisted by other children. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or his belongings and the first variation is when the villain uses</p>	Valid



	<p>first variation of trickery).  V: The dramatis personae of the character (seven spheres of action) (villain).  Mr. Coachman: Character of the story.  01:01:40-01:01:59: Time of the scene.</p>	<p>Mr. Coachman: “I mean, who doesn’t believe in transformative experiences? Shall we all turn and go running back to mommy and daddy?”  Children: “NO!!!”  Pinocchio: “Look, you kids go. I’ll go another time.”  Mr. Coachman: Oh, I’m sorry, it doesn’t work that way.”</p>			<p>persuasion (p. 29-30). Based on the explanation above, Mr. Coachman is occupying the first position of dramatis personae (seven spheres of action) it is villain.</p>	
75.	<p>75/<math>\zeta^1</math>/DP/Sofia/  1:08:47 – 1:09:08</p> <p>75: Data Number.  <math>\zeta^1</math>: The function of dramatis personae (the first variation of delivery).  DP: The dramatis personae of the character (seven spheres of action) (dispatcher).  Sofia: Character of the story.  1:08:47 – 1:09:08: The time of the scene.</p>	 <p><b>Note:</b>  Geppetto: “Oh, Sofia, is that you? What? What does this mean? “Pleasure Island.”  Pleasure Island? Is this where Pinocchio is? Oh my goodness. This is a serious crisis. A catastrophe!”</p>	Delivery ( $\zeta$ )	Dispatcher	<p>Based on the note besides, this datum is categorized as the first variation of delivery (<math>\zeta^1</math>) according to Vladimir Propp’s theory of 31 functions (1968). It is because this scene shows Geppetto who get an information about Pinocchio and Pleasure Island from Sofia. As mentioned by Propp delivery means receives some information either hero or villain. The first variation of delivery is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29). Based on the explanation above, Sofia is occupying the dispatcher position since she acts as a trigger for Geppetto's journey.</p>	Valid
76.	<p>76/A<sup>18</sup>/V/Coachman/  1:12:00 – 1:12:05</p> <p>76: Data Number.</p>		Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the eighteenth variation of villainy (A<sup>18</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows at the night, Mr. Coachman turn the kids into a donkeys and he will sell all</p>	Valid



	<p>A<sup>18</sup>: The function of dramatis personae (the eighteenth variation of villainy).  V: The dramatis personae of the character (seven spheres of action) (villain).  Mr. Coachman:  Character of the story.  1:12:00 – 1:12:05:  The time of the scene.</p>	 <p><b>Note:</b>  Mr. Coachman: Let's move it, you scum. The sooner these donkeys get to the salt mines, the sooner I get paid.</p>			<p>of them. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family, and the eighteenth variation of villainy is when the villain torments at night (p. 30-34). Based on the explanation above, Mr. Coachman is occupying the first position of dramatis personae (seven spheres of action) it is villain.</p>	
77.	<p>77/Pr<sup>1</sup>/V/Coachman/  1:14:51 – 1:15:14</p> <p>77: Data Number.  Pr<sup>1</sup>: The function of dramatis personae (the first variation of pursuit).  V: The dramatis personae of the character (seven spheres of action) (villain).  Mr. Coachman:  Character of the story.</p>	 <p><b>Note:</b>  Mr. Coachman: "There's that wooden boy. Get him!"  Mr. Coachman: Faster! Don't let them get to the sea."</p>	Pursuit (Pr)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of Pursuit (Pr<sup>1</sup>) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows Mr. Coachman and his monsters chased Pinocchio to be caught and turned into a donkey. As mentioned by Propp that pursuit is when the hero is pursued and the first variation is when the pursuer flies after the hero (p. 56-57). Based on the explanation above, Mr. Coachman is occupying the first position of dramatis personae (even spheres of action) it is villain.</p>	Valid





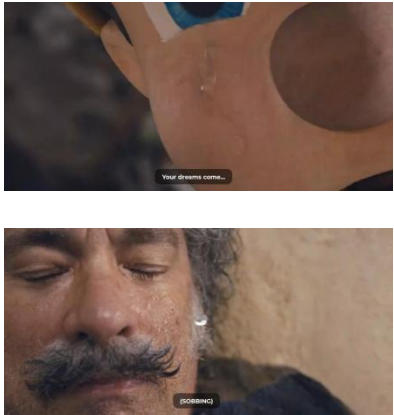

	1:14:51 – 1:15:14: The time of the scene.					
78.	78/Rs <sup>2</sup> /H/Pinocchio/ 1:14:55 – 1:15:29  78: Data Number. Rs <sup>2</sup> : The function of dramatis personae (the second variation of rescue). H: The dramatis personae of the character (seven spheres of action) (Hero). Mr. Coachman: Character of the story. 1:14:55 – 1:15:29: The time of the scene.	 <p><b>Note:</b> Pinocchio: “Jiminy, Let’s go!” Jiminy: “You said it, Pinoke. Let’s skedaddle out of here.” “Oh, no. We’re trapped.” Pinocchio: “No, we’re not. Positive thinking, Jiminy.”</p>	Rescue (Rs)	Hero	Based on the note besides, this datum is categorized as the second variation of rescue (Rs <sup>2</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio and Jiminy are escape Mr. Coachman by jump into the sea. As mentioned by Propp that rescue is when the hero is rescue from pursuit, and the second variation is when the hero flees and the placing obstacles in the path of his pursuer (p. 57-58). Based on the explanation above, Pinocchio is occupying the sixth position of dramatis personae (seven spheres of action) it is hero.	Valid
79.	79/ζ <sup>1</sup> /Hlp/Jiminy/ 1:15:54 – 1:16:02  79: Data Number. ζ <sup>1</sup> : The function of dramatis personae (the first variation of delivery). Hlp: The dramatis personae of the character (seven spheres of action)	 <p><b>Note:</b> Pinocchio: “Who’s Monstro?” Jiminy: “A sea monster. He sleeps on top of the water. So big he looks like an island. Land ho!”</p>	Delivery (ζ)	Helper	Based on the note besides, this datum is categorized as the first variation of delivery (ζ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio who asked questions about who is Monstro to Jiminy, and Jiminy tells about Monstro to Pinocchio. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29). Based on the explanation above, Jiminy is occupying the third position of dramatis personae (seven spheres of action) it is helper.	Valid



	(helper) Jiminy: character of the story. 1:15:54 – 1:16:02: The time of the scene.					
80.	80/↓/H/Pinocchio/ 1:16:03 – 1:16:06  42: Data Number. ↓: The function of dramatis personae (return). H: The dramatis personae of the character (seven spheres of action) (hero). Pinocchio: Character of the story. 1:16:03 – 1:16:06: The time of the scene.	 <b>Note:</b> Pinocchio: “Father? It’s me, Pinocchio. I’m home.”	Return (↓)	Hero	Based on the note besides, this datum is categorized as return (↓) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio who has come home to meet his father. As mentioned by Propp return is when the hero is return or come back home (p. 55-56). Based on the explanation above Pinocchio is occupying the sixth position of dramatis personae (seven spheres of action) it is hero.	Valid
81.	81/ζ <sup>1</sup> /Hlp/Sofia/ 1:16:26 – 1:16:50  81: Data Number. ζ <sup>1</sup> : The function of dramatis personae (the first variation of delivery). Hlp: The dramatis personae of the character (seven spheres of action)	 <b>Note:</b> Sofia: “He sailed out to sea.” Pinocchio & Jiminy: “He sailed out to see?” Sofia: “That’s right. Sailed out to see. Am I not speaking	Delivery (ζ)	Helper	Based on the note besides, this datum is categorized as the first variation of delivery (ζ <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Sofia who informed to Pinocchio where Geppetto was after Pinocchio was wondering where his father was. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-gathering evokes a corresponding answer (p. 28-29). Based on the explanation above, Sofia is occupying the third position of dramatis personae (seven spheres of action) it is helper.	Valid

	(helper). Sofia: Character of the story. 1:16:26 – 1:16:50: The time of the scene.	clearly?” Jiminy: “Sofia, how?” Sofia: “How do you think? In a boat. He needed to get to Pleasure Island to look for Pinocchio. So he sold all his clocks and he bought a boat. Those clocks meant everything to him. It’s his life’s work.”				
82.	82/U/V/Stromboli/ 1:18:49 – 1:18:57  82: Data Number. (U): The function of dramatis personae (the first variation of punishment). V: The dramatis personae of the character (seven spheres of action) (villain). Stromboli: Character of the story. 1:18:49 – 1:18:57: The time of the scene.	 <b>Note:</b> Pinocchio: “You started your own puppet show?” Sabbina: “We sure did. Last night, the Carabinieri arrested Stromboli and put him in jail.”	Punishment (U)	Villain	Based on the note besides, this datum is categorized as punishment (U) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Sabbina who tells Pinocchio that Stromboli was arrested by the carabinieri and they put Stromboli in jail. Propp mentioned that punishment is when the villain is punished (p. 63). Based on the explanation above Stromboli is occupying the first position of dramatis personae (seven spheres of action) it is Villain.	Valid
83.	83/ζ <sup>1</sup> /Hlp/Sofia/ 1:20:19 – 1:20:22  83: Data Number. (ζ <sup>1</sup> ): The function of dramatis personae (delivery).	 <b>Note:</b>	Delivery (ζ)	Helper	Based on the note besides, this datum is categorized as the first variation of delivery (ζ <sup>1</sup> ) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Jiminy who tells Pinocchio the instructions from Sofia. As mentioned by Propp delivery means receives some information either hero or villain. The first variation is when someone directly receives an answer to his question while the second is an inverted or other form of information-	Valid

	<p>Hlp: The dramatis personae of the character (seven spheres of action) (helper). Sofia: Character of the story. 1:20:19 – 1:20:22: The time of the scene.</p>	<p>Jiminy: “Sofia said Geppetto left about two hours ago, headed south.”</p>			<p>gathering evokes a corresponding answer (p. 28-29). Based on the explanation above, Sofia is occupying the third position of dramatis personae (seven spheres of action) it is helper.</p>	
84.	<p>84/↓/H/Pinocchio/ 1:22:17 – 1:22:27</p> <p>84: Data Number. (↓): The function of dramatis personae (return). H: The dramatis personae of the character (seven spheres of action) (hero). Pinocchio: Character of the story. 1:22:17 – 1:22:27: The time of the scene.</p>	 <p><b>Note:</b> Geppetto: “Pinocchio! Pinocchio! You’re back.” Pinocchio: “Yes, Father, I’m back. I’m coming to you.”</p>	Return (↓)	Hero	<p>Based on the note besides, this datum is categorized as return (↓) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio back with his family, after a long journey. As mentioned by Propp return is when the hero is return or come back home (p. 55-56). Based on the explanation above Pinocchio is occupying the sixth position of dramatis personae (seven spheres of action) it is hero.</p>	Valid
85.	<p>85/H<sup>1</sup>/H/Pinocchio/ 1:26:15 – 1:23:35</p> <p>85: Data Number. (H): The function of dramatis personae (Struggle). H: The dramatis</p>	 <p><b>Note:</b> Pinocchio: “So as soon as</p>	Struggle (H)	Hero	<p>Based on the note besides, this datum is categorized as the first variation of struggle (H<sup>1</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio should bring out his father, Figaro, Jiminy and Cleo from the Monstro’s mouth it is called struggle to the hero. As mentioned by Propp that the struggle function involves any obstacle or conflict that the hero must overcome in order to achieve their goal, and the first variation is when they fight in an open field (p. 51 - 52). Based on the explanation above,</p>	Valid

	<p>personae of the character (seven spheres of action) (hero).  Pinocchio: Character of the story.  1:26:15 – 1:23:35:  The time of the scene.</p>	<p>Monstro opens his mouth, we can sail out of here. “  Geppetto: “Well, I don’t know about that, Pinocchio. I mean, look at all this junk. It looks to me like everything comes in, but nothing goes out, except the other way, presumably, but that is not a good option.”</p>			<p>Pinocchio is occupying the sixth position of dramatis personae (seven spheres of action) it is hero.</p>	
86.	<p>86/Rs<sup>8</sup>/H/Pinocchio/  1:30:12 – 1:31:25</p> <p>86: Data Number.  (Rs<sup>8</sup>): The function of dramatis personae (rescue).  H: The dramatis personae of the character (seven spheres of action) (hero).  Pinocchio: Character of the story.  1:30:12 – 1:31:25:  The time of the scene.</p>	 <p><b>Note:</b>  Pinocchio: “Everybody, hold on!”  Jiminy: “Faster, Pinoke, faster! Spin those clodhoppers. You’re almost there, Pinoke!”</p>	Rescue (Rs)	Hero	<p>Based on the note besides, this datum is categorized as the eighth variation of rescue (Rs<sup>8</sup>) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio who wants to save everyone from being eaten by Monstro. As mentioned by Propp that rescue is when the hero wants to escape from the pursuit and the eighth variation is when he does not allow himself to be devoured (p. 57-58). Based on the explanation above, Pinocchio is occupying the sixth position of dramatis personae (seven spheres of action) it is hero.</p>	Valid
87.	<p>87/N/H/Pinocchio  1:31:51 – 1:31:53</p> <p>87: Data Number.  (N): The function of dramatis personae (solution).  H: The dramatis</p>	 <p><b>Note:</b>  Jiminy: “Pinoke, you made it.”</p>	Solution (N)	Hero	<p>Based on the note besides, this datum is categorized as solution (N) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Pinocchio managed to save everyone from Monstro. As mentioned by Propp solution is when the task is resolved (the task is to save his family) (p. 62). Based on the explanation above, Pinocchio is occupying the sixth position of dramatis personae (seven spheres of action) it is hero.</p>	Valid

	<p>personae of the character (seven spheres of action) (hero).  Pinocchio: Character of the story.  1:31:51 – 1:31:53:  The time of the scene.</p>					
88.	<p>88/F<sup>2</sup>/H/Pinocchio/  01:03:10-01:03:55</p> <p>88: Data Number.  (F<sup>2</sup>): The function of dramatis personae (provision of magical agent).  H: The dramatis personae of the character (seven spheres of action) (hero).  Pinocchio: Character of the story.  01:03:10-01:03:55 : The time of the scene.</p>	 <p><b>Note:</b>  When Pinocchio cried, his tears fell on Geppetto's cheek. A few moments later Geppetto woke up because of the magic power of Pinocchio's tears.</p>	Provision of Magical Agent (F)	Hero	Based on the note besides, this datum is categorized as the second variation of provision of magical agent (F <sup>2</sup> ) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows when Pinocchio's tears fell into Geppetto's cheek and the magical from it makes Geppetto woke up. As mentioned by Propp when the hero acquires the use of magical agent it is categorized as provision of magical agent, and the second variation is when the agent is pointed out (p. 43-45). Based on the explanation above, Pinocchio is occupying the second position of dramatis personae (seven spheres of action) it is hero.	Valid
89.	<p>89/N/H/Pinocchio/  1:34:44 – 1:34:55</p> <p>89: Data Number.  (N): The function of dramatis personae (solution).</p>	 <p><b>Note:</b></p>	Solution (N)	Hero	Based on the note besides, this datum is categorized as solution (N) according to Vladimir Propp's theory of 31 functions of dramatis personae (1968). It is because this scene shows Geppetto as Pinocchio's father feel touched to see his son so great and brave against all problems. As mentioned by Propp solution is when the task is resolved (the task is to find Geppetto) (p. 62). Based on the explanation above, Pinocchio is occupying the sixth position of dramatis personae (seven spheres of	Valid

	<p>H: The dramatis personae of the character (seven spheres of action) (hero).  Pinocchio: Character of the story.  1:34:44 – 1:34:55:  The time of the scene.</p>	<p>Geppetto: “Oh, Pinocchio, you honestly did try with all your heart and that makes you a truthful boy. And you know what else it makes you? Unselfish and very, very brave.”</p>			<p>action) it is hero.</p>	
90.	<p>90/Q/H/Pinocchio/  1:35:10 – 1:35:24</p> <p>90: Data Number.  (Q): The function of dramatis personae (recognized).  H: The dramatis personae of the character (seven spheres of action) (hero).  Pinocchio: Character of the story.  1:35:10 – 1:35:24:  The time of the scene.</p>	 <p><b>Note:</b>  Geppetto: “You will always be my real boy. There isn’t single thing I would change about you. I am so very proud of you.”</p>	Recognized (Q)	Hero	<p>Based on the note besides, this datum is categorized as recognized (Q) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows Geppetto as Pinocchio’s father really proud of him. Pinocchio proofed that he is a real boy. As mentioned by Propp that recognized is when the hero is recognized. The hero is also recognized by his accomplishment of a difficult task (p. 62). Based on the explanation above, Pinocchio is occupying the sixth position of dramatis personae (seven spheres of action) it is hero.</p>	Valid
91.	<p>91/↓/H/Pinocchio and Geppetto/  1:35:44 – 1:35:55</p> <p>91: Data Number.  (↓): The function of dramatis personae</p>	 <p><b>Note:</b></p>	Return (↓)	Hero	<p>Based on the note besides, this datum is categorized as return (↓) according to Vladimir Propp’s theory of 31 functions of dramatis personae (1968). It is because this scene shows after a long journey finally Geppetto, Pinocchio, Figaro, Jiminy, and Cleo come back to their home. As mentioned by Propp that return is when the hero is return or come back home (p. 55-56). Based on the explanation above, Pinocchio and Geppetto are occupying hero position.</p>	Valid

	<p>(return).  H: The dramatis personae of the character (seven spheres of action).  Pinocchio &amp; Geppetto: Characters of the story.  1:35:44 – 1:35:55:  The time of the scene.</p>	<p>Geppetto: “Well, well, we have come quite a long way, haven’t we, Son?”  Pinocchio: “We sure have, Father. Now let’s get you home.”  Geppetto:”Let’s get home.”</p>				
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