

**THE FUNCTIONS OF DRAMATIS PERSONAE BY VLADIMIR PROPP AS
REFLECTED IN *AVENGERS ENDGAME* FILM (2019)**

THESIS

Submitted in Partial Fulfillment of the Requirements

For the Degree of *Sarjana Humaniora*



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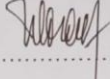
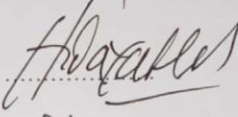



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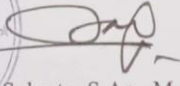
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DEDICATION

This thesis is dedicated to

1. Myself
2. My parents
3. My siblings
4. Future reader

MOTTO

“No llores porque se terminó, sonríe porque sucedió.”

("Don't cry because it's over, smile because it happened.")

- Gabriel García Márquez

PRONOUNCEMENT

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I sincerely state that the thesis entitled (The Functions of Dramatis Personae by Vladimir Propp as Reflected in Avengers Endgame Film (2019)) is my 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.

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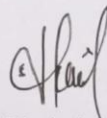
Alhamdulillah, first of all, the researcher would like to present his gratitude to Allah S.W.T, the Most Gracious and the Most Merciful, for the love, guidance, spirit, and strength, the last inspiration that is our beloved Muhammad SAW. The researcher was able to finish this thesis with the title "*The Functions of Dramatis Personae By Vladimir Propp as Reflected in Avengers Endgame Film (2019).*" Peace be upon prophet Muhammad SAW, the most outstanding leader and revolution.

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Sukoharjo, Mei 23rd, 2023
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ABSTRACT

Khoirul Anwar.2023. *The Function of Dramatis Personae by Vladimir Propp as reflected in Avengers Endgame Film (2019)*. Thesis. English Letters Study program, faculty of Cultures and Languages.

Advisor: Hidayatul Nurjanah, M.A.

Keyword: Dramatis personae, Avengers Endgame, Functions, Propp.

Avengers Endgame 2019 was the last film of the Avengers film series. The reasons for this research aims to gain a deeper understanding of the functions of dramatis personae and the distribution of those functions among the characters in the 2019 film *Avengers Endgame*.

The research uses the theory of the functions of dramatis personae by Vladimir Propp in his book "Morphology of the Folktale." The theory identifies 31 functions characters may perform, including the hero, villain, and helper. These functions are seen as universal and recurring in folktales from different cultures.

The research adopts a qualitative descriptive method, with data collected through watching the *Avengers Endgame* film and identifying instances of the 31 functions and 7 dramatis personae. The research uses the documentation techniques to collect the data. The steps were screen captures, encoded, classified, and organized in a provided table.

The findings reveal that characters in the film can have more than one function, with 86 data found in the film. It is found that Captain America dominating the guidance function as the hero in dramatis personae, Thor as a super hero in an unrecognized arrival, and surprisingly Iron man in the departure function as a donor, in another function, he dominating the recognition as hero, and Ant man as a side hero stand as a return and hero in the dramatis personae. It is reveal that by analyzed the super hero character not always be the hero in the film, but sometimes the hero can be a donor, helper, and a dispatcher. These dominant characters and their functions establish a dynamic relationship within the narrative. They complement and support one another, contributing to the overall narrative structure and creating a sense of cohesion and progression. The interactions and interplay of these characters based on their dominant functions generate tension, intrigue, and emotional resonance, making their roles essential in shaping the captivating storytelling of *Avengers Endgame* film.

Therefore, this research provides insight into the complex distribution of functions among the characters in *Avengers Endgame* and contributes to the understanding of narrative structures in contemporary media. This research also highlights the versatility of Propp's functions of dramatis personae theory in analyzing modern media, particularly films.

ABSTRAK

Khoirul Anwar.2023. Fungsi Dramatis Personae oleh Vladimir Propp sebagaimana tercermin dalam Film Avengers Endgame (2019). Tesis. Program Studi Sastra Inggris, fakultas Budaya dan Bahasa.

Pembimbing: Hidayatul Nurjanah, M.A.

Kata kunci: Dramatis personae, Avengers Endgame, Fungsi, Propp.

Avengers Endgame 2019 merupakan film terakhir dari seri film Avengers. Alasan penelitian ini bertujuan untuk mendapatkan pemahaman yang lebih dalam tentang fungsi dramatik persona dan pembagian fungsi tersebut di antara para karakter dalam film Avengers Endgame tahun 2019.

Penelitian ini menggunakan teori fungsi dramatik persona oleh Vladimir Propp dalam bukunya “Morphology of the Folktale”. Teori ini mengidentifikasi 31 fungsi yang dapat dilakukan karakter, termasuk pahlawan, penjahat, dan pembantu. Fungsi-fungsi ini terlihat universal dan berulang dalam cerita rakyat dari budaya yang berbeda.

Penelitian ini menggunakan metode deskriptif kualitatif, dengan pengumpulan data melalui menonton film Avengers Endgame dan mengidentifikasi contoh dari 31 fungsi dan 7 tokoh drama. Penelitian ini menggunakan teknik dokumentasi untuk mengumpulkan data. Langkah-langkahnya adalah tangkapan layar, dikodekan, diklasifikasikan, dan diatur dalam tabel yang disediakan.

Temuan mengungkapkan bahwa karakter dalam film dapat memiliki lebih dari satu fungsi, dengan 86 data yang ditemukan dalam film tersebut. Ditemukan bahwa Captain America mendominasi fungsi pengarahan sebagai pahlawan dalam drama personae, Thor sebagai pahlawan super dalam kedatangan yang tidak dikenali, dan secara mengejutkan Iron man dalam fungsi keberangkatan sebagai donor, dalam fungsi lain, ia mendominasi pengakuan sebagai pahlawan. dan Manusia semut sebagai pahlawan sampingan berdiri sebagai kembalinya dan pahlawan dalam peran dramatis. Terungkap bahwa dengan dianalisis karakter super hero tidak selalu menjadi pahlawan dalam film tersebut, namun terkadang sang pahlawan bisa menjadi donatur, penolong, dan dispatcher. Karakter dominan ini dan fungsinya membangun hubungan yang dinamis dalam narasi. Mereka melengkapi dan mendukung satu sama lain, berkontribusi pada keseluruhan struktur naratif dan menciptakan rasa kohesi dan perkembangan. Interaksi dan interaksi karakter-karakter ini berdasarkan fungsi dominan mereka menghasilkan ketegangan, intrik, dan resonansi emosional, menjadikan peran mereka penting dalam membentuk penceritaan film Avengers Endgame yang menawan.

Oleh karena itu, penelitian ini memberikan wawasan tentang distribusi fungsi yang kompleks di antara para karakter di Avengers Endgame dan berkontribusi pada pemahaman struktur naratif di media kontemporer. Penelitian ini juga menyoroti keserbagunaan fungsi teori dramatik persona Propp dalam menganalisis media modern, khususnya film.

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LIST OF ABBREVIATIONS

- β: Absentation
- ζ: Interdiction
- δ: Violation
- ε: Reconnaissance
- ε: Delivery
- η: Trickery
- Θ: Complicity
- A: Villainy
- a: Lack
- B: Mediation
- C: Counter-action
- ↑: Departure
- D: 1st Donor function
- E: Hero's reaction
- F: Receipt of a magical agent
- G: Guidance
- H: Struggle
- I: Branding
- J: Victory
- K: Liquidation
- ↓: Return
- Pr: Pursuit chase

Rs: Rescue

O: Unrecognized arrival

L: Unfounded claims

M: Difficult Task

N: Solution

R: Recognition

Ex: Exposure

T: Transfiguration

U: Punishment

W: Wedding

He: Hero

Vi: Villain

Do: Donor

Dis: Dispatcher

FH: False hero

PF: Princess and her father

Hel: Helper

CHAPTER I

INTRODUCTION

A. Background of the Study

The study of character in a story is still becoming a center of research from time to time. In fact, the character itself could be classified not only into one function but also could be classified into two, even more in the function of *dramatis personae*. According to Propp, in his "Morphology of the folktale", he classifies the character into 7 characters: Hero, villain, Donor, Dispatcher, False hero, Princess and her father, and Helper (p, 79). However, to classify the character, he mentioned that it is important to examine the function first. There are 31 functions of *dramatis personae*: Absentation, Interdiction, Violation, Reconnaissance, Delivery, Trickery, Complicity, Villainy, Lack, Mediation, Counter-action, Departure, 1st Donor function, Hero's reaction, Receipt of a magical agent, Guidance, Struggle, Branding, Victory, Liquidation, Return, Pursuit chase, Rescue, Unrecognized arrival, Unfounded claims, Difficult Task, Solution, Recognition, Exposure, Transfiguration, Punishment, and Wedding (p, 25).

Vladimir Propp is a Russian folklorist and scholar who is known for his analysis of the structure of Russian folktales. His book "Morphology of the Folktale," which was published in 1928, focused on identifying recurring patterns and structures in traditional Russian fairy tales. He identified a set of 31 functions of *dramatis personae* that he believed were present in almost all folktales, regardless of their specific content or cultural context. A function of *dramatis persona* is a structural

element of a narrative that serves a specific purpose in advancing the plot and developing the story. The concept of function in *dramatis personae* has been widely discussed and theorized in the field of narratology, which is the study of narrative structures and techniques. A literary and semiotic theorist Algirdas Julien Greimas explains that the function of *dramatis personae* is "basic structures which make it possible to describe the organization of a narrative and to identify its elementary components" (Greimas, 1983, p. 80).

Meanwhile, in 2008, Marvel released its first superhero character in the cinema and streaming platform and later developed a plan to make its universe called Marvel Cinematic Universe. The idea is to form stand-alone plans for films of the Marvel Comics superheroes and rejoin the individual heroes through the Avengers series. From the first *Iron Man* 2008 film to the first Avengers 2012 film, gradually, the Marvel studio builds its universe into a Marvel cinematic universe (Liu, 2021). Over time, Marvel continues to develop and release their solo and group superhero films, such as *Captain America: The First Avenger* 2011 and *Thor* 2011 films, then superhero group films, such as *Guardians of the Galaxy* 2014 and *The Avengers* 2012, both have their respective sequels. However, this research will focus on one of the sequels to *The Avengers* 2012 film, the film "Avengers: Endgame", rated 8.4/10 points, which means that this film had excellent scores (IMDb, 2019). This rating score was voted by more than 865,101 *Avengers: Endgame* viewers or IMDb registered users.

The *Avengers Endgame* film is a superhero film released in 2019 and directed by Antony and Joe Russo. *Avengers Endgame* explores themes of sacrifice, heroism,

and teamwork, which are significant in both popular culture and academic scholarship on subjects such as ethics, leadership, and social psychology. Commercially, this film grossing over \$2.8 billion worldwide and surpassing all previous box office records, has significant implications for the film industry and popular culture more broadly, reflecting changing consumer preferences and patterns of media consumption and highlighting the potential for blockbuster franchises to dominate the global entertainment market.

Furthermore, this film features a large ensemble cast of characters from the Marvel Comics universe, each with their unique personalities, backgrounds, and motivations. The film's narrative revolves around the interactions between these characters and their efforts to work together to defeat the film's antagonist, Thanos. Thus, the function of *dramatis personae* in *Avengers Endgame* is to showcase the diverse array of personalities and abilities of these characters, while also exploring the complex dynamics that arise when individuals with different goals and personalities are forced to work together towards a common goal. The function of *dramatis personae* in *Avengers Endgame* can also be seen in its exploration of character development and transformation. Throughout the film, many of the characters undergo significant changes as a result of their experiences, such as Tony Stark's journey from selfish playboy (*The Avengers* 2012) to self-sacrificing hero (*Avengers Endgame* 2019), or Thor's struggles with depression and self-doubt. By emphasizing the character development of its cast, *Avengers Endgame* offers a nuanced exploration of the human experience and how individuals can grow and change over time. *Dramatis personae* theory is a literary term that refers to the

characters in a story or play. It analyzes the functions and roles of a character in the narrative. To connect the object of this research Avengers Endgame to the functions of dramatis personae theory is to examine how each character contributes to the story and what specific functions they serve (Hutcheon. 2011).

There are some functions found in *Avenger Endgame* 2019. For example, when Clint loses his daughter Lila caused of Thanos' snap, this character is categorized into the Absentation, the third variant (β^3). Another example is when Carol Danvers brings Tony back to Earth from space. This act she did makes her included in the rescue (Rs) in the function and as Hero (He) in the dramatis personae. The examples provided offer an overview of how the analysis of literary works using the functions of dramatis personae theory involves examining the roles and functions of each character in the narrative and the distribution of these functions among the dramatis personae.

Furthermore, Propp's narrative functions have been widely explored and analyzed in the field of literary and folkloric studies. Vladimir Propp identified fundamental character roles and narrative functions that he observed across numerous fairy tales. His work, "Morphology of the Folktale," published in 1928, provided a structural framework for understanding narrative storytelling's underlying patterns and archetypes. Propp's functions, such as the hero's departure, the villain's actions, and the fulfilment of a quest, have since served as a cornerstone for studying narrative structures in various cultural and literary contexts. This previous research has delved into Propp's theory, examining its applicability to different narrative forms, limitations, and impact on the broader field of narrative theory. By exploring these

previous studies, we gain valuable insights into the enduring relevance and scholarly discussions surrounding Propp's narrative functions.

the Previous Studies: first from Khalid Lahlou, (2017) entitled *An Attempt at Applying Vladimir Propp's Morphology of the Folktale on Charles Dickens's Great Expectations*. Second from Siti Hafisah (2018) entitled *The Blade of the Youngest Princess: The Eastern Kalimantan Folklore in the Analysis of Vladimir Propp's Narrative Structure*. The research uses qualitative methods, and the narrative structure of Vladimir Propp is used as an approach to identify the story's function and structure to reveal various values in the community in East Kalimantan, especially the moral value and the educational value. From the analysis, the researcher finds that from the perspective of the characters' function, folklore is formed from fifteen functions.

The third is from Dicky Hidayat and Moh. Asyiek Bin Mat Desa (2019) entitled *Narrative Structure of Mobile Apps Interactive Story Kisah Lutung Kasarung: Morphological Analysis of Vladimir Propp*. The fourth from Mahawitra Jayawardana¹, Silvia Rosa (2021), entitled *Kunaung Njik Kileng: Analisis Fungsi Vladimir Propp*, focuses on this research and discusses the kunaung Njik Kileng that developed in Kerinci to reveal the 31 functions of Vladimir Propp's narrative structure. And the fifth from Dita Herma Yulistya and, Retno Budi Astuti (2022), entitled *Narrative Function of Vladimir Propp in John Green's Novel, The Fault In Our Stars*, the focus of this research is to find out the narrative functions in *The Fault in Our Stars* novel by John Green.

Moreover, the previous studies discussed above all share the use of Vladimir Propp's narrative functions but differ in terms of their literary objects. None of these studies, however, analyze *Avengers Endgame* 2019, the focus of the present research. This provides an opportunity for the researcher to apply Propp's 31 functions and 7 dramatis personae to the analysis of *Avengers Endgame*. By doing so, this research aims to fill the gap left by the previous studies and to contribute to a better understanding of how the functions of dramatis personae are distributed in the context of this famous film. The present research aims to fill a gap in the literature by applying Vladimir Propp's Morphology of the Folktale to a new object of analysis, namely *Avengers Endgame* 2019. While previous studies have employed Propp's theory to analyze the narrative functions of various literary works, none have focused on this blockbuster film. By examining the 31 functions and 7 dramatis personae in *Avengers Endgame*, the research seeks to contribute to a deeper understanding of how these elements function in contemporary popular media and relate to traditional folktales. By conducting researcher entitled The functions of dramatis personae by Vladimir Propp as reflected in *Avengers Endgame* 2019 film.

B. Limitations of the Study

Based on the research object *Avengers Endgame* 2019, the focus of the limitation is.

First, the study only examines the function of dramatis personae in *Avengers Endgame* 2019 and does not explore other aspects of the film, such as

cinematography, sound design, or editing. The second is that this analysis is limited by only using the theory of Vladimir Propp in his book *Morphology of the Folktale*

C. Formulation of the Study

Based on the limitation of the study above, there are some questions research such as:

1. What are the functions of *dramatis personae* found in *Avengers Endgame* film 2019?
2. How is the distribution of the functions among *dramatis personae* projected in *Avengers Endgame* film 2019?

D. Objectives of the Study

Based on the formulation of the study above, there are some objectives of the study, such as:

1. to explain the functions of *dramatis personae* found in *Avengers Endgame* film 2019.
2. to explain the distribution of the functions among *dramatis personae* projected in *Avengers Endgame* film 2019.

E. Benefits of the Study

The research has benefits that can provide information and knowledge for the readers. There are some benefits of this research as follows:

1. Theoretical Benefit

This study is expected to be an additional scientific and literature research in the field of English literature. Depending on the object of research conducted on the 31 Narrative Functions and the 7 Dramatis Personae.

2. Practical Benefit

Hopefully, this research can be used as a reference for further students who want to do the same research about the 31 Narrative Functions and the 7 Dramatis Personae. In addition, the entry of works from outside films can help students simplify and find their research objects more easily.

F. Definition of Key Terms

1. Narrative

The Narrative is a term that pops up everywhere, not only in relation to film and literature but also in news stories in college curriculums and even to specify a form of psychotherapy (Green, 2021).

2. Personae

A persona is typically the person understood to be speaking or narrating a given work. The persona is often intended to be someone other than the author of that work, even if we never learn who the persona is. The persona, pluralized as personae or personas, is a chosen voice by which a work or story is told, always for a storytelling purpose. A persona can also be a character or mask someone (like a performer, for instance) puts on to elevate their work and conceal their identity (Malo, 2022).

3. Folktale

The term folktale is used broadly to refer to any traditional dramatic narrative of more or less fixed form, transmitted primarily in an oral tradition (Fischer, 1963).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Narrative Functions

A narrative can be defined as a sequence of events, real or imaginary, presented in a particular order and with a specific purpose, often including characters, a setting, and a plot. Narratives can take many forms, such as written or spoken stories, films, television shows, and even video games. The function of narrative is to provide a way for people to make sense of their experiences and the world around them. According to literary theorist Roland Barthes, narratives provide a structure for understanding the chaos of life: "Narrative is present in everything, in myth, legend, history, all work of art, all theory, all news, and all conversation" (Barthes, 1977). Narratives can help people to organize their thoughts and feelings, connect with others, and create meaning in their lives. There are several key aspects of the narrative that contribute to its effectiveness. One important aspect is the structure of the narrative, which includes elements such as the plot, characters, setting, and point of view. Another aspect is the language used to convey the narrative, including aspects such as tone, mood, and imagery.

Vladimir Propp defines a function in a narrative as an action that a character performs which contributes to the progression of the story. Each character in a narrative performs a specific set of functions that advance the plot and help to resolve the conflict. Propp identified 31 such functions in his analysis of Russian folktales,

which can be grouped into seven character types. Propp's concept of functions is central to his approach to the study of narrative and has significantly influenced the field of structuralist literary theory. By identifying the functions and character types that appear in folktales and other narrative forms, Propp argued that it was possible to analyze the underlying structure of a narrative and determine its meaning and purpose (Propp., 1968).

2. Propp's 31 Functions

Johnstone's (2005) Narrative has been one of the major themes in humanistic and social scientific thought since the mid-twentieth century. The essence of humanness, long characterized as the tendency to make sense of the world through rationality has become increasingly described as the tendency to tell stories and make sense of the world through narrative. The following are 31 narrative functions from Vladimir Propp in his book "Morphology of the Folktale" described by the researcher.

a. Absentation (β)

A member of a family is not present or missing from their home. This function has three variants.

- 1) The person absenting himself can be a member of the older generation (β^1), go to work etc.
- 2) An intensified form of absentation is represented by the death of parents (β^2).

- 3) Sometimes members of the younger generation are absent themselves (β^3) (p. 26).

b. Interdiction (γ)

An interdiction is addressed to the hero. This function has two variants.

- 1) The statement suggests that sometimes, instead of forbidding someone from doing something, a stronger measure may be taken (γ^1), such as keeping children in a secure location to prevent them from going out. Conversely, an interdiction may also be expressed in a milder form, such as a request or a piece of advice. For example, a mother may try to convince her young son not to go fishing by telling him that he is still too young and may not be safe doing so. (p. 26).
- 2) The statement suggests that instructions or suggestions can direct someone to do something (γ^2). For example, someone may be told to bring breakfast out to the field, indicating that they should take food with them when they go to work in the field (p. 27).

c. Violation (δ)

The second and third functions, which involve the violation of interdiction and the following sanctions, are related. In other words, when someone breaks a rule or goes against an interdiction, consequences or sanctions will be associated with the type of interdiction that was violated (p. 27).

d. Reconnaissance (ϵ)

The villain makes an attempt at reconnaissance (ϵ). This function has three variants.

- 1) Reconnaissance is a tactic used to gather information about the location of certain things or people, such as children or valuable objects (ϵ^1).
- 2) An inverted form of reconnaissance is evidenced when the intended victim questions the villain (ϵ^2)
- 3) In separate instances, one encounters forms of reconnaissance by means of other personages (ϵ^3) (p. 28).

e. Delivery (ζ)

The villain receives information about his victim (ζ). This function only has one variant. In many cases, when a villain asks a question, they receive a direct answer, often in the form of a dialogue (ζ^1). This is usually when the villain tries to gather information about a particular person or situation. An example is the dialogue between the stepmother and the mirror in the story of Snow White. Although the stepmother does not directly ask about her stepdaughter, the mirror provides the information she seeks, stating that Snow White lives with the knights in the deep forest and is even more beautiful than her stepmother (p. 28).

f. Trickery (η)

The villain attempts to deceive his victim to take possession of him or his belongings (η). This function has three variants.

1. Persuasion (η_1) involves persuasion or suggestion to get someone to do what the villain wants. For example, a witch might try to get someone to accept a ring, or a beggar might seek alms from someone. These methods rely on the victim's willingness to comply and do not involve any direct harm.
2. Magical means (η_2): This involves the direct application of magical means to achieve the villain's goal. For example, a stepmother might give a sleeping potion to her stepson or stick a magic pin into his clothing. These methods rely on the use of magical powers to achieve the desired outcome and can be more harmful than the use of persuasion.
3. Deception or coercion (η_3) involves deception or coercion to achieve the villain's goal. For example, evil sisters might place knives and spikes around a window to prevent someone from escaping, or a dragon might rearrange wood shavings to mislead someone. These methods rely on trickery or force to achieve the desired outcome and can be harmful to the victim (p. 30).

g. Complicity (θ)

The statement suggests that there is a variant of a function, which is characterized by the victim's submission to deception and unwittingly helping the villain as a result (θ). This function is considered a preliminary misfortune and has only one variant: the hero agreeing to all the villain's persuasions (θ^1). For example, the hero may accept a ring, go to steam bath, swim, etc., even though they may be aware of the risks involved or be advised against it. In this variant, the interdictions are always broken, and deceitful proposals are accepted and fulfilled (p. 30).

h. Villainy (A)

The villain causes harm or injury to a family member (A). It involves the villain causing harm or injury to a member of a family, and this function is made possible by the preceding functions, such as Absentation, violation of interdiction, and the success of deceit. The first seven functions may be considered preparatory to this point, while A marks the beginning of the complication in the story. There are 18 different ways in which the villain can cause harm or injury, making the forms of villainy highly varied.

- 1) The villain abducts a person (A^1).
- 2) The villain seizes or takes away a magical agent (A^2).
- 3) The villain pillages or spoils the crops (A^3).
- 4) The villain seizes the daylight (A^4) (p. 31).
- 5) The villain plunders in other forms (A^5) (p. 32).

- 6) The villain causes bodily injury (A⁶)
- 7) The villain causes a sudden disappearance (A⁷) (p. 32).
- 8) The villain demands or entices his victim (A⁸)
- 9) The villain expels someone (A⁹).
- 10) The villain orders someone to be thrown into the sea (A¹⁰).
- 11) The villain affects a substitution (A¹¹).
- 12) The villain orders a murder to be committed (A¹²) (p. 33).
- 13) The villain commits murder (A¹³).
- 14) The villain imprisons or detains someone (A¹⁴).
- 15) The villain threatens forced matrimony (A¹⁵).
- 16) The villain makes a threat of cannibalism (A¹⁶).
- 17) The villain torments at night (A¹⁷).
- 18) The villain declares war (A¹⁸) (P. 34).

i. Lack (a)

Within a family, there may be a member who lacks something or desires to have something. Although these instances are not easily grouped together, they can be categorized based on the lacking or desired objects.

There are six variants of this function, which include:

- 1) The lack of a spouse - where a character desires to have a partner (a¹).
- 2) The lack of a magical agent (a²).
- 3) Wondrous objects are lacking (without magical power), such as the firebird, ducks with golden feathers, etc. (a³).

- 4) Refers to a specific form of lack, where a magic egg that contains death or the love of a princess is missing. This is a particular variation of the previous function, where a family member desires a specific wondrous object (a⁴) (p. 25).
- 5) The lack of money or material possessions - where a character desires wealth or possessions (a⁵).
- 6) Various other forms (a⁶) (p. 36).

j. Mediation (B)

Misfortune or lack is revealed, and the hero is approached with a request or command that ultimately brings the hero into the story (P.36). This function has seven variants.

- 1) The hero is called upon to help resolve a problem or crisis, and they answer this call by embarking on a journey or mission to assist those in need (B¹).
- 2) The hero is dispatched directly (B²).
- 3) The hero is allowed to depart from home (B³).
- 4) Misfortune is announced (B⁴).
- 5) The banished hero has been transported away from home (B⁵) (p. 37).
- 6) The hero condemned to death is secretly freed (B⁶).
- 7) A lament is sung (B⁷) (p. 38).

k. Counter-action (C)

The seeker in the tale agrees to or decides upon a course of action to counteract the misfortune or lack that has been made known to them in the previous function (p. 38).

l. Departure (↑)

This function refers to the hero leaving their home; the symbol represents it ↑. It should be noted that this departure is different from the temporary absence described earlier as β. In some tales, the hero does not physically move from their location, and the entire action takes place in one place. However, in other stories, the departure is emphasized and takes on the character of flight (p. 39).

m. 1st Donor function (D)

This function involves a series of challenges or obstacles that the hero must overcome to obtain a magical object or gain the assistance of a powerful helper (p. 39). This function has ten variants.

- 1) The donor tests the hero (D¹).
- 2) The donor greets and interrogates the hero (D²).
- 3) A dying or deceased person requests the rendering of a service (D³).
- 4) A prisoner begs for his freedom (D⁴) (p. 40).

- 5) The hero is approached with a request for mercy (D⁵).
- 6) Disputants request a division of property (D⁶) (p. 41).
- 7) Other requests (D⁷).
- 8) A hostile creature attempts to destroy the hero (D⁸).
- 9) A hostile creature engages the hero in combat (D⁹).
- 10) The hero is shown a magical agent, which is offered for exchange (D¹⁰) (p. 42).

n. Hero's reaction (E)

The hero reacts to the actions of the future donor (E). This function has ten variants.

- 1) The hero withstands (or does not withstand) a test (E¹).
- 2) The hero answers (or does not answer) a greeting (E²).
- 3) He renders (or does not render) a service to a dead person (E³).
- 4) He frees a captive (E⁴).
- 5) He shows mercy to a suppliant (E⁵). (p. 42).
- 6) He completes an apportionment and reconciles the disputants (E⁶).
- 7) The hero performs some other service (E⁷).
- 8) The hero saves himself from an attempt on his life by employing the same tactics used by his adversary (E⁸).
- 9) The hero vanquishes (or does not vanquish) his adversary (E⁹).
- 10) The hero agrees to an exchange, but immediately employs the magic power of the object exchanged against the barterer (E¹⁰) (p. 43).

o. Receipt of a magical agent (F)

The hero obtains a tool or magical object to help him in his quest or battle against the villain (F). This function has nine variants.

- 1) The agent is directly transferred (F¹).
- 2) The agent is pointed out (F²).
- 3) The agent is prepared (F³).
- 4) The agent is sold and purchased (F⁴) (p. 44).
- 5) The agent falls into the hands of the hero by chance (is found by him) (F⁵).
- 6) The agent suddenly appears of its own accord (F⁶).
- 7) The agent is eaten or drunk (F⁷).
- 8) The agent is seized (F⁸) (p. 45).
- 9) Various characters place themselves at the hero's disposal (F⁹) (p. 46).

p. Guidance (G)

The hero is taken or guided to the location of the sought-after item (G), which is usually situated in a place separate or distinct from its current location (p.50). This function has six variants.

- 1) The hero flies through the air (G¹).
- 2) He travels on the ground or in water (G²).
- 3) He is led (G³).

- 4) The route is shown to him (G^4).
- 5) He makes use of stationary means of communication (G^5).
- 6) He follows bloody tracks (G^6) (p. 51).

q. Struggle (H)

The hero and the villain engage in a physical fight with each other (H). This function has three variants.

- 1) They fight in an open field (H^1).
- 2) They engage in a competition (H^2).
- 3) They play cards (H^3) (p. 52).

r. Branding (I)

The hero is branded (I). This function has two variants.

- 1) A brand is applied to the body (I^1).
- 2) The hero receives a ring or a towel (I^2) (p. 52).

s. Victory (J)

The villain is defeated (J). This function has six variants.

- 1) The villain is beaten in open combat (J^1).
- 2) He is defeated in a contest (J^2).
- 3) He loses at cards (J^3).
- 4) He loses on being weighed (J^4).
- 5) He is killed without a preliminary fight (J^5).

6) He is banished directly (J^6) (p. 53).

t. Liquidation (K)

The initial problem or need is resolved (K). This function and the villain's actions (A) form a pair. This point in the story is the climax. This function has ten variants.

1) The sought-after item is obtained through either strength or cunning (K^1).

In some cases, the protagonist may use the same methods as the antagonist to obtain the object initially.

2) The item being searched for is acquired by multiple characters simultaneously by quickly exchanging their actions (K^2) (p. 53).

3) The sought-after item is acquired through the use of tempting incentives (K^3).

4) The object of a quest is obtained as the direct result of preceding actions (K^4).

5) The object of the search is obtained instantly through the use of a magical agent (K^5).

6) The use of a magical agent overcomes poverty (K^6) (p. 54).

7) The object of the search is caught (K^7). This form is typical for agrarian pillage.

8) The spell on a person is broken (K^8).

9) A slain person is revived (K^9).

10) A captive is freed (K^{10}) (p. 55).

u. Return (↓)

The hero returns (↓). They usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance. This isn't always the case with departures, where the person may receive a mode of transportation such as a horse or eagle before taking off. Returning usually happens immediately and similarly to the arrival, but sometimes it can feel like fleeing (p. 56).

v. Pursuit, Chase (Pr)

The hero is pursued (Pr). This function has seven variants.

- 1) The pursuer flies after the hero (Pr¹).
- 2) He demands the guilty person (Pr²).
- 3) He pursues the hero, rapidly transforming himself into various animals (Pr³).
- 4) In some stories, those chasing after the hero, such as the wives of dragons (Pr⁴), will transform into attractive objects and put themselves in the hero's way.
- 5) The pursuer tries to devour the hero (Pr⁵) (p. 56).
- 6) The pursuer attempts to kill the hero (Pr⁶).
- 7) He tries to gnaw through a tree where the hero takes refuge (Pr⁷) (p. 57).

w. Rescue (Rs)

Rescue of the hero from pursuit (Rs), this function has ten variants.

- 1) He is carried away through the air (Rs¹).
- 2) The hero flees, placing obstacles in the path of his pursuer (Rs²).
- 3) During the hero's escape, they transform into objects that conceal their identity and make them unrecognizable (Rs³).
- 4) The hero hides himself during his flight (Rs⁴).
- 5) The hero is hidden by blacksmiths (Rs⁵) (p. 57).
- 6) The hero saves himself while in flight by means of rapid transformations into animals, stones, etc. (Rs⁶).
- 7) Avoiding temptation (Rs⁷).
- 8) He does not allow himself to be devoured (Rs⁸).
- 9) He is saved from an attempt on his life (Rs⁹).
- 10) He jumps to another tree (Rs¹⁰) (p. 58).

x. Unrecognized arrival (o)

The hero, unrecognized, arrives home or in another country (o). Two distinct scenarios can occur. First, the hero arrives home and apprentices under an artisan, such as a goldsmith, tailor, or shoemaker. Second, the hero arrives at a king's court and works as a cook or a groom. However, the hero may sometimes arrive at their destination without additional circumstances (p. 60).

y. Unfounded claims (L)

A false hero presents unfounded claims (L). In the case where the hero returns home, it is typically the hero's brothers who make false claims about his accomplishments. However, if the hero is serving in another kingdom, it may be a general, water-carrier, or others who make false claims on his behalf. In these instances, the brothers may pose as captors of a prize, while the general may pose as a conqueror of a dragon. These two forms are unique categories within the overarching narrative (p. 60).

z. Difficult task (M)

A difficult task is proposed to the hero (M). At the same time, other tasks are assigned in the hero's journey that do not fit into the previously mentioned categories. The tasks are so diverse that each requires a unique label (p. 60).

aa. Solution (N)

The task is resolved (N). The solutions to the tasks are directly related to the tasks themselves. In some cases, certain tasks are already completed before they are even assigned or before the person assigning the task expects them to be completed. For example, the hero may discover the princess's unique features before being asked to do so (p. 62).

bb. Recognition (Q)

The hero is recognized (Q). The hero can be identified by a physical mark, a brand, or an object given to them. This serves as a form of recognition similar to branding or marking. The hero may also be recognized for completing a difficult task, often following an unrecognized arrival. Lastly, the hero may be identified immediately after a long period of separation (p. 62).

cc. Exposure (Ex)

The false hero or villain is exposed (Ex). The function of recognition is often related to the previous event in the hero's journey. It can sometimes result from a task that was left unfinished. This function is usually presented in the form of a story, often recounted from the beginning. In some cases, the villain is present among the listeners and gives themselves away by showing disapproval. Other times, a song is sung to reveal what has happened and expose the villain. Other unique forms of exposure may occur (p. 62).

dd. Transfiguration (T)

The hero is given a new appearance (T). This function has four variants.

- 1) A new appearance is directly affected by means of the magical action of a helper (T¹) (p. 62).

- 2) The hero builds a marvellous palace (T^2). The hero resides in the palace as a prince himself. The hero may not always undergo a physical transformation in these scenarios. They do experience a change in their personal appearance.
- 3) The hero puts on new garments (T^3). Sometimes, a girl puts on a dress and ornaments and suddenly becomes incredibly beautiful, causing everyone to marvel at her appearance.
- 4) Rationalized and humorous forms (T^4) (p. 63).

ee. Punishment (U)

The villain is punished (U). In many stories, the villain is punished in some way, such as being shot, banished, or tied to a horse's tail. In some cases, the villain may even commit suicide. Conversely, there may also be a generous pardon given to the villain. Typically, only the villain of the second movement and the false hero are punished. The first villain is usually only penalised in cases where there is no battle or pursuit in the story. Otherwise, they may be killed in battle or perish during the pursuit (p. 63).

ff. Wedding (W)

The hero is married and ascends to the throne (W). This function has six variants.

- 1) The hero is rewarded with a bride and a kingdom all at once. Alternatively, the hero may initially receive only half of the kingdom,

with the other half being granted upon the death of the parents (W**) (p. 63).

- 2) In certain stories, the hero marries without obtaining a throne, especially if his bride is not a princess (W*).
- 3) Conversely, in some stories, only the hero's accession to the throne is mentioned (W*).
- 4) If a new act of villainy interrupts a tale shortly before a wedding, the first movement ends with a betrothal or a promise of marriage (w¹).
- 5) In contrast to the preceding cases, a hero who is already married may lose his wife and then have to undertake a quest to resume the marriage (designation for a resumed wedding: w²).
- 6) Sometimes, instead of marrying the princess, the hero is rewarded with a monetary or another type of compensation for his heroic deeds (w^o) (p. 64).

3. Propp's 7 Dramatis Personae

Dramatis personae is a term used to refer to the characters in a literary work or theatrical production. In the context of Vladimir Propp's theory of narrative structure, "dramatis personae" specifically refers to the seven character types he identified in his analysis of Russian folktales. These character types, which include the hero, villain, donor, helper, princess, dispatcher, and false hero, are recurring archetypes that contribute to the structure and progression of the story.

Propp's identification of these character types has influenced the study of narrative structure and helped shape the field of literary theory.

Although the focus is on functions rather than the individuals who perform them or the objects they affect, the researcher must consider how functions are allocated among the different characters. It's worth noting that certain functions are logically grouped into specific spheres that correspond to the performers who carry them out (p. 79).

The following spheres of action are present in the tale:

1. Villain (Vi)

This character type is the primary opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome. The category of the villain sometimes involves three elements: the villain's wrongdoing or evil deeds (A), a conflict or physical struggle with the hero (H), and pursuit or chase (Pr) (p. 79).

2. Donor (Do)

The donor character provides the hero with something that helps them succeed in their quest. This could be an object, such as a magic sword, a potion, or information the hero needs to know. The donor is typically a wise or magical figure, such as a fairy godmother or a wizard. The donor's area of influence involves the provision of magical aid to the hero. It is

made up of two parts: the preparation for the transfer of the magic item (D) and the actual transfer of the magical item to the hero (F) (p. 79).

3. Helper (Hel)

This character type assists the hero on their journey. Helpers can take on various forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero. The role of the helper in the hero's journey can be divided into several components: the transportation of the hero to a different location or realm (G), resolving issues of misfortune or lack (K), saving the hero from pursuit (Rs); helping the hero solve difficult tasks (N); and transforming the hero in some way (T) (p. 79).

4. Princess and her Father (Pf)

The hero's quest often revolves around rescuing or marrying a princess, who is typically portrayed as beautiful and virtuous. Sometimes, the princess may be replaced with a treasure or other valuable object the hero seeks. The actions of the sought-for person (usually a princess) and her father involve assigning difficult tasks to the hero (M), branding (J), exposing the villain (Ex), recognition (Q), punishing a second villain (U), and marriage (W). It's difficult to distinguish between the roles of the princess and her father since the father often assigns tasks to the hero out of hostility towards the suitor and punishes the false hero (p. 79).

5. Dispatcher (Dis)

The dispatcher is a character who sends the hero on their quest or sets the narrative in motion. They often provide the hero with a task, a message, or a magical item that initiates the story's central conflict. The dispatcher character can take various forms and figures. Their primary purpose is to motivate the hero to leave their familiar world and embark on an adventure. Once the dispatcher presents the hero with a mission or task, the hero is compelled to accept the challenge and set out on their journey, encountering various obstacles and adversaries. The dispatcher's role is typically limited to the initial part of the story, and their significance diminishes as the hero progresses through the narrative. The role of the dispatcher is limited to a single constituent, which is connective incident (B).

6. Hero (He)

This character type is the story's main protagonist and is typically depicted as brave, noble, and resourceful. The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome. The hero's sphere of action includes three constituents: first, departing on a search or quest, which is typical of seeker-heroes, second responding to the demands or aid of the donor, and third, marriage, which is specific to the hero's role as the seeker of the

sought-for person (princess). It is worth noting that victim heroes only perform the second and third functions, not the first.

7. False Hero

The false hero is a character who initially appears to be the hero but is later revealed to be a fraud or unworthy of the title. This character type is often used to create a sense of suspense and uncertainty in the story, as the audience is left wondering who the true hero will be. The false hero's sphere of action also involves departing on a search (C↑) and reacting to the donor's demands (E). In addition, a specific function of the false hero is to deceive or mislead the hero or others (L) (p. 80).

4. *Avengers Endgame* Film (2019)

Avengers Endgame is a 2019 superhero film produced by Marvel Studios and directed by Anthony and Joe Russo. The film is the 22nd instalment in the Marvel Cinematic Universe and concludes the overarching story that began with the first "Iron Man" film in 2008. The plot of *Avengers Endgame* centers on the aftermath of the previous film, *Avengers Infinity War* 2018, in which the villainous Thanos succeeded in his quest to collect the six Infinity Stones and wipe out half of all life in the universe. The surviving Avengers, including Iron Man, Captain America, Thor, Black Widow, and the Hulk, are left grappling with their failure to stop Thanos and the devastating loss of their friends and loved ones. At the beginning of "Endgame," the Avengers hatch a plan to use time travel to go back

in time and collect the Infinity Stones before Thanos can get his hands on them. Along the way, they encounter various obstacles and must confront their demons to save the universe and undo the damage caused by Thanos. The film features a large ensemble cast, including Robert Downey Jr. as Tony Stark/Iron Man, Chris Evans as Steve Rogers/Captain America, Mark Ruffalo as Bruce Banner/the Hulk, Chris Hemsworth as Thor, Scarlett Johansson as Natasha Romanoff/Black Widow, Jeremy Renner as Clint Barton/Hawkeye, and many others.

Moreover, the directorial duo of Anthony and Joe Russo are known for their work on several other Marvel films, including "Captain America: The Winter Soldier," "Captain America: Civil War," and "Avengers: Infinity War." Before their work in the Marvel Cinematic Universe, the Russo brothers directed several episodes of the television show "Arrested Development" and the film "You, Me and Dupree." Furthermore, the budget for this film was estimated to be around \$356 million, with Box Office Income: grossing over \$2.798 billion at the worldwide box office, making it the highest-grossing film of all time (as of September 2021). This film also received mostly positive reviews from critics, with a 94% approval rating on Rotten Tomatoes based on 539 reviews. The website's critical consensus reads, "Exciting, entertaining, and emotionally impactful, 'Avengers: Endgame' does whatever it takes to deliver a satisfying finale to Marvel's epic Infinity Saga." According to Rotten Tomatoes. *Avengers Endgame* was a critical and commercial success, earning over \$2.7 billion at the box office and receiving widespread praise for its epic scale, emotional storytelling, and satisfying conclusion to the Marvel Cinematic Universe's first

decade of films. This film even got many awards, such as the people's choice award for favorite actor, the kid's choice award for favorite superhero, people's choice award for favorite action movie, and many more.

B. Previous Studies

Avengers Endgame, released in 2019, became a cultural phenomenon and a major milestone in the superhero genre. Numerous previous studies have examined various aspects of the film, delving into its narrative structure, character development, and thematic significance. Scholars and critics have explored *Avenger Endgame's* exploration of loss and grief, its portrayal of complex relationships between characters, and its use of time travel as a narrative device. Additionally, previous research has analyzed the film's cultural impact, fan reception, and box office success, considering its significance within the wider Marvel Cinematic Universe (MCU). These previous studies have developed a comprehensive understanding of *Avengers Endgame's* artistic, narrative, and cultural dimensions, contributing to ongoing discussions in film studies and popular culture analysis. First, Nada Novita Sinta Uli Siagian, (2021) *A Portrayal of Toxic Masculinity in Thanos's Avengers Endgame*, the aim of this research is to how toxic masculinity is depicted in a superhero film, especially in Avengers Endgame, the finding of this research has revealed the characteristic of toxic masculinity which are, greedy and aggressive power.

Second, Melly Ridaryanthi, (2021) *Representation of Female Superhero and Gender Roles in the Avengers: Endgame*, this research aims to present the study about the representation of female superhero characters and gender roles in Avengers Endgame. The study has shown that (i) each of the characters plays several roles based on the context of the story, (ii) the balance of power between male and female is not equally distributed, and lastly, (iii) Gamora and Nebula is different species than Black Widow which is human, had their appearance interpreted to possess a human-like body, yet the pattern of body size among these three-female superheroes sends a message that this body shape is the “ideal and desirable” body type. Third, Anggun Purnomo Arbi, (2021) *Character Education Values Used in the Avengers: Endgame film*, 2021 this research aims to describe the character education values used in the Avengers: End Game film. Based on the results of the study, the research comes with eight types of character education values covering: responsibility, honesty, hardworking, tolerance, curiosity, patriotism, creativity, and communicativeness. Fourth, Lestari Budianto, Slamet Setiawan, Pratiwi Retnaningdyah, Pijar Krupskaya Barus, Bilqis Aurell Widya Ningsih, Diah Riska Amelia, (2022) *The Power of Computer-Generated Imagery (CGI) in Avengers Endgame film: Hyperreality Perspective*, 2022 the aim of this research is how hyperreality affected the superhero team in Avengers Endgame, the finding of this research, found that the hyperreality found in these characters: Iron man, Captain Marvel, Valkyrie, in the time machine, in planet Titan, and planet Vormir. Fifth, Aditya Priono, (2022) *Analysis of*

Moral Value Found in Avengers Endgame film, the aim of this research what are the moral values presented in Avengers Endgame film. The finding of this research is the moral values that were found: courage, good manners, honesty, and empathy. The five previous studies did not mentioned the 31 Narrative functions and shared similarities with the current analysis. Similarly, the last five previous studies used the same object as the present analysis but with different theories. However, a notable difference is that none of the studies discussed the theory functions of dramatis personae. To summarize, these studies share similarities in their discussion of the object, but none of these five studies and the current analysis share similarities in their use of the same theory for analysis. By conducting researcher entitled The functions of dramatis personae by Vladimir Propp as reflected in *Avengers Endgame* 2019 film.

CHAPTER III

RESEARCH METHOD

A. Research Design

Creswell's (2009) research designs refer to the overall plans and procedures for conducting research, including the decisions that span from broad assumptions to detailed data collection and analysis methods. The choice of a specific research design is based on the nature of the research question, the researcher's experiences, and the target audience for the study. In fact, there are three main types of research designs: Qualitative research: This type of research aims to explore and understand the meanings individuals or groups attach to a social or human problem. Qualitative research typically involves collecting data through interviews, observation, or document analysis and analyzing the data thematically (Creswell, 2009). Quantitative research: This type of research tests objective theories by examining the relationships among variables. Quantitative research typically involves collecting numerical data through surveys, experiments, or other forms of measurement and analyzing the data using statistical methods (Creswell, 2009). Mixed methods: This is an approach to inquiry that combines both qualitative and quantitative research methods. Mixed methods research seeks to provide a more comprehensive understanding of a research problem by gathering numerical and narrative data and using statistical and thematic analysis techniques (Creswell & Plano Clark, 2018).

The researcher has chosen the qualitative descriptive method as his research approach based on his belief that it is the most suitable for his study (Sandelowski, 2000). This method aims to provide a detailed and comprehensive description of a phenomenon, event, or situation to understand its complexity and significance within a specific context (Neergaard, Olesen, Andersen, & Sondergaard, 2009). Using the qualitative descriptive method, the researcher can gather in-depth and comprehensive data on the participants' experiences and perspectives (Sandelowski, 2000). This approach is particularly useful when investigating the experiences and meanings of a specific group of individuals, as it allows for collecting context-specific and highly detailed data (Neergaard et al., 2009).

This research aims to identify and describe the Functions of *dramatis personae* and the distribution of the functions among *dramatis personae* projected in the 2019 film *Avengers Endgame*. Based on the research topic and the theory, this study's most appropriate research method is the qualitative descriptive method. According to Creswell (2009), qualitative research is a valuable means for exploring and understanding the meaning individuals or groups attribute to a social or human problem. The use of the qualitative descriptive method in this research will enable the collection of detailed and comprehensive data on the Functions of *dramatis personae* and the distribution of the functions among *dramatis personae* in the film. This approach is particularly useful for investigating the experiences and perceptions of a specific group of individuals in a particular context, such as the characters and their roles in the *Avengers Endgame* 2019. The descriptive qualitative method is ideal for analyzing the characters in *Avengers Endgame* as it enables the researcher to delve

into and describe their actions, behaviours, and motivations in detail. This method aims to provide a thorough, detailed, and comprehensive account of the subject under investigation, such as the character traits and development in the movie. By employing the descriptive qualitative method, the researcher can gather data from various sources, including movie scenes, dialogues, and character interactions, to better understand the characters and their roles in the storyline.

The research process involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. In qualitative descriptive research, the researcher collects, classifies, analyzes, and makes conclusions based on the data analysis. Furthermore, the use of qualitative descriptive is because, in the end, the result of the analysis is a description of a particular finding. This also relates to the purpose of the research that gives more knowledge about finding to the readers. Besides that, the main characteristic of data in qualitative descriptive research is narration or word, audio, and visual. These forms of data are relatable to be explained in a descriptive manner.

B. Data and Data Sources

Sandelowski (2010), data refers to the information or material that is collected and analyzed to answer research questions or gain insights into a particular phenomenon. It comprises the raw material researcher works with to derive meaning and understand the research topic. According to data in qualitative research, "consist

of narratives, observations, documents, artefacts, and other expressions of human thoughts and experiences". On the other hand, data sources in a research refer to the specific origins or locations from which the data is obtained. These sources serve as the providers or suppliers of the data. They can include individuals, groups, documents, archives, audiovisual recordings, or any other relevant sources of information that contribute to the research inquiry. Data sources can be primary, where data is collected directly from participants or through direct observation, or secondary, where existing data sources such as published literature or publicly available documents are used.

The data in this research will be presented in the form of a screen capture. it can be an effective way to collect data for research on this research because it allows the researcher to capture and analyze specific moments, scenes, and details in the movie that are relevant to the research questions. With screen capture, the researcher can obtain visual evidence of character actions, behaviours, and interactions in the film, supporting their analysis and interpretation. Screen capture provides a permanent record of the specific moments and details captured, which can be easily referenced and shared among researchers or readers of the study. This can help to ensure the accuracy and reliability of the data collected.

The source of the data is *Avengers Endgame* 2019 film. The data in this study was collected through a combination of primary and secondary sources. Primary data was obtained through a content analysis of *Avengers Endgame* 2019, specifically focusing on the character's actions and behaviours. Secondary data were obtained by reviewing existing literature on character analysis in film and popular culture. The

primary data source for this study was the film *Avengers Endgame* 2019, directed by Anthony and Joe Russo. The film was chosen as the primary data source because it provides a rich and detailed narrative of the main characters' actions, behaviours, and motivations. The secondary data sources for this study included academic literature on character analysis in film and popular culture, as well as online reviews and discussions about *Avengers Endgame*. These sources were chosen to provide additional context and insight into the analysis of the characters in the film.

C. Research Instruments

According to Gay and Airasian (2000), an instrument in research is a tool utilized to gather data. The role of this instrument is crucial in obtaining, collecting, and analyzing the data (p. 145). In qualitative research, Xu and Storr (2012) suggest that the researcher is also considered a research instrument capable of observing even the most mundane details, conducting in-depth interviews, and reflecting on the meaning of the collected observation and interview data. In conducting the research, the primary instrument is the researcher himself since he is responsible for collecting the data and conducting the analysis. However, the researcher needs a supporting instrument to aid in the data collection process, which makes it easier to interpret and complete the data analysis. The supporting instruments may include a laptop, earphones, a pen, a notebook, and an electronic dictionary. These items can be useful in collecting and analyzing data more efficiently, leading to more accurate and comprehensive research results.

D. Data Collection Techniques

In a study, data collection is one of the important steps because the purpose of data collection itself is to get the data that is needed. Without data collection techniques, researchers will certainly not get standard data. Data are nothing more than ordinary bits and pieces of information in the environment. They can be concrete and measurable, as in class attendance, and invisible and difficult to measure, as in feelings. Whether or not a bit of information becomes data in a research study depends solely on the interest and perspective of the investigator. There are some standard techniques for data collection in qualitative descriptive research, including

In-depth interviews: According to Merriam (2009), in-depth interviews are a key technique for qualitative data collection, as they allow researchers to gather rich and detailed data about participants' experiences, perspectives, and opinions. The researcher can ask open-ended and follow-up questions to further explore the participant's responses.

Focus groups: Focus groups are useful for exploring group perspectives and experiences on a particular topic or experience. According to Krueger and Casey (2015), focus groups allow participants to interact and build upon each other's ideas, generating a more in-depth understanding of the topic being discussed.

Observations involve systematically watching and documenting behaviours, interactions, or experiences in natural settings.

Moreover, According to Creswell (2013), observations can provide valuable insights into the context and social interactions surrounding a particular phenomenon or experience.

Document analysis: Document analysis involves analyzing written texts, audio or video recordings, or social media posts to gain insights into people's

experiences, attitudes, or beliefs. According to Krippendorff (2018), document analysis is a flexible and adaptable technique that can be used to explore a wide range of research questions and topics. Surveys or questionnaires: Surveys and questionnaires involve using structured questions to collect data from a large number of participants about their experiences or opinions. According to Creswell (2013), surveys and questionnaires can provide valuable statistical analysis data and be administered online or in person.

The researcher used documentation techniques to collect the data. The steps taken by researchers to collect data are:

- a. Observing by watching the *Avenger endgame* 2019.
- b. Identifying the data based on the functions of dramatis personae by Propp.
- c. Classifying the data that is found from the film that is observed.
- d. Encoding the data.

Code: 1/Clint/ β^3 /00:01:18

Note of the code:

1: Data number

Clint: The character

β^3 : Type of the function

00:01:18: Screen time

E. Data Validation Techniques

Creswell (2009) Qualitative validity means that the researcher checks for the accuracy of the findings by employing certain procedures. The researcher used triangulation. There are four types of triangulations identified by Denzin (1978). These are Data triangulation, Investigator triangulation, Theory triangulation, and Methodological triangulation. To validate the data in this research, the researcher used investigator triangulation. This technique involves using multiple researchers to collect and analyze data to increase the findings' reliability and validity. Using multiple investigators, the researcher can reduce the potential biases or subjectivity that a single researcher can introduce. This technique can also help to increase the objectivity of findings, as multiple researchers can cross-check and verify the accuracy of the data. The criteria of the validator are the validator that expert in literary studies especially and understand the classification of narrative functions. Other than that, the validator also needs to watch the *Avengers Endgame* 2019 film if it is possible. The validator must have good insight and knowledge about literature, especially the narrative functions. Accordingly, this research will be validated by Mrs. Shabrina An Adzhani, M.A. an English literature lecturer at the Raden Mas Said State Islamic University of Surakarta.

F. Data Analysis Techniques

In qualitative research, the data come from sources with some technique data collection. Creswell (2009), data analysis the data will be organized categorically and

chronologically, reviewed repeatedly, and continually coded. Based on Spradley's theory. Spradley (1980) divided into four steps of data analysis, there are:

1. Domain analysis

Domain analysis is used to differentiate which information belongs to data and which one does not. After classifying the data, they were collected according to their respective domains. In this research, the researcher collects the data by taking a screen capture of the character in the *Avengers Endgame* 2019 movie.

2. Taxonomy analysis

Taxonomy analysis is used to classify the data to the group to which data could answer the research question. In this research, there are two research questions. First, what are the functions of dramatis persona found in *Avengers Endgame* 2019 film? Second, how is the distribution of the functions among Dramatis Personae?

Table 3.1. Functions of dramatis personae

β	y	δ	ε	ζ	η	Θ	A	a	B	C	↑	D	E	F	G

H	I	J	K	↓	Pr	Rs	O	L	M	N	Q	Ex	T	U	W

Note of the code:

Code	Meaning	Code	Meaning
β	Absentation	J	Victory

y	interdiction	K	Liquidation
δ	Violation	↓	Return
ε	Reconnaissance	Pr	Pursuit, chase
	ce		
ζ	Delivery	Rs	Rescue
η	Trickery	O	Unrecognized arrival
θ	Complicity	L	Unfounded claims
A	Villainy	M	Difficult task
a	Lack	N	Solution
B	Mediation	R	Recognition
C	Counter-action	Ex	Exposure
↑	Departure	T	Transfiguration
D	1 st donor function	U	Punishment
E	Heroe's reaction	W	Wedding
F	Receipt of a magical		

	agent		
G	Guidance		
H	Struggle		
I	Branding		

Table 3.2. Dramatis Personae

He	Vi	Do	Hel	PF	Dis	FH

Note of the code:

Code	Meaning
He	Hero
Vi	Villain
Do	Donor
Hel	Helper
PF	Princess and her father
Dis	Dispatcher
FH	False hero

3. Componential Analysis

Componential analysis connects components carried out in domain and taxonomy analysis. In this research, data will be analyzed as a table.

Table 3.3. Componential table

No.	CHARACTERS	β								y								δ							
		H	V	D	H	P	D	F	H	V	D	H	P	D	F	H	V	D	H	P	D	F			
		e	i	o	el	F	is	H	e	i	o	el	F	i	S	H	e	i	o	el	F	i	S	H	
1	Clint																								
2	Tony																								
3	Steve																								

4. Cultural Theme

The last step is finding a cultural theme. To find the cultural theme is to reveal the most dominant or frequent data in the research. After revealing the most dominant data, the researcher makes the meaning related to the object's research topic or theme. Then, relate it to the cultures background literary work.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the researcher presents the research findings on the Avengers Endgame 2019 film, focusing specifically on the functions and distribution among dramatis personae. This study sought to answer two main research questions: First, what are the functions of the dramatis personae found in *Avengers Endgame* 2019, and second, how is the distribution of the functions among dramatis personae projected in the *Avengers Endgame* 2019. Through a close analysis of the film's narrative and characters, the researcher has identified several findings that shed light on the functions of the dramatis personae in *Avengers Endgame* 2019 film. The analysis reveals that each character serves a unique function in the narrative and that these functions are interconnected and contribute to the plot and themes of the film.

Furthermore, analysing the distribution of these functions among the dramatis personae reveals a complex web of relationships and interactions. The researcher finds that each character is given a distinct role and purpose within the narrative and that these roles are distributed in a way that contributes to the overall structure and pacing of the film. The implications of the findings are significant for the study of film and media, as well as for the understanding of storytelling and narrative structure. By exploring the functions and distribution of the dramatis personae in *Avengers Endgame* 2019 film, the researcher gains insight into how complex narratives are constructed and how characters serve to advance the plot and themes. The researcher will present the findings in more detail in the following sections.

A. Findings

Table 4.3. Componential table

No.	Characters	H		H ¹		↓		F	F ¹	F ⁵	O	↑			G		G ¹		G ²	M
		He	Vi	He	Hel	He	Hel	He	He	He	He	He	Hel	Do	Dis	He	Do	He	Hel	He
1.	Captain America	1		1						1	1	1				2				
2.	Thanos		1																	
3.	Captain Marvel	1		1													1		1	
4.	Hawkeye	1				1	1			1	1		1							
5.	Ancient one	1																		
6.	Starlord	1																		
7.	Iron Man			1		1			1	1	1		1							
8.	Thor			1				1			2									
9.	Ant Man			1		2							1							1
10.	Drax			1																
11.	Pepper			1																
12.	Bucky			1			1													
13.	The Falcon			1																
14.	D.			1			1													

	Strange																			
15.	Black Panther			1			1													
16.	Wanda			1			1													
17.	Okoye				1															
18.	Valkyrie				1		1													
19.	War Machine					1														
20.	Hulk					1				1	1									1
21.	Black Widow													1						1
22.	Wong						1													
23.	Hope						1													
24.	Rocket									1	1		1						1	
25.	Nebula									1	1									
26.	Red Skull																1			
No.	Characters	R	A ¹	A ³	J ⁵		N	I ²	ζ ¹	Pr ¹	Ex	E	K ¹	β ³	Rs ¹	C	a ¹	U	ε ¹	D
		He	Vi	Vi	He	Vi	He	He	Vi	Vi	Vi	He	Vi	He	He	He	Vi	Vi	Vi	Hel
1.	Iron Man	2														1				
2.	Thanos			1		1			1	1	1						1	1	1	
3.	Nebula		1									1								
4.	Thor				1															
5.	Black Widow						1													
6.	Hulk						1													
7.	Captain							1												

	America																			
8.	Ebony Maw											1								
9.	Hawkeye												1							
10.	Captain Marvel													1						
11.	Red Skull																			1

1. The functions of dramatis personae found in *Avengers Endgame* 2019

This section aims to present the data findings of the research after the data has been collected and validated. The researcher displays the data of the functions of dramatis personae found in the *Avengers Endgame* 2019 film. The total data for the function is 86 data, as presented below:

Table 4.1. Data finding

No.	Type of functions	Nomenclature		Total data
		Formula	Variations	
1.	struggle	H: 6	H ¹ : 14	20
2.	Return	↓: 14	-	14
3.	Receipt of a magical agent	F: 1	F ¹ : 1, F ⁵ : 6	8
4.	Unrecognized arrival	O: 8	-	8
5.	Departure	↑:6	-	6
6.	Guidance	G: 3	G ¹ :2, G ² :1	6
7.	Difficult task	M: 3	-	3
8.	Recognition	R: 2	-	2
9.	Villainy	-	A ¹ : 1, A ³ : 1	2
10.	Victory	-	J ⁵ : 2	2
11.	Solution	N: 2	-	2
12.	Branding	-	I ² : 1	1

13.	Delivery	-	ζ^1 : 1	1
14.	Pursuit chase	-	Pr^1 : 1	1
15.	Exposure	Ex: 1	-	1
16.	Hero's reaction	E: 1	-	1
17.	Liquidation	K: 1	-	1
18.	Absentation	-	β^3 : 1	1
19.	Rescue	-	Rs^1 : 1	1
20.	Counter action	C: 1	-	1
21.	Lack	-	a^2 : 1	1
22.	Punishment	U: 1	-	1
23.	Reconnaissance	-	ε^1 : 1	1
24.	1 st donor function	-	D^2 : 1	1
Total all data: 86				

From the findings above, the researcher found 24 functions out of 31 functions from Vladimir Propp's theory functions of dramatis personae. Those functions are struggle with 20 data, return 14 data, receipt of magical agent 8 data, unrecognized arrival 8 data, departure 6 data, guidance 6 data, difficult task 3 data, recognition 2 data, villainy 2 data, victory 2 data, solution 2 data, branding 1 data, delivery 1 data, pursuit chase 1 data, exposure 1 data, hero's reaction 1 data, liquidation 1 data, absentation 1 data, rescue 1 data, counter action 1 data, lack 1 data,

punishment 1 data, reconnaissance 1 data, and 1st donor function 1 data. The examples of the data found from the fundings will be shows as follows:

a. Struggle (H)

In this research, the researcher found 20 functions of struggle consisting of 6 basic formulas (H) and 14 variations (H¹). The definition of struggle is that the hero and the villain physically fight each other (H). They fight in an open field (H¹) (p. 52).

7/Carol/H/He/00:17:29



Figure 4.1 *Struggle (H) Function*

Data number 7 reveals Carol Danvers and Thanos engage in a fight on a remote, desolate planet. This particular scene exemplifies the quintessential struggle between the protagonist and the antagonist, as described by Propp in his work on the function of dramatis personae (p. 52). This struggle is typically portrayed through a physical confrontation between the hero and the villain. In this intense scene, Carol Danvers, also known as Captain Marvel, engages in a fierce battle with Thanos on his home planet, Titan.

Then, Carol surprises Thanos with a sudden attack, catching him off guard. The element of surprise works to her advantage as she

swiftly moves behind him, wrapping her arms around his neck in a chokehold. Thanos, overwhelmed by the unexpected assault, finds himself unable to retaliate, unsure of what is happening and unable to formulate a countermove. Adding to the scene's complexity, Bruce Banner, also known as the Hulk, is holding Thanos' left hand. This detail creates a sense of duality. The physical hold on his hand not only restricts his ability to defend himself but also represents the emotional struggle.

20/Clint/H/He/00:55:13



Figure 4.2 *Struggle (H) Function*

AKIHIKO: "Why are you doing this? We never did anything to you!"

RONIN: "You survived. Half the planet didn't. They got Thanos. You get me."

Akihiko attacks. Ronin slashes him across the middle.

RONIN: "You're done hurting people."

Akihiko gestures at the bodies in the street.

Data number 20 presents a thrilling encounter featuring Clint Barton, known as Ronin, in a fierce battle against a Yakuza gang

member in Tokyo, Japan. This particular scene can be analyzed and classified as a basic formula struggle (H). This scene exemplifies the quintessential struggle between the protagonist and the antagonist, as described by Propp in his work on the function of dramatis personae (p. 52). Set against the backdrop of Tokyo, a bustling metropolis steeped in rich cultural heritage, the clash between Clint Barton and the Yakuza gang member takes on an additional layer of intrigue.

Then, the juxtaposition of ancient traditions (the sword they used in the battle) and modern urbanity (the setting place) heightens the tension as the scene unfolds. Adopting his alter ego as Ronin, Clint faces off against the Yakuza gang member, showing the struggle between the hero and the villain. Armed with his exceptional combat skills and honed instincts, Clint enters the fray with determination and a steely resolve. With his calculated precision, Clint skillfully dodges the Yakuza gang member's strikes and retaliates with swift, well-placed counterattacks. Each movement is a testament to his years of training and experience as a skilled fighter. Despite facing overwhelming odds, Clint's resilience and resourcefulness shine through as he strategically dismantles the Yakuza gang member's defences.



Figure 4.3 *Struggle (H) Function*

Data number 28 presents a thrilling encounter featuring the Ancient One, the Sorcerer Supreme, engaging in a fierce struggle against the Chitauri army from space. This captivating scene exemplifies a struggle. Particular scene can be analyzed and classified as a basic formula struggle (H). This scene exemplifies the quintessential struggle between the protagonist and the antagonist, as described by Propp in his work on the function of dramatis personae (p. 52). Showcasing the Ancient One's heroic efforts to defend the Sanctum Sanctorum. Perched atop the roof of the Sanctum Sanctorum, the Ancient One stands as a formidable guardian, prepared to face the onslaught of the Chitauri army.

Therefore, the Chitauri descend upon the Sanctum, their numbers seemingly endless, and the Ancient One unleashes her extraordinary powers. Her mastery of the mystic arts manifests in dazzling displays of energy manipulation, weaving intricate spells and summoning ethereal weapons to combat the alien invaders. With each

precise gesture and incantation, the Ancient One sends torrents of magical energy cascading through the air, striking down Chitauri warriors and disrupting their advance.

33/Steve/H/He/01:22:17



Figure 4.4 *Struggle (H) Function*

Data number 33 unveils a riveting clash between Steve Rogers, known as Captain America, and his 2012 version, fueled by a misunderstanding regarding the whereabouts of Loki. This scene exemplifies the quintessential struggle between the protagonist and the antagonist, as described by Propp in his work on the function of *dramatis personae* (p. 52), the fight of the two super soldiers utilizing their exceptional strength, agility, and combat skills. Every punch, kick, and shield throw is executed precisely, highlighting their warrior prowess. The scene showcases their shared combat style while highlighting the subtle differences in their techniques, reflecting their respective journeys and growth.

Furthermore, as the battle rages on, the clash becomes more than a physical altercation. It represents a struggle between different

versions of Steve Rogers, each representing a distinct period in his life. The conflict catalyzes self-reflection as Steve confronts his past, grappling with his choices and the person he has become. The fight in Avengers Tower not only showcases the physical prowess of Captain America but also delves into their inner conflicts and growth. As blows are exchanged, their motivations, values, and visions for the greater good are explored, providing a deeper understanding of their characters and their choices throughout their journeys.

52/Tony/H¹/He/02:09:40



Figure 4.5 *Struggle (H¹) Function*

Data number 52 presents a gripping encounter between Tony Stark, also known as Iron Man, and the formidable Thanos in an open field. This intense confrontation exemplifies the struggle first variation (H¹) within the functions of dramatis personae, as Propp (1968) described in his work on functions of dramatis personae. The scene unfolds after Thanos devastates the Avengers' headquarters with his powerful spaceship, setting the stage for a high-stakes battle. The battle between both of them is very intense. Thanos proves to be an

unparalleled force, displaying his immense strength and relentless determination. With raw power, he launches a devastating attack, leaving Tony vulnerable and on the brink of defeat. The scene takes a dangerous turn as Thanos nearly tears Tony apart.

Then, the scene encapsulates the complexities of the struggle first variant, showcasing the hero's immense challenges and the antagonist's overwhelming power. This function is categorized into the variation of one (H^1), meaning fight in an open field.

The rest of the data are coded as follows:

8/Thanos/H/Vi/00:17:29

54/Steve/H/He/02:12:19

55/Thor/H/He/02:12:28

63/Scott/H/He/02:19:05

64/Drax/H/He/02:19:12

65/Pepper/H/He/02:19:16

66/Bucky/H/He/02:19:31

67/Quill/H/He/02:20:14

68/Sam/H/He/02:21:10

69/Doctor Strange/H/He/02:21:57

70/T'challa/H/He/02:23:03

71/Wanda/H/He/02:23:19

72/Carol/H/He/02:26:26

73/Okoye/H/HeI/02:27:32

74/Valkyrie/H/HeI/02:27:36

b. Return (↓)

In this research, the researcher found 14 functions of return consisting of 14 basic formulas (↓). The definition of return: the hero returns (↓) usually use the same forms of transportation as they did when they arrived. This is not always the case with departures, where the person may receive a mode of transportation such as a horse or eagle before taking off. Returning usually happens immediately and similarly to the arrival, but sometimes it can feel like fleeing (p. 56).

3/Tony/↓/He/00:09:05



Figure 4.6 *Return (↓) Function*

Data number 3 unveils a pivotal moment in the narrative as Tony Stark emerges from the confines of a spaceship, his frail form a stark contrast to the once-indomitable Iron Man. Saved by the timely intervention of Carol Danvers, Tony's return to Earth after enduring days of isolation and limited supplies adds a poignant layer to the functions of dramatis personae, specifically within the realm of the

return. The return of Tony Stark within the functions of dramatis personae is a catalyst for introspection and character growth. It serves as a reminder that even the mightiest heroes can be brought to their knees, testing their resilience and highlighting the fragility of the human condition.

Moreover, the return of Tony Stark not only adds depth to his character but also influences the dynamics between other key players within the narrative. His presence becomes a rallying point, reigniting the resolve and camaraderie among his fellow heroes. It reinforces the interconnectedness of their journeys and the collective responsibility to protect and support one another.

12/Scott/↓/He/00:22:57



Figure 4.7 *Return (↓) Function*

Data number 12 unveils a remarkable return in the function as Scott Lang emerges from the quantum realm, propelled back into the world of living by an unforeseen accident. This unexpected turn of events, triggered by a fortuitous encounter between a curious mouse and a fateful button on the machine, exemplifies the concept of the

return within the functions of dramatis personae. Scott's return from the quantum realm catalyses both astonishment and hope. The accidental nature of his reemergence adds an element of unpredictability as fate intervenes to bring him back into the fold of the ongoing struggle.

Then, this event underscores the interplay of chance and destiny, showcasing how even the most unlikely occurrences can shape a hero's journey trajectory. The significance of Scott's return within the functions of dramatis personae lies in its ability to rejuvenate the narrative. His reappearance injects a renewed sense of possibility and serves as a beacon of optimism amidst the prevailing despair. It symbolizes the inherent resilience and tenacity of the human spirit as Scott defies the odds and emerges from a realm once thought to be an inescapable prison.

23/Clint/↓/Hel/01:01:30



Figure 4.8 *Return (↓) Function*

Data number 23 illuminates the return of Clint Barton, after traversing the depths of time through the miraculous power of time

travel, reemerges in an era before Thanos unleashed the devastating snap. This profound journey of Clint's, which enables him to traverse the annals of history, epitomizes the essence of the return within the functions of dramatis personae. Clint's return from his time-travelling expedition signifies a transformative encounter with the past, an intricate dance between nostalgia and redemption.

Moreover, as he steps back onto familiar soil, albeit in a different timeline, the significance of his reappearance reverberates through the narrative, breathing new life into his character. This poignant return catalyses introspection, growth, and the pursuit of redemption for what he had done before. Returning for Clint Barton becomes a pivotal moment that encapsulates the cyclical nature of the hero's journey. It represents a physical return to a time before tragedy struck and a metaphysical return to a state of hope and innocence.

44/Rhodes/↓/He/01:55:23

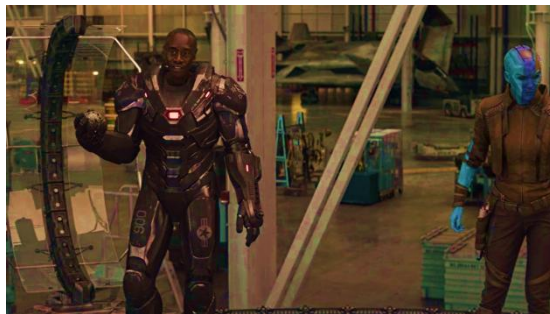


Figure 4.9 *Return (↓) Function*

Data number 44 shows the return of James Rhodes and Nebula from the distant planet of Morag, where they embarked on a dangerous

mission to acquire the formidable Power Stone. This pivotal scene vividly exemplifies the essence of the return within the functions of *dramatis personae*, with James Rhodes assuming a central role in this transformative journey. Rhodes' return from the treacherous terrain of Morag signifies a profound triumph over adversity, a testament to his determination and resourcefulness. As he and Nebula emerge from the planet bearing the coveted Power Stone, their triumphant return carries with it a sense of vindication and the weighty responsibility of safeguarding the fate of the universe.

45/Clint/↓/He/01:55:25



Figure 4.10 *Return (↓) Function*

Data number 45 shows Clint Barton returns from the desolate planet of Vormir, a place shrouded in sorrow and sacrifice, where obtaining the Soul Stone exacts a devastating price. This pivotal scene exemplifies Clint's inclusion as a returning character within the functions of *dramatis personae* as he emerges from this harrowing journey forever changed by the weight of his sacrifice. Clint's return from Vormir carries profound emotional weight as he traverses the abyss of loss and redemption. The sacrificial nature of his mission,

where he is forced to part ways with his dear partner Natasha, underscores the intrinsic power of the Soul Stone and the price it demands. This moment of return becomes a defining moment in Clint's evolution as he grapples with the consequences of his actions. Clint's return emergence from Vormir symbolizes the transformative power of sacrifice and the relentless pursuit of a more significant cause. His act of returning brings forth not only physical presence but also a renewed sense of purpose and responsibility. The absence of Natasha, his partner and confidante, reverberates through the group, leaving an indelible void that further underscores the gravity of his return.

Furthermore, this moment becomes a turning point, where bonds are tested, and the strength of the collective is fortified in the face of unimaginable loss. As Clint rejoins his comrades, bearing the weight of the Soul Stone's cost, his return symbolises resilience and the commitment to the greater good. It ignites a renewed sense of determination and fuels the collective resolve to honor Natasha's sacrifice and continue the fight against the forces of darkness. His return within the functions of *dramatis personae* becomes a hope.

The rest of the data are coded as follows:

14/Scott/↓/He/00:25:38

46/Bruce/↓/He/01:55:27

56/T'challa/↓/He/02:16:41

57/doctor Strange/↓/Hel/02:17:04

58/Bucky/↓/Hel/02:17:32

59/Valkyrie/↓/Hel/02:17:34

60/Wanda/↓/Hel/02:17:35

61/Wong/↓/Hel/02:17:38

62/Hope/↓/Hel/02:17:41

c. Receipt of a magical agent (F)

In this research, the researcher found 8 functions of receipt of a magical agent consisting of 1 basic formula (F), first variation 1 (F¹) and 6 of the fifth variation (F⁵). The definition of receipt of a magical agent: the hero obtains a tool or a magical object that will help him in his quest or in his battle against the villain (F). The agent is directly transferred to receive or obtain power (F¹) (p. 44), and the agent falls into the hands of the hero by chance (is found by him) (F⁵) (p. 45).

51/Thor/F/He/02:07:58

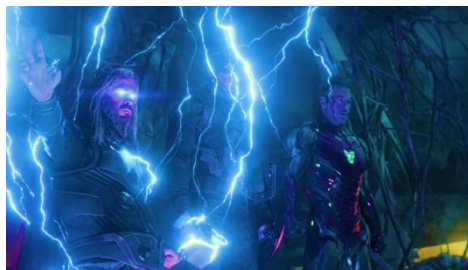


Figure 4.11 *Receipt of a Magical Agent (F) Function*

In data number 51, an exciting scene unfolds as Thor retrieves his legendary weapons, Mjolnir and Stormbreaker, to confront the formidable villain, Thanos. This momentous event aligns perfectly

with the concept of the "receipt of a magical agent", as highlighted in the functions of *dramatis personae*, quoted from Propp (The hero obtains a tool or a magical object that will help him in his quest or in his battle against the villain (F) (p.44)). Thor reaches out for his Mjolnir, a mystical hammer that channels the power of thunder and lightning. A surge of energy courses through him, revitalizing his godlike abilities.

Then, his Mjolnir becomes an extension of Thor's essence, granting him the strength, agility, and command over the elements needed to wage a formidable battle against Thanos. But the receipt of a magical agent does not end there for Thor. In a remarkable display of determination and courage, he ventures to the heart of a dying star to forge a new weapon, Stormbreaker. As the intense heat and cosmic energies engulf him, Thor harnesses the raw power of the forge, shaping a weapon imbued with the might of a thousand suns. When he emerges triumphant, holding the magnificent Stormbreaker in his hands, it signifies his ascent to a new level of his power. With Mjolnir in one hand and Stormbreaker in the other, Thor stands tall, ready to face Thanos in an epic showdown. These magical agents, laden with history and imbued with the essence of the gods, are a physical and symbolic representation of Thor's capabilities. They embody Asgard's ancestral power and mythical prowess, empowering him to confront his arch-nemesis and fight for the salvation of all life.

53/Tony/F¹/He/02:12:03



Figure 4.12 *Receipt of a Magical Agent (F) Function*

In data number 53, a captivating scene unfolds as Tony Stark, donning his iconic armor, beseeches Thor to unleash his storm upon him, harnessing its power to activate a formidable weapon against Thanos. This moment of profound significance aligns flawlessly with Propp's concept of "the agent directly transferred, received, or obtained power (F¹)"(p.44), which characterizes the receipt of a magical agent within the functions of dramatis personae. The transfer of power from one entity to another is a recurring theme, often manifesting through the bestowal of a magical object or ability. In this instance, Tony's request for Thor to channel the force of his storm directly onto him signifies a unique form of transfer, an exchange of power that holds transformative potential. Thor summons the fury of nature's storm. Lightning crackles across the sky, the air becoming electric with raw energy. With unwavering trust, Tony stands before the raging storm, his armor acting as a conduit to absorb and harness

its might. The storm becomes a conduit, transferring its immense power directly into Tony's armor, infusing it with a new potency.

Furthermore, this transfer of power is a pivotal moment for Tony Stark, who has long relied on his technological prowess to combat threats. With its inherent mystical qualities, the storm represents a departure from his usual arsenal and introduces a new dimension of power into his already formidable armor. As the storm surges into Tony's armor, it crackles and hums with otherworldly energy. The once mechanical suit now radiates an ethereal glow, its systems augmented by the transformative power of the storm. The receipt of this magical agent (the storm's energy) bestows upon Tony the ability to wield a weapon of unparalleled might against the malevolent Thanos. This function is categorized into the variation of one (F^1), meaning the hero receives a magical power (Tony).

78/Steve/ F^5 /He/01:19:17



Figure 4.13 *Receipt of a Magical Agent (F^5) Function*

In data number 78, Steve Rogers, known as Captain America, cunningly deceives Jasper, a member of the terrorist organization

Hydra, to acquire the mind stone. This captivating event perfectly aligns with Propp's notion of "the agent falling into the hands of the hero by chance (F⁵)," categorizing it as the receipt of a magical agent within the functions of *dramatis personae*. In this instance, Steve's acquisition of the mind stone through his clever ruse demonstrates the serendipitous nature of his newfound possession, a magical agent of immense power and consequence. As Steve infiltrates Hydra, he disguises himself to be a part of a loyal member, blending seamlessly into their ranks.

Then, by feigning allegiance to their cause, he gains the trust of his adversaries, positioning himself strategically to exploit their weaknesses. This calculated subterfuge sets the stage for an extraordinary opportunity, a chance to obtain the coveted mind stone. With his wits and unparalleled tactical acumen, Steve manipulates events to his advantage. As Hydra becomes convinced of his loyalty, he gains access to their inner sanctum, where the mind stone is safeguarded. Steve's plan unfurls through a series of carefully orchestrated moves, leading to a critical moment where the mind stone inadvertently falls into his hands. This function is categorized into the variation of one (F⁵), meaning the agent falls into the hero's hands (Steve).

79/Bruce/F⁵/He/01:22:55



Figure 4.14 *Receipt of a Magical Agent (F⁵) Function*

In data number 79, the scene unfolds as Bruce Banner discusses the potential consequences of acquiring the time stone with The Ancient One. Eventually, Bruce becomes the recipient of this mystical artifact, categorizing it as the receipt of a magical agent within the functions of dramatis personae. This significant moment aligns seamlessly with Propp's notion of the hero stumbling upon the agent by chance (F⁵), further emphasizing its transformative power. The Ancient One, a wise and enigmatic sorcerer, elucidates the delicate balance of the universe and the dire consequences that may arise from tampering with the fabric of time. Their dialogue delves into the intricate web of cause and effect, revealing the potential destruction that could ensue if the time stone were to be removed from its rightful place.

Amidst the enlightening discourse, Bruce's understanding deepens, and a sense of duty emerges within him. Though initially driven by the urgency of their mission, he begins to grasp the profound

implications of his actions. With newfound clarity, Bruce's outstretched hand receives the time stone from The Ancient One. The receipt of the time stone marks a pivotal moment for Bruce, propelling him into a new phase of his heroic odyssey. He is now responsible for guarding this precious artifact, ensuring that it remains in safe hands and is utilized judiciously to avert catastrophe. This function is categorized into the variation of one (F^5), meaning the agent falls into the hero's hands (Bruce).

80/Rocket/ F^5 /He/01:31:32



Figure 4.15 *Receipt of a Magical Agent (F^5) Function*

*ROCKET TEARS DOWN THE HALL, EXTRACTION DEVICE
IN HAND.*

ROCKET: "I got it I got it I got it!"

A TROOP OF EINHERJAR CHASE AFTER HIM.

Data number 80 shows Rocket Raccoon, the resourceful and mischievous member of the Guardians of the Galaxy, manages to sneak into Jane's bedroom and extract the Reality Stone, also known as the Aether, from her body. This captivating event aligns with Propp's concept of the hero stumbling upon the agent by chance (F^5),

categorizing Rocket as the recipient of a magical agent within the functions of *dramatis personae*. Rocket's cunning nature and dexterity come to the forefront as the story progresses. He infiltrates Jane's bedroom undetected to retrieve the powerful mystical energy of Reality Stone.

As Rocket approaches Jane, her body pulses with otherworldly energy, emanating a radiant glow that signifies the immense power contained within. He delicately goes through the room, evading potential obstacles or alarms that might disrupt his mission. He carefully extracts the Reality Stone from its ethereal enclosure with precision and expertise, ensuring minimal disturbance to its surrounding environment. The stone crackles with unbeatable power, resonating with the vast cosmic forces it commands. As Rocket holds this magical agent, he becomes the conduit for its immense capabilities, momentarily entwining his destiny with that of the stone. The receipt of this magical agent signifies a transformation in Rocket's journey. The Reality Stone, now in his possession, represents a source of tremendous power and significant responsibility. This function is categorized into the variation of one (F^5), meaning the agent falls into the hero's hands (Rocket).

The rest of the data are coded as follows:

81/Nebula/ F^5 /He/01:33:53

82/Tony/ F^5 /He/01:40:48

83/Clint/ F⁵/He/01:58:48

d. Unrecognized arrival (O)

In this research, the researcher found 8 functions of receipt of a magical agent consisting of 8 basic formulas (O). The definition of unrecognized arrival: the hero, unrecognized, arrives home or in another country (o). Two distinct scenarios can occur. First, the hero arrives home and, second, at a king's court. However, the hero may sometimes arrive at their destination without additional circumstances (p. 60).

27/Steve/O/He/01:07:38



Figure 4.16 *Unrecognized Arrival (O) Function*

In data number 27, a compelling sequence unfolds as Steve Rogers, also known as Captain America, arrives in New York City in 2012 after a time-travel journey from 2023. His mission is to retrieve the mind stone from Jasper Sitwell, an unsuspecting operative. This captivating event aligns with Propp's concept of the hero's unrecognized arrival, categorizing Steve as a character who discreetly enters the scene without attracting attention within the functions of

dramatis personae (O). As Steve materializes in the bustling streets of New York, he is surrounded by a vibrant cityscape filled with mess everywhere. In this temporal juxtaposition, he becomes a visitor from the future, navigating a familiar yet altered landscape. Unbeknownst to the inhabitants of this earlier time, a hero from another era has silently entered their midst. Steve, in his uniform, skillfully traverses the crowded streets, his true identity concealed amidst the bustling crowds and the anonymity of time.

As he approaches his target, Jasper Sitwell, Steve remains unrecognized, his true purpose concealed behind an unassuming facade. Drawing upon his tactical prowess and adaptability, he maneuvers through the shadows, employing his stealth and precision to orchestrate a seamless operation. This unrecognized arrival grants him the positioning of him strategically to execute his mission without raising suspicion. In this pivotal moment, Steve embodies the essence of an anonymous hero, utilizing the element of anonymity to his advantage. His arrival, unnoticed and unacknowledged, allows him to maneuver within the delicate fabric of time, navigating the intricate tapestry of past and present without disrupting the course of events.



Figure 4.17 *Unrecognized Arrival (O) Function*

Data number 29 shows Thor and Rocket embark on their journey to Asgard in the year 2013 with a mission to retrieve the Reality Stone from the body of Jane Foster. Their time travel expedition is carefully orchestrated to ensure that their arrival remains unknown to anyone in that time period. This intriguing scenario perfectly aligns with Propp's concept of the unrecognized arrival within the functions of *dramatis personae* (O). As Thor and Rocket materialize in the grandeur of Asgard, they find themselves surrounded by a realm unaware of their presence. The heroes seamlessly blend into the Asgardian life, concealing their true identities beneath the guise of ordinary visitors.

With the utmost precision and stealth, Thor and Rocket navigate Asgard's opulent halls and corridors, moving undetected among the Asgardian populace. Their arrival is unmarked by any extraordinary circumstances, allowing them to remain unknown and preserve the delicate balance of the timeline. The heroes embody the

essence of unrecognized arrivals, moving through the realms unnoticed and unacknowledged. As they close in on their target, Jane Foster, Thor's former love interest, they must tread lightly to ensure their actions do not disrupt the fabric of reality. Their purpose remains concealed, hidden within the depths of their intentions. The significance of their unrecognized arrival lies in their ability to navigate the complexities of time and space without alerting those around them.

30/Rhodes/O/He/01:12:16



Figure 4.18 *Unrecognized Arrival (O) Function*

In data number 30, an intriguing sequence unfolds as Rhodes, also known as War Machine, arrives on the desolate planet of Morag to retrieve the Power Stone hidden within a hollow cave. This arrival of Rhodes can be categorized as an unrecognized arrival within the functions of *dramatis personae*, aligning perfectly with Propp's notion of the hero simply arriving at their destination without any additional circumstances (O). As Rhodes materializes on the barren surface of

Morag, he finds himself surrounded by a desolate landscape devoid of any signs of life. The planet's rugged terrain and harsh conditions create an isolated environment, ensuring his presence remains unnoticed by external observers. Rhodes embodies the essence of an unrecognized arrival, descending upon Morag.

With purpose and determination, Rhodes walks towards the hidden cave where the coveted Power Stone lies dormant. His arrival is unmarked by grandiose events or unforeseen circumstances, allowing him to operate in the shadows without drawing attention to his mission. As Rhodes enters the cave's depths, shrouded in darkness, he remains unrecognized. His footsteps echo softly against the ancient stone walls. Their significance is known only to him. The cavern's secrets remain untouched as Rhodes ventures deeper, his presence concealed amidst the oppressive stillness.

31/Tony/O/He/01:16:08



Figure 4.19 *Unrecognized Arrival (O) Function*

In data number 31, Tony Stark, the brilliant and resourceful Iron Man, arrives at Avengers Tower in 2012 with a mission to secure the Tesseract, housing the powerful Space Stone. This arrival of Tony can be classified as an unrecognized arrival within the functions of *dramatis personae*, aligning seamlessly with Propp's notion of the hero simply arriving at their destination without any additional circumstances (O). As Tony materializes within the confines of Avengers Tower, he becomes a silent observer in a bustling world, his presence concealed from the watchful eyes of his fellow Avengers. The tower stands as a hub of activity, filled with the comings and goings of its inhabitants, unaware of Tony's discreet arrival. With careful precision, Tony navigates the corridors and rooms of the tower. His arrival goes unnoticed as he moves with purpose and determination towards his objective, the Tesseract.

Furthermore, the absence of additional circumstances surrounding his entrance allows him to maintain the element of surprise, ensuring his mission remains hidden from prying eyes. As Tony reaches where the Tesseract is stored, he stands before the artifact, its power in a crystalline structure. At this moment, the weight of his unrecognized arrival amplifies as he stands alone, aware of the immense responsibility resting upon his shoulders. The significance of his presence is unnoticed by those around him. The unrecognized arrival of Tony Stark highlights his ability to operate in the shadows,

employing his genius and tactical prowess to navigate complex situations undetected. It underscores his commitment to the greater good as he silently maneuvers through the intricacies of time and space, driven by a sense of duty and determination. Tony's arrival exemplifies the selflessness of a hero, driven not by personal recognition but to protect the universe.

38/Clint/O/He/001:48:22



Figure 4.20 *Unrecognized Arrival (O) Function*

In data number 38, Clint Barton, also known as Hawkeye, and Natasha Romanoff, known as Black Widow, arrive on the mysterious planet Vormir with a singular mission: to retrieve the elusive Soul Stone. This arrival of Clint Barton can be categorized as an unrecognized arrival within the functions of *dramatis personae*, aligning perfectly with Propp's notion of the hero simply arriving at their destination without any additional circumstances (O). As Clint and Natasha materialize on the desolate surface of Vormir, they find themselves standing on an alien world that holds profound secrets and ancient power. The planet's ethereal atmosphere and mysterious aura

shroud their arrival in secrecy, ensuring their presence goes unnoticed by any external forces. With unwavering determination, Clint and Natasha tread cautiously through the barren landscapes of Vormir. Their arrival is unmarked by any extraordinary events or external circumstances, allowing them to maintain the delicate balance of their covert mission.

The significance of their unrecognized arrival lies in their ability to operate in the shadows, navigating the complexities of Vormir without drawing the attention of its enigmatic guardians. Unseen and unrecognized, Clint and Natasha embody the epitome of unsung heroes, driven by a selfless determination to retrieve the Soul Stone and safeguard the universe from impending darkness. Through his unheralded presence, Clint embodies the true spirit of a hero, driven by a sense of duty and self-sacrifice to safeguard the universe from impending doom.

The rest of the data are coded as follows:

32/Scott/O/He/01:16:39

36/Tony/O/He/01:39:27

39/Natasha/O/He/01:48:43

e. Departure (↑)

In this research, the researcher found 8 functions of receipt of a magical agent consisting of 6 basic formulas (↑). The definition of

departure: this function refers to the hero leaving their home. In some tales, the hero does not physically move from their location, and the entire action takes place in one place. However, in other stories, the departure is emphasized and takes on the character of flight (p. 39).

5/Steve/↑/He/00:15:34



Figure 4.21 *Departure (↑) Function*

In data number 5, Steve Rogers, also known as Captain America, embarks on a perilous journey to confront Thanos and retrieve the coveted Infinity Stone from his grasp. This scene captures the essence of the departure function within the dramatis personae, as Steve Rogers leaves Earth in a spaceship, propelled by unwavering determination and a sense of duty. This departure aligns perfectly with Propp's concept of the hero leaving their home (↑), marking the beginning of an arduous quest. As the spaceship soars into the vast cosmos, Steve's departure signifies a significant turning point in the scene. Leaving behind the familiar comforts of Earth, he ventures into the unknown, driven by an unwavering desire to confront the

formidable Thanos and reclaim the Infinity Stone. The departure function underscores the hero's courage and willingness to embark on a perilous journey in the face of immense danger.

In this scene, the departure of Steve Rogers carries an air of uncertainty and anticipation. As he leaves the confines of his home planet, Earth, he embraces the inherent risks and challenges that lie ahead. The departure function accentuates the weight of his decision, symbolizing the sacrifice and dedication required to protect the universe from the malevolent forces. The departure function highlights the hero's isolation and the immense responsibility he carries on his shoulders. Leaving behind the comfort and support of his allies, Steve is propelled forward by an unwavering commitment to defeat evil and restore balance to the universe.

16/Scott/↑/Hel/00:44:14



Figure 4.22 *Departure (↑) Function*

Data number 16, as Scott Lang, also known as Ant-Man, ventures into the mysterious realm of the quantum realm, departing from the present time in search of a groundbreaking experiment. This

scene captures the essence of the departure function within the *dramatis personae*, as Scott Lang leaves behind his familiar surroundings and embarks on a journey into the unknown. This departure aligns perfectly with Propp's concept of the hero leaving their home (↑), marking the beginning of a transformative quest. As Scott Lang delves into the quantum realm, he steps away from the familiar comforts of his present time, venturing into a realm where the laws of physics and reality bend and blur. The departure function highlights the hero's unwavering curiosity and adventurous spirit, propelling him towards uncharted territories with a desire to uncover new possibilities. Scott's departure carries a sense of anticipation and wonders in this scene. As he navigates the intricate and treacherous pathways of the quantum realm, he leaves behind the constraints of linear time, embracing a realm where the boundaries of possibility are expanded. The departure function underscores Scott's willingness to embark on a perilous journey, driven by a relentless pursuit of knowledge and a desire to push the boundaries of science and exploration.

Scott's departure signifies a transformative moment in his personal and heroic evolution. As he leaves the present time, he steps into a realm where reality is malleable, presenting him with growth opportunities and self-discovery. The departure function catalyzes his character development as he faces challenges, tests his limits, and

ultimately emerges stronger and wiser. The significance of Scott's departure lies in the potential for profound discoveries and insights that await him in the quantum realm. As he leaves behind the constraints of his everyday life, he enters a realm that holds the secrets to unlocking new possibilities and altering the course of his journey.

17/Tony/↑/Do/00:46:05



Figure 4.23 *Departure (↑) Function*

In data number 17, Tony Stark, or Iron Man, departs from the confines of his house and journeys to the Avengers building to contribute to a critical time travel experiment. This scene encapsulates the departure function within the *dramatis personae*, as Tony leaves behind the familiarity of his home and ventures into a new setting(↑), igniting the plot's progression. This departure aligns perfectly with Propp's concept of the hero leaving their home, signifying a significant shift in the narrative as Tony Stark steps out of his house.

Then, his departure from the safety of his residence marks a pivotal moment in the story, representing the hero's willingness to leave behind the personal sanctuary and embrace the challenges ahead. The departure function highlights Tony's dedication to the more

significant cause and his readiness to contribute his expertise and resources to aid his fellow Avengers. Tony's departure carries a sense of urgency and purpose. As he makes his way to the Avengers building, he desires to assist his comrades in a vital time travel experiment. The departure function emphasizes Tony's unwavering commitment to the mission at hand, showcasing his willingness to leave behind the comforts of home and embark on a journey that can shape the universe's fate. By leaving his house and entering the Avengers building, he actively participates in a collective effort, setting aside personal concerns for the greater good. The departure function catalyzes his character development, highlighting his growth as a team player and a hero who rises to the occasion when the world needs him most.

19/Rocket/↑/Hel/00:48:14



Figure 4.24 *Departure (↑) Function*

Data number 19, as Rocket, the resourceful and quick-witted raccoon, departs from the vastness of space and arrives on Earth to assist the Avengers' time travel experiment. This scene exemplifies the departure function within the dramatis personae, as Rocket leaves the

familiar confines of the cosmic environment and ventures into a new setting, driving the plot forward (↑). This departure aligns seamlessly with Propp's concept of the hero leaving their home, symbolizing a significant narrative transition. He sets off on a mission to join the Avengers on Earth, leaving behind all the dangers that have defined his existence. His departure from the cosmic realm marks a pivotal moment in the story, underscoring the hero's willingness to abandon the familiarity of his space-bound home and immerse himself in the challenges and objectives unfolding on Earth. The departure function highlights Rocket's unwavering determination and loyalty to his newfound allies.

Furthermore, Rocket's departure carries a sense of purpose and responsibility in this scene. Motivated by the urgency of the Avengers' time travel experiment, he journeys to Earth to offer his unique skills and expertise. The departure function emphasizes Rocket's readiness to leave behind the solitude of space and embrace the collaborative effort required to confront the daunting task as he transitions from a solitary space traveller to a valuable member of the Avengers' team. By leaving the cosmic environment and venturing onto Earth, he actively engages in the collective mission, setting aside personal desires for the greater good. The departure function catalyzes his character development, showcasing his growth as a heroic figure who recognizes the importance of collaboration and shared objectives.

21/Natasha/↑/Hel/00:56:37



Figure 4.25 *Departure (↑) Function*

In data number 21, Natasha Romanoff, the skilled and resilient Black Widow, departs from the Avengers building to find and convince Clint Barton, also known as Hawkeye, to return and reunite with his family. This scene exemplifies the departure function within the *dramatis personae*, as Natasha leaves the familiar setting of the Avengers building and embarks on a personal mission, propelling the plot forward (↑). This departure aligns perfectly with Propp's concept of the hero leaving their home, signifying a significant narrative transition as she embarks on a journey beyond the collective mission. Her departure from the team's headquarters marks a pivotal moment in the story, highlighting the hero's agency and her commitment to addressing personal matters amidst the chaos and global challenges they face. The departure function emphasizes Natasha's determination to pursue her objectives, demonstrating her depth of character and unwavering loyalty to her friends.

In this crucial scene, Natasha's departure carries a sense of responsibility and empathy. Motivated by her deep connection with Clint Barton, she sets out to locate him and persuade him to come back, knowing that his reunion with his family holds great significance. The departure function underscores Natasha's willingness to step away from her immediate duties as an Avenger and prioritize the well-being and happiness of her comrade as she transitions from being part of the Avengers' collective efforts to embarking on a personal mission driven by compassion and understanding. She asserts her autonomy and agency by leaving the Avengers building, seeking to influence events through personal connection rather than brute force. The departure function catalyzes her character development.

The rest of the data is quoted as follows: 22/Clint/↑/Hel/00:59:52

f. Guidance (G)

In this research, the researcher found 6 functions of return consisting of 3 basic formulas (G), 2 of the first variation (G^1) and 1 of the second variation (G^2). The definition of guidance: the hero is taken or guided to the location of the sought-after item (G), which is usually situated in a place that is separate or distinct from its current location (p.50). The hero flies through the air (G^1). He travels on the ground or in water (G^2) (p. 51).



Figure 4.26 *Guidance (G) Function*

In data number 4, a pivotal moment as Carol, the formidable and determined hero known as Captain Marvel, takes the lead in pursuing Thanos, with the entire agreement and support of the other Avengers. This scene exemplifies the guidance function within the *dramatis personae*, as Carol guides the team towards their common objective (G). Her role as a guiding force aligns seamlessly with Propp's concept, where the hero takes charge and directs others to the location of the sought-after item, which is often separate or distinct from its current location. As the Avengers face the daunting task of locating Thanos, Carol emerges as the natural leader, recognized for her immense power and strategic prowess. Her decision to take the lead after Thanos showcases her assertiveness, confidence, and ability to inspire others to follow her. The guidance function highlights Carol's unique position within the group, as she harnesses her strength and expertise to lead the team towards their shared goal. Carol's guidance carries a sense of purpose and direction. Motivated by her

unwavering commitment to protecting the universe, she assumes the responsibility of leading the Avengers in their pursuit of Thanos. Her guidance function underscores her ability to make informed decisions, devise effective strategies, and guide her teammates towards success. It symbolizes the trust and respects the Avengers place in her leadership abilities.

Moreover, Carol's guidance also signifies her understanding of the bigger picture and the larger mission. As she takes the lead, she brings a sense of clarity and focus to the team, ensuring that their efforts are aligned and coordinated. The guidance function emphasizes Carol's strategic thinking capacity and ability to rally the Avengers behind a common purpose, even amid immense challenges. Carol's guidance carries an element of inspiration and motivation. As she takes charge and leads the team in their pursuit of Thanos, she becomes hopeful and determined for her fellow Avengers. Her guidance function catalyzes unity, bringing together individuals with diverse abilities and backgrounds under a shared mission. It highlights Carol's leadership qualities, as she inspires and encourages her teammates to bring out their best and confront their adversaries head-on.



Figure 4.27 *Guidance (G¹) Function*

This data shows Rocket, the resourceful and knowledgeable member of the Avengers, assumes the role of leading the team due to his expertise in space and ownership of the spaceship. This scene exemplifies the guidance function within the dramatis personae, as Rocket takes charge and guides the Avengers through the vastness of space. His position as a guide aligns seamlessly with Propp's concept of the hero flying through the air (G¹), signifying his authority and ability to navigate and direct others in their mission. Rocket's ascendance as the team's leader stems from his unparalleled understanding of the complexities of space and his experience with interstellar travel. His unique insights and practical knowledge make him the ideal candidate to guide the Avengers through the challenges they face in the cosmic realm. Rocket's guidance function highlights his ability to chart a course, make informed decisions, and lead the team towards their objective, leveraging his expertise to their advantage.

Moreover, Rocket's guidance assumes a position of authority and responsibility. As the one who possesses both the spaceship and the requisite knowledge, he takes charge of the mission, ensuring the Avengers' safe passage through the vast expanse of space. His guidance function underscores his command of the situation and his ability to make calculated choices that maximize the team's chances of success. Rocket's guidance also represents a role reversal within the team dynamic. Traditionally, Rocket is known for his witty remarks and tendency to follow rather than lead. Rocket's guidance carries an element of adaptability and problem-solving. Space presents numerous challenges and dangers, and Rocket's guidance function highlights his ability to navigate these obstacles, leveraging his knowledge to ensure the team's safe passage. His resourcefulness, quick thinking, and ability to think on his feet are crucial in overcoming the complexities of space travel and leading the team to their destination.

24/Steve/G/He/01:01:59



Figure 4.28 *Guidance (G) Function*

STEVE: "Okay. Now that we've got how, we're going to need where and when. Most folks here have encountered at least one of the six Infinity Stones-."

SMART HULK: "Regardless, we've only got enough Pym Particles for one round trip, each. And the Stones have been in a lot of places throughout history."

TONY: "Our history. Not all of them are going to be a fun drop-in."

CLINT BARTON: "Which means we've got to pick our targets."

STEVE: "Exactly. (he taps "REALITY") Let's start with the Aether. Thor, what do we know?"

In data number 24, Steve Rogers, also known as Captain America, leads a crucial discussion on a time travel mission. The objective is to retrieve the six Infinity Stones from the past to reverse the devastating effects of Thanos' actions and bring back the people who had vanished. This scene exemplifies the guidance function within the dramatis personae, as Steve guides the team towards their goal by providing direction, planning, and strategic guidance (G). Steve's role as a guide emerges from his exceptional leadership qualities, experience, and unwavering commitment to the greater good. As the discussion unfolds, he leads the conversation and offers insights on approaching the time travel mission. His guidance signifies his ability to take others to the location of the sought-after item, in this

case, the Infinity Stones, by outlining the necessary steps and strategies to achieve their objective.

Furthermore, during the discussion, Steve's guidance is characterized by his thoughtful analysis, careful consideration of risks, and emphasis on teamwork. He draws upon his own experiences and knowledge to guide the team through the complexities of time travel and the formidable task of retrieving the Infinity Stones. His guidance underscores his role as a trusted leader and his ability to inspire and direct his fellow Avengers towards success. Steve's guidance represents his unwavering dedication to the mission and leadership responsibility. He ensures that each team member understands their role and the importance of their contributions, fostering a sense of unity and purpose. Steve's guidance function provides directions, instils confidence, and motivates the team to overcome challenges.

Moreover, Steve's guidance carries an element of mentorship and guidance to the younger Avengers. As an experienced and respected team member, he imparts his wisdom, offering guidance not only in terms of the mission but also in terms of personal growth and character development. His guidance function goes beyond the immediate objective, shaping the values and morale of the team as they navigate complex challenges.



Figure 4.29 *Guidance (G¹) Function*

HOODED FIGURE: "I assure you, you have nothing to fear from me."

CLINT BARTON: "Creepy."

HOODED FIGURE: "Welcome Natasha, daughter of Ivan. Clint, son of Edith."

CLINT BARTON: "Creepier."

NATASHA: "Who are you?"

RED SKULL: "Consider me a guide. To you, and to all who seek the Soul Stone."

NATASHA: "Great. You show us where it is, and we'll be on our way."

The figure removes his hood, revealing...**THE RED SKULL.**

RED SKULL: "Oh, liebchen. If only it were that easy..."

In data number 41, a significant revelation takes place on the remote planet of Vormir. Here, the enigmatic Red Skull, the guardian of the Soul Stone, emerges as a guide, providing essential information to those who seek the stone. Quoted from Propp (The hero flies through the air (G¹)). This scene showcases the guidance function within the dramatis personae, as Red Skull takes on the role of guiding

and enlightening those who arrive on Vormir about the cost and process of obtaining the Soul Stone. Red Skull's role as a guide stems from his profound knowledge of the Soul Stone and his duty to inform and oversee its acquisition. His presence on Vormir is a crucial checkpoint, where he shares invaluable information with those who venture to the planet seeking the stone. As an ethereal and all-knowing entity, Red Skull is pivotal in guiding individuals through the intricacies of obtaining the Soul Stone. Red Skull's guidance function is demonstrated through his interactions with the seekers. He imparts essential knowledge about the cost of the stone, revealing the profound sacrifice that must be made by those who seek its power. Additionally, he provides guidance on the specific task or test that must be completed to obtain the stone. By sharing this information, Red Skull is a guiding force, directing individuals towards fulfilling their quest.

Furthermore, the significance of Red Skull's guidance lies in his authority and wisdom as the guardian of the Soul Stone. He knows intimately about the stone's nature, power, and the requirements for its acquisition. His guidance ensures that those seeking the stone know the risks and the cost associated with its possession. Red Skull's role as a guide clarifies the seekers' path, ensuring they are well-informed before making their fateful decision. Red Skull's guidance adds a layer of moral and ethical considerations to the seekers' journey. His revelations about the price of the Soul Stone force individuals to

confront their deepest desires and make a deeply personal choice. Red Skull's guidance function extends beyond practical instructions. It delves into philosophical guidance, challenging the seekers to reflect on the nature of sacrifice, love, and the human condition.

The rest of the data are coded as follows:

6/Carol/G¹/He/00:15:40

26/Steve/G²/01:05:57

g. **Difficult task (M)**

In this research, the researcher found 3 functions of difficult tasks consisting of 3 basic formulas (M). The definition of a difficult task: a difficult task is proposed to the hero (M) (p. 60).

15/Scott/ M/He/00:32:39



Figure 4.30 *Difficult Task (M) Function*

SCOTT LANG: "Have either of you guys ever studied quantum physics?"
Steve glances at her. She shrugs.
SCOTT LANG: "Well, five years ago, just before this Thanos guy...I went into a place called the Quantum Realm. It's like its own microscopic universe. You can only get there if

you're incredibly small. Hope, she's my...she was supposed to pull me out. But then Thanos happened. And I was stuck in there. It wasn't. For me, it was only five hours. The rules in the Quantum Realm aren't like out here. They're completely unpredictable. Is anybody gonna eat that sandwich?"

STEVE: "Scott, what are you talking about?"

SCOTT LANG: "Time works differently in the Quantum Realm."

Steve and Natasha share a look.

SCOTT LANG: "Problem is, right now, it's chaos, there's no way to navigate it. But what if we could figure out a way to enter the Quantum Realm at a certain point in time...and come out in another. Like, before Thanos."

STEVE: "Wait...wait. Scott. Are you talking about a time machine?"

SCOTT LANG: "No, not a machine. More like a... (searches, then gives up) Yeah, like a time machine. I know it sounds crazy..."

Data number 15, a critical moment unfolds as Scott Lang, known as Ant-Man, presents his intricate and ambitious idea about time travel to Steve Rogers and the other Avengers. This scene captures the essence of the difficult task function within the dramatis personae (M). Scott proposes a complex and challenging mission that could undo the devastating effects of Thanos' snap in 2018. Scott's act of explaining his time travel concept to Steve can be considered difficult due to the intricacy and inherent risks involved in altering the fabric of time. His proposal requires the Avengers to navigate the

complexities of quantum mechanics, create a time machine, and travel back in time to retrieve the Infinity Stones. This endeavor demands precise calculations, advanced scientific knowledge, and exceptional teamwork. The difficult task function is evident as Scott presents his idea, aware of the immense challenges and potential consequences that lie ahead. He understands that unravelling the fabric of time is no small feat and that the success of their mission hinges on meticulous planning, precise execution, and unwavering determination.

Moreover, Scott's explanation of the time travel concept initiates a series of subsequent difficult tasks for the Avengers. They must secure the necessary resources, locate the Infinity Stones across different periods, and execute their plan precisely while avoiding potential pitfalls and altering the course of history. Each step of this multifaceted task presents challenges, requiring the heroes to demonstrate their skills, resilience, and adaptability. The difficult task function adds suspense and tension to the storyline and provides an opportunity for character growth and development. Furthermore, the difficult task function heightens the stakes and emphasises the magnitude of the challenge facing the Avengers. By presenting a formidable obstacle in the form of time travel, Scott Lang explains his complex time travel idea as a representation of the difficult task function within the *dramatis personae*.



Figure 4.31 *Difficult Task (M) Function*

*CLINT BARTON: "Damn you."
They hang there a long, terrible moment.
CLINT'S GRASP STARTS TO LOOSEN. Finally, she
looks him in the eye.
NATASHA: "Let me go."
CLINT BARTON: "No. Please no..."
The two friends stare at each other, a lifetime
between them.
NATASHA: "It's okay..."
CLINT BARTON: "Natasha, no-"
Then Natasha Romanoff kicks off the cliff wall,
yanking out of Clint's grasp.
She falls...*

In this particular data, a significant and emotionally charged moment unfolds as Natasha Romanoff and Clint Barton, also known as Black Widow and Hawkeye, face a difficult decision while seeking the soul stone on the treacherous planet of Vormir. Quoted from Propp's notion of a difficult task being proposed to the hero (M), Natasha's act of sacrificing herself can be categorized as a difficult task within the function of *dramatis personae*. As Natasha and Clint

confront Red Skull, the guardian of the soul stone, they learn that acquiring it comes at an unimaginable cost. To obtain it, they must make an agonizing choice - one must willingly sacrifice themselves to receive the stone. This revelation presents an immensely challenging task as both heroes grapple with the weight of their decision. Natasha's act of sacrificing herself can be regarded as the difficult task. She faces the tremendous burden of choosing her own life over Clint's, ultimately making the selfless decision to give up her existence to retrieve the soul stone. This difficult task tests Natasha's resolve and willingness to sacrifice for the greater good.

Moreover, the difficult task function in this scene deepens the scene's emotional impact. Natasha's decision carries profound consequences, not only for herself but also for her friends and the world they seek to protect. The weight of her sacrifice reverberates throughout the story, resonating with themes of redemption, loyalty, and the lengths one is willing to go for the sake of their loved ones. The difficult task function also underscores the high stakes and the inherent challenges faced by the heroes in their quest to undo the devastation caused by Thanos. Natasha's sacrifice highlights the sacrifices that must be made in the face of seemingly insurmountable obstacles, further intensifying the character's emotional journey.



Figure 4.32 *Difficult Task (M) Function*

In data number 47, as the Avengers gather all six infinity stones, a crucial and arduous task presents itself: someone must wield the power of the stones to undo the devastating effects of Thanos' snap. Bruce Banner's act of taking on this responsibility can be categorized as a difficult task within the function of *dramatis personae*, quoted from Propp's concept of a difficult task proposed to the hero (M). The Avengers realize that the snap, the act of reversing the caused by the infinity stones, requires immense physical and mental strength. The task is difficult and carries the potential risk of overwhelming the individual performing the snap and causing irreversible harm or even death. Bruce Banner, known for his brilliance as a scientist and his alter ego, the Hulk, is chosen to undertake this momentous task. Bruce's decision to undertake the snap is a difficult task that weighs heavily on him. He is aware of the potential consequences it may exact on his own life. The magnitude of the responsibility thrust upon him, coupled with the inherent danger involved, showcases his immense challenge.

Moreover, the difficult task function in this scene emphasises the gravity of the situation and the selflessness required of the hero. Bruce's willingness to risk his own life for the universe's sake demonstrates his character's growth and commitment to protecting others. It showcases his transformation from a conflicted individual struggling with his dual nature to a hero who embraces his power and uses it for the greater good. Bruce's difficult task highlights the theme of sacrifice. It symbolizes the Avengers' unwavering commitment to doing whatever it takes to restore balance and ensure the survival of the universe. Bruce's self-sacrifice further deepens the story's emotional resonance, as it underscores the personal stakes involved in their struggle against Thanos.

h. Recognition (Q)

In this research, the researcher found 2 functions of recognition consisting of 2 basic formulas (Q). The definition of recognition: the hero is recognized (Q). The hero can be identified by a physical mark, a brand, or an object given to them. (p. 62).

77/Tony/Q/He/02:32:23



Figure 4.33 *Recognition (Q) Function*

Data number 77, a pivotal moment occurs in the scene. Tony Stark, commonly known as Iron Man, makes a momentous decision to sacrifice himself to end the tyrannical reign of Thanos and his formidable army. This act of selflessness and bravery embodies the essence of a recognition function within the context of dramatis personae. The recognition function, as defined by Propp, revolves around a character being identified or distinguished through a distinctive mark or object (he is recognized by a wound or a thing that is given to him (Q) (p. 62)). In Tony's case, his recognition takes shape through a combination of a profound wound and a significant item bestowed upon him.

Firstly, the wound is a poignant symbol of Tony's sacrifice and heroism. As he channels the overwhelming power of the Infinity Stones to deliver a decisive blow against Thanos, the toll it exacts on his mortal body is undeniable. This mortal wound signifies the immense price he pays for his actions and sets him apart as a

recognized character within the narrative. Additionally, Tony's recognition is further enhanced by a significant object, namely the Iron Man suit. Throughout the Marvel Cinematic Universe, this suit epitomises Tony's identity, ingenuity, and unwavering dedication to protecting humanity. The suit is a tangible representation of his extraordinary abilities and a testament to his character's growth and development over time. By embracing his recognition as the wounded hero, Tony Stark embraces his role in the function of *dramatis personae*. His self-sacrifice reflects his personal journey and his unwavering commitment to the greater good through the combination of his mortal wound and the iconic Iron Man suit.

The rest of the data is coded as follow: 86/Tony/R/He/02:37:22

i. Villainy (A)

The researcher found 2 villainy functions in this research: 1 variation (A¹) and 1 variation (A³). The definition of villainy is the villain causes harm or injury to a family member (A). The villain kidnaps someone (A¹) and the villain destroys something, such as a building, garden, etc. (A³) (p.31).



Figure 4.34 *Villainy (A³) Function*

In this data, Thanos, the film's primary antagonist, exhibits a clear act of villainy by destroying the Avengers building using his powerful spaceship. This action exemplifies the villainy function within the dramatis personae framework, as Propp described. The villainy function involves a character committing a destructive act, such as destroying a building, garden, or other significant location. In this case, Thanos' act of destroying the Avengers building serves as a stark example of this function. The building had long stood as a symbol of the Avengers' power and influence, and its destruction marks a significant shift in the balance of power between the Avengers and their foes.

Moreover, the destruction of the building is a clear statement of Thanos' villainy and his desire to assert dominance over his enemies. The destruction serves as a warning to the Avengers and a sign of the peril they face in their ongoing struggle against Thanos and his forces. Through his destruction of the Avengers building, Thanos

establishes himself as a villainous character within the narrative, willing to go to great lengths to achieve his goals. This act also reinforced the Avengers' importance and continued struggle against the forces of evil. These functions are categorized into the variation of (A3), meaning the villain destroys something.

37/Nebula/A¹/He/01:46:49



Figure 4.35 *Villainy (A¹) Function*

This data presented an intriguing act performed by Nebula from 2013, who kidnaps herself from the future. This particular action aligns Nebula with the villainy function within the context of dramatis personae, as outlined by Propp. The villainy function encompasses kidnapping someone (A¹), an action that disrupts the lives of the victims. Nebula's self-kidnapping, although an unconventional twist, falls within this function. By abducting her future self, she introduces a complex and treacherous element. Nebula's self-kidnapping underscores her role as a villainous character, highlighting her cunning and manipulation. It reveals her intent to exploit the vulnerabilities and knowledge of her future self for her nefarious purposes. This act of

betrayal and deceit deepens the intrigue and tension within the story, as both versions of Nebula now exist in the same time frame.

Furthermore, Nebula's self-kidnapping emphasizes her ruthless determination and disregard for the well-being of others, even if it means harming herself. This act demonstrates her cunning and cunningness as she strategizes to leverage the knowledge and technology from her future self to further her villainous agenda. By embracing the role of the kidnapper, Nebula showcases her capacity for villainy. Her actions disrupt the flow of events, introduce uncertainty, and create other conflicts for the protagonists to confront.

j. Victory (J)

In this research, the researcher found 2 functions of victory consisting of 2 variations (J^5). The definition of victory: the villain is defeated (J) and killed without a preliminary fight (J^5) (p. 53).

11/Thor/ J^5 /He/00:19:08



Figure 4.36 *Victory (J^2) Function*

In this data, Thor delivers a decisive blow to Thanos by beheading him, resulting in the immediate demise of the formidable villain. This act by Thor can indeed be classified as a victory (J⁵) within the function of *dramatis personae*, specifically as a case of killing the antagonist without a preliminary fight, as described by Propp. The victory function entails the protagonist achieving a decisive triumph over the antagonist, typically through a confrontation or conflict. However, in this instance, Thor's act deviates from the traditional expectations. Instead of engaging in a prolonged battle, he swiftly and unexpectedly beheads Thanos, catching him off guard.

Then, Thor establishes a remarkable victory that defies conventional expectations by killing Thanos without a preliminary fight. This sudden and unanticipated act is a testament to Thor's strength, skill, and the element of surprise he employs to his advantage. It showcases his ability to seize an opportunity and deliver a decisive blow, effectively neutralizing the threat posed by Thanos. Moreover, Thor's victory demonstrates his character growth and willingness to take bold and unconventional measures to achieve his goals. This act serves as a cathartic moment for Thor providing a sense of closure and justice after the devastating events caused by Thanos' actions.

The rest of the data is coded as follow: 76/Thanos/J⁵/Vi/02:31:55

k. Solution (N)

In this research, the researcher found 2 functions of solution consisting of 2 basic formulas (N). The definition of solution: the task is resolved (N) the solutions to the tasks are directly related to the tasks themselves (p. 62).

43/Natasha/N/He/01:53:53

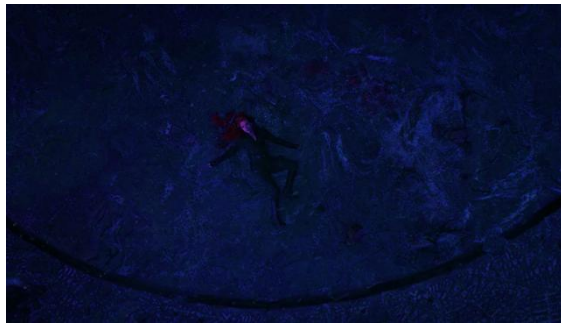


Figure 4.37 *Solution (N) Function*

In this data, Natasha Romanoff, also known as Black Widow, makes a profound and selfless decision to sacrifice herself by jumping off a cliff to obtain the soul stone. This act categorizes Natasha as a solution within the function of *dramatis personae*, specifically as a solution directly related to the task (N) at hand, as described by Propp. The function of the solution involves characters finding resolutions to challenging tasks that directly correspond to the nature of those tasks. In Natasha's case, the task was obtaining the soul stone, which required a sacrifice of utmost significance and personal value. By willingly sacrificing her own life, Natasha offers the solution to the task set by the soul stone. Natasha's decision to jump off the cliff epitomizes her strength, bravery, and

unwavering commitment to her friends and the greater cause. Her sacrifice demonstrates the depth of her character and her willingness to do whatever it takes to ensure the success of the mission and the preservation of her loved ones.

Furthermore, Natasha's self-sacrifice marked a pivotal moment of emotional impact and character growth. Her solution to the task not only fulfils the requirements set by the soul stone but also underscores her importance as a key figure in the story. By classifying Natasha as a solution within the function of *dramatis personae*, the significance of her sacrifice as a direct response to the task of obtaining the soul stone. Her selfless act is inseparable from the task itself, emphasizing the interconnection between the challenges faced by the characters and the solution.

The rest of the data is coded as follow: 48/Bruce/N/He/02:02:18

1. Branding (I)

In this research, the researcher found 1 function of branding consisting of 1 variation (I^2). The definition of branding: the hero receives a ring or a towel etc. (I^2) (p. 52).

18/Steve/I²/He/00:47:25



Figure 4.38 *Branding (I²) Function*

In Data number 18, Steve Rogers, also known as Captain America, is given back his shield by Tony Stark. This moment categorizes Steve as a recipient of branding within the function of *dramatis personae*, specifically as the hero receiving a symbolic item (I²), as described by Propp. The branding function involves the hero being bestowed with a distinguishing mark or object that carries symbolic meaning and represents their identity or role within the narrative. In this instance, Steve receiving his shield from Tony is a decisive branding moment. The shield holds great significance for Steve, as it represents his superhero persona and embodies the ideals of justice, protection, and heroism.

Moreover, the scene highlights the bond and camaraderie between Steve and Tony as the shield is returned to its rightful owner. It signifies a moment of reconciliation and unity, demonstrating the evolution of their relationship and their shared understanding of the importance of their respective roles in the fight against evil. By

classifying Steve as a recipient of branding within the function of *dramatis personae*, the pivotal moment of him receiving his shield from Tony. This act solidifies his position as the hero and encapsulates the essence of his character, highlighting his unwavering dedication and role as a heroism symbol.

m. Delivery (ζ)

In this research, the researcher found 1 function of delivery consisting of 1 variation (ζ^1). The definition of delivery: the villain receives information about his victim (ζ). When a villain asks a question, they often receive a direct answer (ζ^1) (p. 28).

35/Thanos/ ζ^1 /Vi/01:27:07



Figure 4.39 *Delivery (ζ^1) Function*

THANOS: "Where is this "other Nebula?"
EBONY MAW: "In our solar system. On Morag."
THANOS: "Can you access her?"
EBONY MAW: "Yes. The two are linked."
THANOS PEERS INTO BAD NEBULA'S GLASSY EYES...
THANOS: "Search the duplicate's memory for
Infinity Stones."

In this particular data, Thanos acquires crucial information about the Avengers by extracting it from Nebula's memories through the technological assistance of Ebony Maw. This act categorizes Thanos as a recipient of delivery within the function of *dramatis personae*, specifically as the villain who asks a question and receives a direct answer (ζ^1), as described by Propp. The delivery function involves a villain seeking and obtaining specific information through direct communication or interrogation. In this instance, Thanos employs the technology at his disposal, facilitated by Ebony Maw, to delve into Nebula's memories and extract the desired information about the Avengers. By acquiring this vital intelligence, Thanos demonstrates his strategic insight and relentless pursuit of his objectives. The information he obtains is valuable in formulating his plans and furthering his mission to exert dominance and control over the universe.

Moreover, this delivery moment underscores Thanos's meticulous nature and methodical approach to achieving his goals. By seeking direct answers and utilizing advanced technology, he ensures that the information he acquires is accurate and reliable, allowing him to make informed decisions and anticipate the actions of his adversaries. Extracting information from Nebula's memories emphasizes the power dynamics at play, as Thanos utilizes his position of authority to acquire the knowledge he seeks. This act of delivery

establishes Thanos as a formidable adversary, as he gains an advantage by possessing insider knowledge about the Avengers.

n. Pursuit chase (Pr)

In this research, the researcher found 1 function of pursuit chase consisting of 1 variation (Pr^1). The definition of pursuit chase: the hero is pursued (Pr). The pursuer flies after the hero (Pr^1) (p. 56), 84/Thanos/ Pr^1 /Vi/02:01:08

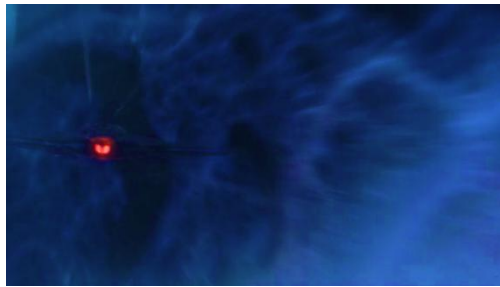


Figure 4.40 *Pursuit chase (Pr^1) function*

In Data number 84, Thanos relentlessly pursues the Avengers into the future, utilizing a Pym particle stolen by Nebula to eliminate them all. This pursuit categorizes Thanos as the pursuer engaged in a chase (Pr^1) within the function of dramatis personae, specifically as the antagonist who flies after the hero, as described by Propp. The pursuit-chase function involves a relentless pursuer actively chasing the hero, often aiming to capture, harm, or eliminate them. In this instance, Thanos employs the stolen Pym particle to traverse through time, allowing him to track down and confront the Avengers in their

future timeline. This pursuit demonstrates Thanos' unwavering determination and his refusal to let anything stand in the way of his goal. His relentless pursuit of the Avengers highlights his relentless pursuit of power and his commitment to his twisted ideology of balancing the universe through mass destruction.

Moreover, by utilizing the Pym particle, Thanos showcases his resourcefulness and adaptability as he employs advanced technology to outmaneuver his adversaries and close in on them. This chase sequence creates a sense of urgency and tension as the Avengers are forced to confront an ever-present and indomitable threat. Thanos' pursuit emphasizes the power dynamics at play, as he positions himself as a formidable adversary who will stop at nothing to achieve his malevolent objectives. The chase amplifies the stakes for the heroes, forcing them to devise countermeasures and rally their collective strength to stand against the relentless onslaught of the pursuer.

o. Exposure (Ex)

In this research, the researcher found 1 function of exposure consisting of 1 basic formula (Ex). The definition of exposure: the false hero or villain is exposed (Ex). The function of recognition is often related to the previous event in the hero's journey (p. 62).



Figure 4.41 *Exposure (Ex) function*

In Data number 85, Thanos boldly reveals himself in front of the Avengers. This act categorizes Thanos as the subject of exposure within the function of *dramatis personae*, specifically as the false hero or villain being unmasked (Ex), as described by Propp. The exposure function involves the revelation of a character's true nature or intentions, often leading to a significant shift in the narrative dynamics. In this instance, Thanos, who has been lurking in the shadows, chooses to confront the Avengers directly, exposing himself for who he truly is. By revealing himself, Thanos casts aside any pretence or subterfuge, laying bare his malevolent nature and intentions. This act serves as a turning point in the story, as the Avengers come face to face with their ultimate adversary, fully aware of the threat he poses.

Furthermore, the exposure of Thanos shatters any illusions they may have held about their power or the true extent of the danger they face. The revelation forces the Avengers to confront the grim

reality of the situation and reassess their strategies and resolve. The act of exposure highlights the dramatic irony at play as the true nature of the false hero or villain is unveiled.

p. Hero's reaction (E)

In this research, the researcher found 1 function of a hero's reaction consisting of 1 basic formula (E). The definition of a hero's reaction: the hero reacts to the actions of the future donor (E).

50/Nebula/E/He/02:06:38



Figure 4.42 *Hero's Reaction (E) Function*

In Data number 50, a scene unfolds as Gamora agrees to join forces with Nebula in their fight against Thanos and his formidable army. In this pivotal moment, Nebula's reaction can be categorized as the hero's reaction within the function of *dramatis personae*, specifically as the hero responding to the actions of the future donor (E), as described by Propp. The hero's reaction function involves a response from the protagonist to the actions or assistance provided by another character, often leading to a critical turning point in the

narrative. In this instance, Nebula's reaction to Gamora's agreement to aid her in the battle against Thanos holds great importance. Having suffered under Thanos' oppressive rule and endured personal hardships, Nebula has long sought to confront her adoptive father and bring about his downfall. When Gamora, her sister, pledges her support, Nebula reacts with surprise, relief, and renewed determination.

Furthermore, Nebula's response signifies a crucial moment of emotional connection for the character. It represents hope and reinforces her resolve to fight alongside her sister, uniting against the common enemy. The hero's reaction in this context deepens the bond between Nebula and Gamora, fostering a sense of unity and highlighting their shared commitment to overcoming the immense challenges they face. Nebula's reaction catalyzes further developments in the story. Nebula's response exemplifies her growth as a character and sets the stage for her pivotal role in the ensuing battle.

q. Liquidation (K)

In this research, the researcher found 1 function of liquidation consisting of 1 basic formula (K). The definition of liquidation: the initial problem or need is resolved (K) (p. 53).



Figure 4.43 *Liquidation (K) Function*

In Data number 75, Ebony Maw disintegrates into ashes following Tony's decisive snap. This act of liquidation can be categorized as the resolution of the initial problem or need within the function of dramatis personae, as described by Propp. The liquidation function involves eliminating or resolving a problem or obstacle established in the narrative. In this case, Ebony Maw's demise through disintegration serves as the resolution to a significant conflict or threat that the Avengers have been facing. By vanishing into ashes, Ebony Maw's presence is effectively eradicated, symbolizing the removal of a formidable antagonist from the equation. This act of liquidation brings a sense of closure and relief, signifying the end of Ebony Maw's malevolent influence and the alleviation of the immediate danger he posed.

Furthermore, Ebony Maw's liquidation demonstrates Tony's snap's efficacy in neutralizing a significant threat. It provides a glimmer of hope for the Avengers and their ongoing struggle against

Thanos. The act of liquidation highlights the gravity of the situation and the sacrifices made to achieve victory. It underscores the high stakes and the immense challenges faced by the heroes.

r. Absentation (β)

In this research, the researcher found 1 function of absentation consisting of 1 variation (β^3). The definition of absentation: a member of a family is not present or missing from their home. This function has three variants. Members of the younger generation are absent themselves (β^3) (p. 26).

1/Clint/ β^3 /He/00:01:18



Figure 4.44 *Absentation (β^3) Function*

In Data number 1, Clint Barton, also known as Hawkeye, tragically loses his daughter due to the snap executed by Thanos. This situation can be categorized as absentation within the function of dramatis personae, as described by Propp, explicitly referring to the absence of members from the younger generation (β^3). The absentation function represents a pivotal moment where characters from the younger generation are separated or taken away, often leading to a

profound impact on the narrative and the remaining characters. In this case, Clint's loss of his daughter exemplifies the emotional toll and the devastating consequences of Thanos' snap. The absence of Clint's daughter catalyzes his transformation and sets him on a path of grief and vengeance. Her absence creates a void in his life. It leaves him in a state of despair, propelling him to adopt a darker persona as Ronin and embark on a mission to eliminate those he believes responsible for his tragedy.

Moreover, this absentation function impacts Clint as an individual and resonates with the larger narrative. It emphasizes the widespread devastation caused by Thanos' actions, highlighting the profound loss experienced by numerous characters and the broader ramifications on society. The absence of Clint's daughter adds depth to his character, fueling his motivations. It also serves as a reminder of the stakes involved and the personal sacrifices made by the heroes in their quest to restore balance and seek justice.

s. Rescue (Rs)

In this research, the researcher found 1 function of rescue consisting of 1 variation (Rs¹). The definition of rescue: the rescue of the hero from pursuit (Rs). He is carried away through the air (Rs¹) (p. 57).



Figure 4.45 *Rescue (Rs) function*

In Data number 2, Carol Danvers, also known as Captain Marvel, rescues Tony Stark, commonly referred to as Iron Man, by bringing him back to Earth. This act of Carol's can be categorized as a rescue within the function of *dramatis personae*, described explicitly by Propp as the hero being carried away through the air (Rs^1). The rescue function signifies a critical event in the narrative where a character, often the hero, is saved from perilous or imminent danger. In this instance, Carol saves Tony's life, ensuring his safe return to Earth. As Tony finds himself stranded in space with limited resources and facing the possibility of certain death, Carol's timely arrival offers a glimmer of hope. Utilizing her extraordinary powers and ability to traverse space, Carol lifted him from the depths of peril and carried him through the air back to safety.

Furthermore, this act of rescue not only showcases Carol's immense strength and capability as a superhero and highlights her role as a guardian and protector. By embodying the rescue function, Carol

exemplifies the selfless nature of a hero, risking her well-being to save another and contributing to the overall narrative's themes of heroism. This rescue is a turning point in the story, propelling the plot forward and establishing the foundation for future events.

t. Counter-action (C)

In this research, the researcher found 1 function of counter-action consisting of 1 basic formula (C). The definition of counter-action: the seeker in the tale agrees to or decides upon (C) (p. 38).

25/Tony/C/He/01:05:31



Figure 4.46 Counter-Action (C) Function

STEVE: "Most of us are going back to places we know. That doesn't mean we know what to expect. Be careful. Lookout for each other. Improvise, if you have to. (looking around) This is the fight of our lives. And we're going to win. (beat) Whatever it takes."

The platform stays quiet. Rocket WHISPERS to Scott.

ROCKET: "He's pretty good at that..."

Scott nods enthusiastically.

TONY: "All right, you heard the man. Stroke those keys, Jolly Green."

In this data, Tony Stark, also known as Iron Man, agrees to embark on a mission to find the Infinity Stones using the time travel technology they have constructed. This act of Tony can be categorized as a counter-action within the function of *dramatis personae*, described explicitly by Propp as the seeker in the tale agreeing to or deciding upon a course of action (C). The counter-action function represents a significant turning point in the narrative where the protagonist or seeker takes a decisive step forward in response to the challenges or obstacles presented. In this case, Tony's decision to find the Infinity Stones through time travel demonstrates his resolve and willingness to confront the impending threat of Thanos.

Furthermore, by agreeing to undertake this dangerous mission, Tony showcases his determination and commitment to protecting the universe from the devastating consequences of the Infinity Stones falling into the wrong hands. His counter-action marks a shift in the story, setting the stage for subsequent events and challenges that the Avengers will face on their quest. Tony's decision exemplifies his growth as a character. It reflects his ability to recognize the gravity of the situation and take responsibility for finding a solution. Despite the risks involved, Tony's counter-action underscores his bravery, intelligence, and selflessness in the face of immense danger.

u. Lack (a)

In this research, the researcher found 1 function of lack consisting of 1 variation (a^2). The definition of lack: within a family, a member may lack something or desire to have something. A magical agent is needed (a^2) (p. 35).

9/Thanos/a/Vi/00:18:30



Figure 4.47 *Lack (a^2) Function*

In Data number 9, Thanos reveals that the Infinity Stones have been destroyed. This act by Thanos can be categorized as a lack within the function of dramatis personae, described explicitly by Propp as needing a magical agent (a^2). The lack function represents a crucial element in the narrative where a particular entity or object is required to fulfil a specific purpose or achieve a desired outcome. In this case, Thanos assumes the role of the magical agent by providing the knowledge that the Infinity Stones, which hold immense power, have been obliterated. By disclosing this information, Thanos addresses a narrative need within the story. His act of revealing the destruction of the Infinity Stones creates a sense of shock, disbelief, and uncertainty

among the characters. The lack of the Stones disrupts the balance of power and sets the stage for new challenges and conflicts to unfold.

Furthermore, Thanos' act of revealing the lack of the Infinity Stones positions him as a central figure and shapes the dynamics of the narrative. It underscores his dominance and his significant impact on the universe by obliterating the objects that held tremendous power and potential. It also raises questions about the future and the potential consequences of the Stones' destruction. Moreover, Thanos' act of disclosing the lack of the Infinity Stones adds an element of tension and urgency to the narrative. It triggers a race against time as the heroes and other interested parties must adapt and find alternative solutions to their challenges.

v. Punishment (U)

In this research, the researcher found 1 function of punishment consisting of 1 basic formula (U). The definition of punishment: the villain is punished (U). In many stories, the villain is punished in some way, such as being shot, banished, or tied to a horse's tail (p. 63).



Figure 4.48 *Punishment (U) Function*

In this data, Thor exacts his revenge upon Thanos by beheading him. Thor categorizes Thanos as the recipient of punishment (U) within the functions of dramatis personae, as described by Propp's narrative theory. The function of punishment represents a significant turning point in the story, where the antagonist or villain faces the consequences of their actions. In this scene, Thanos, who has caused immense destruction and suffering throughout the narrative, meets his ultimate retribution. Thor delivers a severe and definitive punishment for the villain's heinous deeds by beheading Thanos. This act serves as a form of justice and closure as the heroes witness the downfall of the primary antagonist.

Furthermore, the punishment function signifies resolving a central conflict and restoring balance and order. It reflects the triumph of righteousness over evil and offers the audience a sense of satisfaction and catharsis. Thanos' punishment results from his actions and the consequences he brings upon himself. It serves as a warning or

lesson for other characters and reinforces the moral underpinnings of the narrative. The act of Thor beheading Thanos not only represents a decisive punishment but also signifies the fulfilment of a narrative arc for both characters. Thor, who had suffered personal losses at the hands of Thanos, now achieves a sense of closure and vengeance. Moreover, the punishment function emphasizes the transformation and growth of the hero. In this case, Thor's act of beheading Thanos demonstrates his resolve, strength, and willingness to confront the ultimate threat.

w. Reconnaissance (ϵ)

In this research, the researcher found 1 function of reconnaissance consisting of 1 variation (ϵ^1). The definition of reconnaissance is a tactic used to gather information about the location of certain things or people, such as children or valuable objects (ϵ^1) (p. 28).

34/Thanos/ ϵ^1 /Vi/01:26:46



Figure 4.49 Reconnaissance (ϵ^1) Function

In this data, Thanos employs his advanced technology to extract valuable information from Nebula's memories regarding the Avengers. This act by Thanos can be categorized as reconnaissance within the function of *dramatis personae*, aligning with Propp's narrative theory. The reconnaissance function entails strategically gathering crucial information about the location, actions, or individuals of interest, such as children or valuable objects (ϵ^1). In this scene, Thanos utilizes his technological prowess to delve into Nebula's memories, mining for valuable insights into the Avengers. Thanos aims to gain a tactical advantage over his adversaries by engaging in reconnaissance. Extracting information from Nebula's memories allows him to acquire vital knowledge about the Avengers' whereabouts, strengths and weaknesses, and plans.

Furthermore, this act of reconnaissance underscores the calculated and methodical nature of Thanos as a villain. It showcases his meticulous approach to achieving his goals and reinforces his position as a formidable and strategic antagonist. The reconnaissance function serves as a narrative device that heightens tension and adds complexity to the plot. Thanos' quest for information injects a sense of urgency. It raises the stakes for the Avengers, who must now contend with the knowledge that their secrets and vulnerabilities may be exposed. Moreover, the act of reconnaissance by Thanos contributes to

the development of the narrative's conflict. It sets the stage for future confrontations and allows for the exploration of character dynamics.

x. 1st donor function (D)

This research found 1 function of 1st donor reaction consisting of 1 variation (D²). The definition of 1st donor function involves a series of challenges or obstacles that the hero must overcome to obtain a magical object or gain the assistance of a powerful helper (p. 39). The donor greets and or interrogate (D²) (p. 40).

40/Red skull/D²/Hel/01:48:48

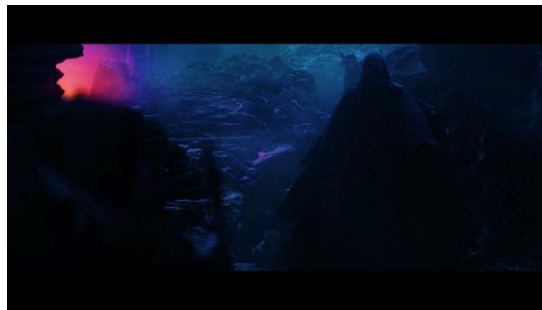


Figure 4.50 *1st Donor (D²) Function*

Red skull: "I assure you, you have nothing to fear from me."

CLINT BARTON: "Creepy."

Red Skull: "Welcome Natasha, daughter of Ivan. Clint, son of Edith."

In this data, a significant encounter takes place as Red Skull greets Clint and Natasha. This situation categorizes Red Skull as the 1st donor function within the dramatis personae, by Propp's narrative

theory and supported by the function of "The donor greets and interrogates the hero" (D²). The 1st donor function represents a pivotal moment where the hero interacts with a character with crucial information or resources. In this scene, Red Skull assumes the role of the 1st donor as he extends a greeting to Clint and Natasha, initiating an exchange that holds significance for their mission. As the 1st donor, Red Skull welcomes Clint and Natasha and assumes the role of an interrogator. This implies that he possesses valuable knowledge or insights that could aid the heroes in their quest.

Furthermore, the encounter with Red Skull serves as a turning point in the narrative, propelling the heroes forward on their journey. The 1st donor function establishes a connection between the heroes and Red Skull, creating a dynamic shaping their subsequent actions and decisions. The 1st donor function often sets the stage for the heroes' initiation into a new realm or a deeper understanding of their quest. Red Skull's presence and interaction with Clint and Natasha signify the beginning of a significant phase in their mission as they navigate through challenges and uncover critical information.

2. The distribution of the functions among dramatis personae projected in the *Avengers Endgame* 2019

This section aims to present the data findings of the research after the data has been collected and validated. The researcher displays the distribution of the functions among dramatis personae projected in the *Avengers Endgame* 2019. The total data for dramatis personae is 86 data as presented below:

Table 4.2. Data finding

No.	Type of dramatis personae	Total of the data
1.	Hero	57
2.	Helper	15
3.	Villain	11
4.	Donor	2
5.	Dispatcher	1
6.	False hero	-
7.	Princess and her father	-
Total all data: 86		

From the findings above, the researcher found 5 out of 7 dramatis personae in this findings section, it is shows that hero being the dominant data with 57 data, follows by helper 15 data, villain 11, donor 2 data, and dispatcher with 1 data. The examples of the data found from the fundings will be shows as follows:

a. **Hero (He)**

The researcher found 57 dramatis personae of hero (He) in this research. The definition of hero is that a hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome.

2/Carol/Rs/He/00:08:51



Figure 4.51 *Hero (He) Dramatis Personae*

In data number 2, a critical moment unfolds as Carol Danvers comes to Tony's rescue, saving him from the depths of space. The act she performs in this scene can undoubtedly be classified as a heroic role within the distribution of functions among the dramatis personae projected in the film, in accordance with Propp's narrative theory. This classification is supported by the statement that "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome" (He) (p. 80). Carol's action of saving Tony exemplifies the essence of a hero within the narrative structure. She embarks on a quest to rescue Tony, placing herself in the face of danger to ensure his survival. The story revolves around her

journey as she navigates the challenges and obstacles encountered along the way. As the hero, Carol showcases courage, determination, and selflessness in her efforts to save Tony. Her actions demonstrate her physical prowess and highlight her unwavering commitment to protecting and aiding others.

Moreover, Carol rescuing Tony carries significant narrative weight, propelling the story forward and establishing her as a central character within the overarching plot. Carol's heroic act serves as an inspiration and source of hope for other characters in the narrative. Her ability to overcome obstacles and accomplish seemingly impossible tasks instills a sense of belief and motivation in those around her, reinforcing her role as a hero. Furthermore, Carol saving Tony showcases the inherent qualities and traits that define a hero. Therefore Carol is a hero in this scene.

6/Carol/G¹/He/00:15:40



Figure 4.52 *Hero (He) Dramatis Personae*

In data number 6, a significant development occurs as Carol Danvers not only provides guidance but also embodies the role of a hero within the distribution of functions among the *dramatis personae* projected in the film. This categorization is further supported by the statement that "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome" (He) (p. 80). Carol's dual classification as both guidance and a hero underscores the multifaceted nature of her character and the pivotal role she plays in the narrative. While her guidance provides valuable insights and direction to the other characters, her heroic qualities truly define her contribution to the story. As a hero, Carol sets out on a quest driven by a goal beyond her motivations. She becomes the central focus of the narrative, with the story revolving around her journey and the challenges she encounters along the way. Her actions and decisions significantly impact the overall trajectory of the plot.

Moreover, her unwavering determination, bravery, and self-sacrifice exemplify Carol's heroic nature. She confronts formidable obstacles and overcomes them with resilience, inspiring others around her to push beyond their limits. As a hero in the distribution of functions among the *dramatis personae*, Carol highlights her transformative journey and the growth she undergoes throughout the narrative. Her character arc is intricately woven into the story's fabric,

demonstrating her evolution from being driven by personal motives to embracing a larger mission of protecting and serving others. Carol's role as a hero serves as a beacon of hope and inspiration for both the characters within the story and the audience. Her ability to overcome adversity, confront powerful adversaries, and remain steadfast in her convictions symbolises courage and resilience. Therefore Carol is a hero in this scene.

11/Thor/J⁵/He/00:19:08



Figure 4.53 *Hero (He) Dramatis Personae*

This data shows Thor delivers a decisive blow and kills Thanos, serving as a punishment for the villain's actions. This scene can indeed be categorized within the framework of the hero in the distribution of functions among the dramatis personae projected in the film. This categorization is supported by the statement that "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome (He)" (p. 80). Thor's role as the hero is exemplified through his actions in this scene.

As the narrative unfolds, Thor becomes a central figure in the quest to restore balance and defeat the formidable antagonist, Thanos. He is driven by a noble purpose and a desire to protect the universe. The hero's quest, in this context, involves facing various challenges and overcoming formidable obstacles. Throughout the film, Thor confronts his internal struggles, battles physical and emotional setbacks, and seeks to reconcile his past failures. These trials contribute to his growth as a character and shape his journey towards becoming a true hero.

Moreover, in the climactic scene where Thor confronts and ultimately kills Thanos, he embodies the hero's role in delivering justice and retribution. This act of punishment serves as a culmination of Thor's personal quest and symbolizes his commitment to protecting the innocent and resolving the conflict. Thor's actions have far-reaching consequences beyond the immediate act of punishment. His decisive blow to Thanos sets into motion a series of events that significantly impact the overall narrative and shape the other characters' destinies. It becomes a defining moment not only for Thor but also for the story's trajectory. Therefore Thor is a hero in this scene.



Figure 4.54 *Hero (He) Dramatis Personae*

In data number 20, a pivotal moment unfolds as Clint Barton, also known as Ronin, engages in a fierce battle against the Yakuza gang in Tokyo. This scene provides compelling evidence to classify Clint as a hero within the distribution of functions among the dramatis personae projected in the film. This categorization is fortified by the statement that "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome (He)" (p. 80). Clint Barton's transformation into Ronin marks an important chapter in his journey as a character. Motivated by a profound sense of loss and driven by a desire for justice, he plans to confront and dismantle the criminal underworld. This quest to eradicate the Yakuza's presence in Tokyo reflects Clint's unwavering dedication to the cause and his commitment to protecting innocent lives.

Moreover, as the story unfolds, Clint encounters numerous obstacles that test his skills, resilience, and moral compass. He confronts dangerous adversaries, navigates treacherous situations, and must grapple with the consequences of his actions. These challenges shape Clint's character and provide an opportunity for growth and self-discovery. The scene in which Clint confronts the Yakuza gang exemplifies his heroism. Through his strategic combat abilities, resourcefulness, and unwavering determination, Clint demonstrates his willingness to put himself in harm's way for the greater good. His actions inspire hope, instill a sense of justice, and establish him as a formidable force against evil. Clint's heroism extends beyond his physical prowess. His moral compass guides his decisions and actions, ensuring that he remains true to his principles despite adversity. He empathises with innocent victims, demonstrates a sense of honor, and strives to protect the vulnerable. These qualities further cement his position as a hero within the distribution of functions among the *dramatis personae*. Therefore Clint is a hero in this scene.

27/Steve/O/He/01:07:38



Figure 4.55 *Hero (He) Dramatis Personae*

In this data, Steve Rogers, also known as Captain America, embarks on a crucial mission to retrieve the mind Stone from New York in 2012. This scene unequivocally classifies Steve as a hero within the distribution of functions among the dramatis personae projected in the film. This classification is reinforced by the statement that "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome (He)" (p. 80). Steve Rogers' role as a hero is epitomized in his unwavering dedication to safeguarding humanity and upholding justice. His quest to retrieve the Time Stone becomes the story's focal point, guiding the narrative's trajectory and propelling the audience's engagement. Throughout his journey, Steve encounters numerous obstacles that test his physical abilities and his unwavering determination and moral compass. He must navigate through a high-stakes situation where the fate of the world hangs in the balance. The challenges he faces demand resourcefulness, strategic thinking, and resilience, as he must outwit and overcome formidable adversaries to achieve his objective.

Moreover, his heroic qualities shine through in the scene depicting Steve's mission in New York. He demonstrates exceptional combat skills, leveraging his enhanced strength, agility, and shield mastery to overcome formidable opponents. Despite the overwhelming odds, Steve remains resolute, refusing to succumb to adversity and

diligently pursuing his goal. His commitment to the mission and his unwavering dedication to protecting humanity. Steve's heroism extends beyond his physical capabilities. He exhibits integrity, compassion, and a strong moral compass, ensuring his actions align with his core values. He exemplifies the qualities of selflessness and self-sacrifice, making difficult choices that prioritize the greater good over personal gain. These qualities resonate with audiences, endearing Steve as a symbol of hope, courage, and unwavering determination. Therefore Steve is a hero in this scene.

The rest of the data are coded as follows:

1/Clint/ β^3 /He/00:01:18

3/Tony/ \downarrow /He/00:09:05

4/carol/G/He/00:12:53

5/Steve/ \uparrow /He/00:15:34

7/Carol/H/He/00:17:29

12/Scott/ \uparrow /He/00:22:57

14/Scott/ \downarrow /He/00:25:38

15/Scott/ M/He/00:32:39

18/Steve/ I^2 /He/00:47:25

24/Steve/G/He/01:01:59

25/Tony/C/He/01:05:31

26/Steve/G/He/01:05:57

28/Ancient one/H/He/01:08:23

29/Thor/O/He/01:09:42

30/Rhodes/O/He/01:12:16

31/Tony/O/He/01:16:08

32/Scott/O/He/01:16:39

33/Steve/H/He/01:22:17

36/Tony/O/He/01:39:27

38/Clint/O/He/001:48:22

39/Natasha/O/He/01:48:43

42/Natasha/M/He/01:51:22

43/Natasha/N/He/01:53:53

44/Rhodes/↓/He/01:55:23

45/Clint/↓/He/01:55:25

46/Bruce/↓/He/01:55:27

47/Bruce/M/He/02:01:20

48/Bruce/N/He/02:02:18

50/Nebula/E/He/02:06:38

51/Thor/F/He/02:07:58

52/Tony/H¹/He/02:09:40

53/Tony/F/He/02:12:03

54/Steve/H/He/02:12:19

55/Thor/H/He/02:12:28

63/Scott/H/He/02:19:05
64/Drax/H/He/02:19:12
65/Pepper/H/He/02:19:16
66/Bucky/H/He/02:19:31
67/Quill/H/He/02:20:14
68/Sam/H/He/02:21:10
69/Doctor Strange/H/He/02:21:57
70/T'challa/H/He/02:23:03
71/Wanda/H/He/02:23:19
72/Carol/H/He/02:26:26
77/Tony/Q/He/02:32:23
78/Steve/F/He/01:19:17
79/Bruce/F/He/01:22:55
80/Rocket/F/He/01:31:32
81/Nebula/F/He/01:33:53
82/Tony/F/He/01:40:48
83/Clint/F/He/01:58:48
86/Tony/R/He/02:37:22

b. Helper (Hel)

The researcher found 15 dramatis personae of helper (Hel) in this research. The definition of helper is that helper can take on various

forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero.

13/Rocket/G/Hel/00:15:14



Figure 4.56 *Helper (Hel) Dramatis Personae*

In data number 13, Rocket Raccoon, a skilled and resourceful Guardians of the Galaxy member, lends a helping hand to the Avengers. In this scene, Rocket can unequivocally be classified as a helper within the distribution of functions among the dramatis personae projected in the film. This classification is supported by the statement that "Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero (Hel)" (p. 79). Rocket Raccoon's role as a helper is exemplified by his pivotal contribution to the Avengers' mission. As the team faces the daunting task of locating and confronting Thanos, Rocket provides invaluable assistance. He offers the Avengers a ride, utilizing his pilot and spacecraft expertise to transport them to their destination swiftly and efficiently. The function of a helper extends beyond mere transportation in Rocket's case. As a

highly skilled and resourceful individual, he brings unique abilities and knowledge to the table. His technical expertise and proficiency in engineering enable him to navigate complex situations and provide essential support in the Avengers' mission. Whether deciphering alien technology, hacking into security systems, or offering tactical advice, Rocket's contribution proves instrumental in the team's success.

Furthermore, Rocket's role as a helper extends beyond his practical skills. He also provides emotional support and camaraderie to the Avengers. His witty humor and unyielding loyalty uplift his comrades' spirits during challenging times. Rocket's presence fosters a sense of unity and teamwork, bolstering the Avengers' morale and cohesion as they face their formidable adversary. He willingly puts himself in harm's way to ensure the mission's success and his allies' well-being. In the scene where Rocket provides the Avengers with transportation and his invaluable assistance, his role as a helper shines through. He seamlessly integrates himself into the team dynamic, offering his skills, knowledge, and emotional support to enhance the collective effort. Therefore, Rocket is a helper in this scene.

16/Scott/↑/Hel/00:44:14



Figure 4.57 *Helper (Hel) Dramatis Personae*

In data number 16, Scott, known as Ant-Man, willingly volunteers for a pivotal time travel experiment. This scene unequivocally classifies Scott as a helper within the distribution of functions among the dramatis personae projected in the film. This classification is supported by the statement that "Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero (Hel)" (p. 79). Scott's role as a helper becomes evident as he steps forward to assist the Avengers in their ambitious time travel mission. Recognizing the gravity of the task, he selflessly volunteers to embark on the dangerous journey, fully aware of the potential risks and challenges. In doing so, Scott is a crucial helper, ready to support and aid the hero and the entire team. As a helper, Scott's contribution extends beyond his participation in the time travel experiment. While his primary function involves navigating the intricacies of time and

space, his role encompasses much more. Furthermore, Scott's positive attitude and unwavering determination inspire and uplift the Avengers.

Moreover, Scott's role as a helper takes on additional dimensions. He not only aids in the technical aspects of the time travel experiment but also provides emotional support and camaraderie to his comrades. His empathy and understanding enable him to connect with the other Avengers on a deeper level, forging meaningful bonds and fostering a sense of unity within the team. Scott's journey as a helper intertwines with his personal growth and development. Through his experiences, he evolves as a character, overcoming his doubts and insecurities to become integral to the Avengers' mission. His transformation exemplifies the transformative power of a helper's role, both for the hero and for themselves. In the scene where Scott volunteers for the time travel experiment, his role as a helper shines through. His selflessness, unique abilities, and unwavering support contribute to the collective effort and advance the plot. Therefore Scott is a helper in this scene.

19/Rocket/↑/Hel/00:48:14



Figure 4.58 *Helper (Hel) Dramatis Personae*

In data number 20, Rocket arrives on Earth to assist Bruce Banner. This scene categorizes Rocket as a helper within the distribution of functions among the dramatis personae projected in the film. This classification finds support in the statement that "Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero (Hel)" (p. 79). Rocket's arrival on Earth signifies his commitment to aiding the hero and the larger mission. Recognizing the significance of the task before them, he takes it upon himself to provide much-needed support and guidance. Rocket's role as a helper becomes apparent as he approaches Bruce, understanding the importance of assembling a formidable team for their mission. In this scene, Rocket's purpose as a helper transcends the realm of mere companionship. He offers his expertise, experience, and unique skill set to assist Bruce in convincing Thor to join their cause. Rocket's technical prowess and tactical knowledge prove invaluable as they navigate the complexities of their mission and attempt to rally Thor's support.

Moreover, Rocket's role as a helper extends beyond his technical capabilities. His presence brings fun and camaraderie to the situation, lifting the spirits of the heroes and fostering a sense of unity among them. His quick wit and humorous banter serve not only to provide moments of respite but also to strengthen the bonds between the team members. Rocket's role as a helper encompasses emotional support as well. He understands Thor's weight, having faced personal losses and struggles of his own. With empathy and sensitivity, Rocket offers a listening ear and encourages Thor to find purpose and redemption by joining their mission. In this way, he provides the emotional support needed to inspire Thor's involvement.

Additionally, Rocket's presence in the scene underscores the importance of diverse perspectives and skills within a team. As a unique creature from a distant world, Rocket brings a fresh and unconventional approach to problem-solving. His ability to think outside the box and adapt to changing situations enriches the team's collective efforts and contributes to their overall success. Therefore Rocket is a helper in this scene.

22/Clint/↑/Hel/00:59:52



Figure 4.59 *Helper (Hel) Dramatis Personae*

In data number 22, Clint, also known as Hawkeye, steps forward as a volunteer for the time travel experiment. This scene categorizes Clint as a helper within the distribution of functions among the dramatis personae projected in the film. This classification finds support in the statement that "Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero (Hel)" (p. 79). Clint's decision to volunteer for the time travel experiment highlights his selflessness and dedication to the more significant cause. Despite the risks involved, he willingly offers his skills and abilities to support the hero and the team. In doing so, he embodies the essence of a helper, stepping up to provide the aid and assistance necessary for the mission's success.

Furthermore, Clint's role as a helper extends beyond his physical abilities. He serves as a source of emotional support and stability for the team. Having experienced personal loss and hardship, he understands the weight that the hero carries and empathizes with

their struggles. Clint's presence brings a sense of camaraderie and reassurance, fostering a supportive environment for the hero and the entire team. Moreover, Clint's decision to volunteer reflects his deep commitment to the mission's success. He recognizes the importance of the hero's journey and the obstacles they must overcome. By offering himself as a helper, Clint contributes to the hero's quest by ensuring they have the necessary resources and support to achieve their goal. Furthermore, Clint is a helper in this scene.

40/Red skull/D/Hel/01:48:48

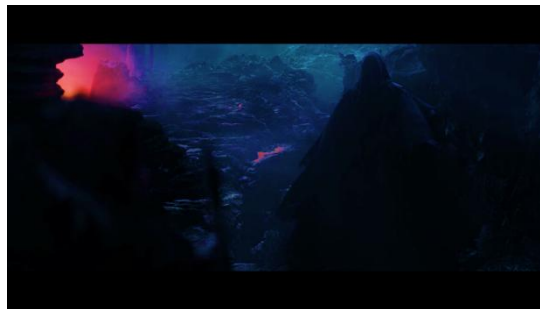


Figure 4.60 *Helper (Hel) Dramatis Personae*

In data number 40, Red Skull greets Clint Barton and Natasha Romanoff, providing them with crucial information about the soul stone. This particular scene can indeed classify Red Skull as a helper within the distribution of functions among the dramatis personae projected in the film. This classification supports the statement that "Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero" (p. 79). Red Skull's role as a helper becomes apparent as

he fulfills a crucial function in the hero's journey. Despite his past as a formidable antagonist, Red Skull now assumes the role of a guide and informant. He shares vital knowledge about the soul stone, offering insight into its location and the sacrifices required to obtain it. In doing so, Red Skull supports Clint and Natasha in their quest to acquire the stone and ultimately aid the hero in accomplishing their goal.

Moreover, as a helper, his deep understanding of the soul stone's nature and the challenges associated with obtaining it positions him as a valuable source of guidance. By sharing this information with Clint and Natasha, he equips them with the knowledge necessary to navigate the obstacles they will face on their journey. Red Skull's transformation from a villain to a helper adds complexity to the narrative. His change in role underscores the themes of redemption and growth, highlighting the potential for individuals to evolve and contribute positively to the hero's mission. Furthermore, Red Skull's information demonstrates the importance of collaboration and alliances in the face of a common goal. As a helper, he recognizes that the hero's success is intertwined with the collective efforts of various individuals, even those with complex pasts. By sharing his knowledge, Red Skull contributes to the overall mission's advancement, emphasizing the significance of unity and cooperation in overcoming challenges.

Additionally, Red Skull's role as a helper in this scene emphasizes the concept of unlikely alliances and the potential for unexpected sources of aid. His presence challenges preconceived notions and showcases the complexity of characters within the narrative. The inclusion of Red Skull as a helper not only enriches the story but also serves as a reminder that assistance can come from unexpected places, blurring the lines between friend and foe. Furthermore, Red Skull is a helper in this scene.

The rest of the data are coded as follows:

23/Clint/↓/Hel/01:01:30

56/T'challa/↓/Hel/02:16:41

57/doctor Strange/↓/Hel/02:17:04

58/Bucky/↓/Hel/02:17:32

59/Valkyrie/↓/Hel/02:17:34

60/Wanda/↓/Hel/02:17:35

61/Wong/↓/Hel/02:17:38

62/Hope/↓/Hel/02:17:41

73/Okoye/H/Hel/02:27:32

74/Valkyrie/H/Hel/02:27:36

c. **Villain (Vi)**

The researcher found 11 dramatis personae of villain (Vi) in this research. The definition of villain is that a villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome (p.79).

34/Thanos/ ϵ^1 /Vi/01:26:46



Figure 4.61 *Villain (Vi) Dramatis Personae*

In data number 34, Thanos uses advanced technology to extract information from Nebula's memory. This act of Thanos can be categorized as a villain in the distribution of functions among the dramatis personae projected in the film. This classification finds support in the statement that "The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome (Vi)" (p. 79). Thanos, the formidable antagonist of the story, epitomizes the role of the villain in this scene. His actions are driven by his malevolent intentions and his relentless pursuit of power. By delving into Nebula's memories, Thanos seeks to gather crucial information about the Avengers and

locate the planet where they have taken refuge. In doing so, he aims to create obstacles and hinder the hero's progress, furthering his sinister agenda.

Furthermore, Thanos' pursuit of the Avengers and gathering information through Nebula's memory highlights his role as a central antagonist in the narrative. His relentless determination and calculated methods contribute to the overarching conflict and elevate the stakes for the hero. Thanos' actions create obstacles for the hero to overcome. Moreover, Thanos' gathering of information from Nebula's memory underscores his role as a manipulative and cunning adversary. His use of technology to exploit the vulnerabilities of others demonstrates his willingness to employ any means necessary to achieve his goals. This adds depth and complexity to his character, making him a formidable force that the hero must contend with. Additionally, Thanos' actions as a villain in this scene contribute to the broader themes of power, control, and the moral dilemmas the hero faces. By gathering information and planning his next move, Thanos embodies the embodiment of evil, challenging the hero's resolve and forcing them to confront their vulnerabilities and weaknesses. The presence of Thanos as a villain creates a dynamic and compelling conflict that drives the narrative forward emotionally. Therefore, Thanos is a villain in this scene.



Figure 4.62 *Villain (Vi) Dramatis Personae*

In data number 35, Ebony Maw informs Thanos about the developments involving Nebula. This particular act of Ebony Maw can indeed be classified as a villain within the distribution of functions among the dramatis personae projected in the film. This classification finds support in the statement that "The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome (Vi)" (p. 79). Ebony Maw, a loyal servant of Thanos and a prominent character in the film exemplifies the villain's role in this scene. His allegiance to Thanos and his sinister intentions propel him to create obstacles for the hero to overcome. By informing Thanos about Nebula's situation, Ebony Maw not only aids the villain in his pursuit but also adds to the mounting challenges the hero faces.

Furthermore, Ebony Maw's loyalty to Thanos and willingness to carry out the villain's commands reinforce his position as a

formidable antagonist. His unwavering dedication to the villain's cause and his role in executing Thanos' plans emphasize his role in obstructing the hero's path. Ebony Maw's actions underscore his commitment to creating hurdles and hindrances that challenge the hero's progress and test their resolve. Moreover, Ebony Maw's act of informing Thanos about Nebula's situation highlights his role as a catalyst for conflict and tension. By sharing crucial information, he contributes to the rising stakes and heightens the sense of urgency for the hero. Ebony Maw's presence as a villain adds depth and complexity to the narrative, as the hero must navigate the obstacles created by him to achieve their goals ultimately. Therefore, Ebony is a villain in this scene.

37/Nebula/A¹/He/01:46:49

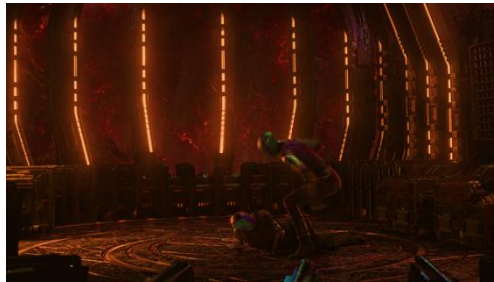


Figure 4.63 *Villain (Vi) Dramatis Personae*

In this data, Nebula from 2013 captures her future self from 2023, subjecting her to torture and subsequently infiltrating the Avengers. This particular act of Nebula can indeed be categorized as a villain within the distribution of functions among the dramatis

personae projected in the film. This classification finds support in the statement that "The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome (Vi)" (p. 79). Nebula, a complex character with conflicting loyalties, showcases her villainous nature in this scene. Her betrayal and torment of her future self the traits of an antagonist who actively creates obstacles for the hero. By capturing and torturing her future self, Nebula not only aids the forces of evil but also adds to the array of challenges the hero must overcome.

Moreover, Nebula's infiltration of the Avengers while impersonating her future self adds another layer of complexity to her villainous role. Additionally, Nebula's act of torture and manipulation emphasizes her capacity for cruelty and showcases the darker aspects of her character. Nebula's role as a villain is further amplified by the emotional and moral dilemmas she imposes on the hero, adding depth and complexity to their journey. Furthermore, Nebula's actions align with the film's overarching themes of redemption, sacrifice, and the struggle between good and evil. As a conflicted character torn between her past and present selves, Nebula embodies the internal battle between light and darkness. Her role as a villain underscores the challenges the hero faces, highlighting the transformative nature of their journey. Therefore, Nebula is a villain in this scene.

49/Thanos/A³/Vi/02:02:45



Figure 4.64 *Villain (Vi) Dramatis Personae*

Data number 49, Thanos, the primary antagonist, unleashes his destructive power upon the Avengers building from above. This act of Thanos categorizes him unequivocally as a villain within the distribution of functions among the dramatis personae projected in the film. This classification finds resonance in the statement that "The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome (Vi)" (p. 79). The relentless pursuit of his malevolent mission to bring balance to the universe leads him to demolish the symbol of the Avengers' unity and strength in their headquarters. By reducing the Avengers building to rubble, Thanos demonstrates his immense power and creates a significant obstacle for the hero to overcome. The act of destroying the Avengers building serves as a tangible representation of the villain's determination to assert dominance and thwart the hero's efforts. It symbolizes the disruption of the heroes' sanctuary, scattering their forces and leaving them

vulnerable. The destruction wrought by Thanos highlights the magnitude of the challenge the hero must face in their quest to save the world.

Moreover, Thanos' demolishing of the Avengers building reinforces his role as a formidable adversary capable of inflicting widespread devastation. The devastation caused by his actions resonates not only in the physical realm but also in the emotional and psychological realms, as the heroes must grapple with the loss of their base and the ensuing sense of disarray and despair. Additionally, Thanos' destructive act catalyzes the hero's journey, igniting their determination to confront and overcome the villain's malevolence. It propels the hero into a state of urgency, necessitating their unwavering commitment to overcoming the obstacles and achieving their ultimate goal. Furthermore, the destruction of the Avengers building underscores the high stakes of the conflict between the hero and the villain. It amplifies the sense of jeopardy and raises the tension, driving the narrative forward. Thanos' destruction is a pivotal moment that forces the hero to confront their limitations, rally their allies, and find the inner strength to face the villain. Therefore, Thanos is a villain in this scene.

The rest of the data are coded as follows:

8/Thanos/H/Vi/00:17:29

9/Thanos/a/Vi/00:18:30

10/Thanos/U/Vi/00:19:08

75/Ebony/K¹/Vi/02:31:06

76/Thanos/J⁵/Vi/02:31:55

84/Thanos/Pr/Vi/02:01:08

85/Thanos/Ex/Vi/02:05:07

d. **Donor (Do)**

The researcher found 2 dramatis personae of donor (Do) in this research. The definition of donor is that a donor character provides the hero with something that helps them succeed in their quest. This could be an object, such as a magic sword, a potion, or information the hero needs to know (p. 79).

17/Tony/↑/Do/00:46:05



Figure 4.65 *Donor (Do) Dramatis Personae*

In data number 17, Tony Stark, known as Iron Man, arrives at the Avengers building bearing a crucial gift for his fellow heroes. This act of Tony can indeed be categorized as a donor within the

distribution of functions among the *dramatis personae* projected in the film. This classification supports the statement, "The donor character provides the hero with something that helps them succeed in their quest. This could be an object, such as a magic sword or a potion, or information that the hero needs to know (Do)" (p. 79). Tony's arrival at the Avengers building with the GPS device he created signifies his role as a donor in the narrative. The GPS is a vital tool supporting the heroes' time travel mission, providing them with the necessary means to navigate through different eras and locate the crucial artifacts needed to save the world. Through this device, Tony contributes to the success of the heroes' quest. As a donor, Tony's act of bringing the GPS provides a physical object and conveys a sense of knowledge and expertise. His technological prowess and ingenuity have created a device that grants the heroes a significant advantage in their mission. The GPS represents Tony's dedication to helping his comrades and his commitment to ensuring their success.

Moreover, Tony's donation serves as a pivotal moment that propels the narrative forward. It reinforces the importance of teamwork and collaboration among the heroes, emphasizing the significance of relying on each other's strengths and expertise. The GPS symbolises unity and shared purpose, reminding the heroes of their responsibility to confront the challenges ahead. Additionally,

Tony's role as a donor extends beyond the physical object he provides. His knowledge and experience as a seasoned hero offer invaluable guidance to his comrades. His presence and expertise are sources of inspiration and motivation, encouraging the heroes to believe in their abilities and strive for success.

41/Red skull/G¹/Do/01:49:06



Figure 4.66 *Donor (Do) Dramatis Personae*

In data number 40, Clint Barton and Natasha Romanoff encounter Red Skull, who willingly imparts crucial information about the sought-after stone they are searching for. This act of Red Skull can indeed be classified as that of a donor within the distribution of functions among the dramatis personae projected in the film. This classification supports the statement, "The donor character provides the hero with something that helps them succeed in their quest. This could be an object, such as a magic sword or a potion, or information that the hero needs to know (Do)" (p. 79). As Clint and Natasha seek guidance and understanding regarding the location and nature of the stone, Red Skull steps forward as an unexpected donor of information.

He reveals valuable insights, unveiling the coveted stone's secrets and intricacies. Red Skull's act of providing this crucial knowledge plays a pivotal role in aiding the heroes on their quest. Red Skull's role as a donor extends beyond the mere transmission of information. Like a mythological character bestowing a magical object, Red Skull grants Clint and Natasha the knowledge required to progress in their mission. His contribution becomes a symbolic tool, empowering the heroes and enabling them to overcome obstacles that would have otherwise impeded their progress.

Moreover, Red Skull's donation is a turning point in the narrative. It underscores the significance of alliances and unexpected sources of aid. Red Skull's role as a former adversary who now provides crucial information highlights the complexity and fluidity of character dynamics within the story. Additionally, Red Skull's act of providing information carries emotional weight, as it signifies a moment of redemption for the character. It showcases a transformation from a villainous figure to a donor who assists the heroes in their quest. This transformation adds depth to the character, revealing their capacity for change and growth. Furthermore, Red Skull's role as a donor reinforces the theme of interconnectedness within the narrative. It emphasizes that even individuals previously perceived as adversaries can possess valuable insights and contributions that propel the hero's journey forward. This realization reminds us that heroes can

find unexpected allies in pursuing their goals. Therefore, Red skull is a donor in this scene.

e. **Dispatcher (Dis)**

The researcher found 1 *dramatis personae* of dispatcher (Dis) in this research. The definition of dispatcher is that a dispatcher character sends the hero on their journey. The role of the dispatcher is limited to a single constituent, which is the dispatch or connective incident (p.80).

21/Natasha/↑/Hel/00:56:37



Figure 4.67 *Dispatcher (Dis) Dramatis Personae*

In data number 21, Natasha decides to depart from the Avengers building and embark on a mission to locate Clint Barton, believed in Japan. This act of Natasha can indeed be classified as that of a dispatcher within the distribution of functions among the *dramatis personae* projected in the film. This classification finds support in the statement that "The role of the dispatcher is limited to a single constituent, which is the dispatch or connective incident (dis)" (p. 80).

As the dispatcher, Natasha assumes the crucial role of connecting various elements of the narrative. Her decision to leave the Avengers building and search for Clint Barton serves as a pivotal connective incident. It acts as a bridge between different storylines, bringing together characters and plot threads that would otherwise remain separate. Natasha's act of dispatching herself to Japan demonstrates her agency and resourcefulness. She takes it upon herself to locate Clint personally, recognizing the urgency and importance of his presence. By proactively seeking him out, Natasha initiates a sequence of events that will ultimately shape the course of the narrative.

Furthermore, Natasha's role as a dispatcher adds depth to her character. It showcases her leadership qualities and ability to make decisive choices in high-pressure situations. Her actions highlight her dedication to the Avengers' cause and her commitment to the well-being and unity of the team. Additionally, Natasha's act of dispatching herself carries emotional weight. It underscores her deep connection with Clint and willingness to go to great lengths to ensure his safety and well-being. This demonstrates the depth of their friendship and their trust in each other.

Moreover, Natasha's role as a dispatcher sets the stage for subsequent events in the story. Her departure from the Avengers building not only triggers a physical journey but also sets in motion a series of encounters and challenges that will shape the hero's ultimate

mission. Her actions serve as a catalyst, propelling the narrative forward and creating opportunities for growth and development. Therefore, Natasha is a dispatcher in this scene.

B. Discussions

The analysis of characters in the *Avengers Endgame* film, released in 2019, using the profound framework of Vladimir Propp's character theory, reveals intriguing findings that delve deep into the intricacies of this grand story. Among the wide range of 29 carefully analyzed characters, a staggering 20 were actively involved in intense and captivating conflicts, highlighting the significant importance of struggle within the overall narrative. These conflicts, varying from personal feuds to massive battles against cosmic forces, serve as the vital force that drives the story forward. It is not only the presence of conflict that mesmerizes but also the incredible display of heroism embodied by an astonishing 57 characters within this cinematic masterpiece. These heroes captivate and inspire viewers with their unwavering spirit and dedication to noble causes. From the mighty Thor's brave battles against his inner demons to the determined efforts of Captain America, Iron Man, and Black Widow to save the universe, each character's heroic journey becomes a testament to the unconquerable human spirit and the victory of good over evil. As one delves deeper into the intricacies of Propp's character theory, we unravel the complex layers within the collective mindset of the Avengers. Meticulously created with distinct traits and motivations, each character emerges as a fascinating study of

the complexities of human nature. Their unique personalities and backgrounds represent a rich tapestry of experiences and emotions that deeply resonate with audiences. Their struggles, victories, and transformations reflect universal truths and intricacies of the human experience. From the mysterious sorcery of Doctor Strange to the honorable determination of Captain America, each character's storyline unfolds like an engrossing narrative thread, weaving together a captivating story that explores our hopes, fears, and aspirations. Propp's theory serves as a powerful lens through which we can understand and appreciate the nuanced layers of character development and their profound impact on the overall fabric of *Avengers Endgame*.

Furthermore, by exploring the depths of these intricate personas, one gains a deeper understanding of the complexities of human nature and the remarkable capacity for growth, resilience, and heroism that exists within all of us. Propp's theory helps us grasp the archetypal roles they assume, such as the Mentor, the Trickster, or the Guardian, and their impact on the narrative structure. It is important to note that the immense popularity and appeal of *Avengers Endgame* lie in its visually impressive action sequences or groundbreaking visual effects and its ability to capture the essence of human emotions. The characters' successes and failures, their vulnerable moments and acts of bravery elicit a deep sense of empathy within the audience. One witnesses their growth, personal sacrifices, and unwavering determination to protect what they hold dear. Through this emotional connection, the film goes beyond being a mere superhero film and

becomes a moving exploration of the human experience. The analysis of characters in *Avengers Endgame* using Vladimir Propp's character theory uncovers a wealth of insights that deepen our understanding and admiration of this exceptional film. The prominence of conflict among the characters emphasizes the high-stakes nature of the story, while the abundance of heroic roles exemplifies the film's thematic focus on courage and selflessness. As we embark on this journey alongside these captivating characters, we are transported to a world where heroes emerge, sacrifices are made, and the human spirit shines brightly in the face of adversity.

Four dominant figures emerge in specific roles in examining the characters through the first research question. Captain America, or Steve, assumes a prominent position in the guidance function, Scott, also known as Ant-Man, plays a crucial role in the return, Thor, with unrecognized arrival, where his significance initially goes unnoticed by other characters, and Iron Man, or Tony Stark, with the function of recognition. The dominance of Captain America, Scott (Ant-Man), Thor, and Iron Man in specific roles within the analysis of characters stems from the significance and impact of their respective functions in the narrative of *Avengers Endgame*. Captain America, also known as Steve, assumes a dominant position in the guidance function. His role as a leader and mentor figure allows him to provide valuable direction and counsel to his fellow Avengers. Through his unwavering moral compass, strategic thinking, and inspirational demeanour, Captain America becomes the guiding force for others,

leading them through challenging situations and inspiring them to act with bravery and selflessness. Scott, or Ant-Man, plays a crucial role in facilitating the return or restoration of something of great importance. His ability to navigate the Quantum Realm and manipulate size allows him to contribute to key moments in the narrative. By unlocking the potential of time travel and aiding in the retrieval of crucial artefacts or individuals, Scott becomes an essential component in the Avengers' mission to reverse the catastrophic events caused by Thanos. Thor's unexpected contributions add depth to the story with instances of unrecognized arrival. Despite facing personal struggles and a crisis of confidence, Thor's appearances during critical moments bring unexpected twists and turn to the narrative. His arrival often goes unnoticed by other characters, but his actions and abilities ultimately play a crucial role in the outcome of events. This element of surprise and Thor's hidden significance create intrigue and suspense, enhancing the overall storytelling experience.

Moreover, Iron Man, or Tony Stark, plays a pivotal role in unfolding the plot and influencing its progression through the function of recognition. As a brilliant inventor and strategist, Tony is instrumental in discovering significant information and uncovering hidden truths. His technological prowess and keen intellect allow him to make critical breakthroughs, whether it be deciphering complex codes or unravelling the mysteries of the enemy's plans. Tony's recognition of key elements drives the narrative forward, shaping the actions and decisions of the Avengers. The dominant functions of these characters create a

cohesive and interconnected web within the story. Captain America's guidance provides the moral compass and leadership necessary for the team to navigate challenges. Scott's role in facilitating returns or restoration adds a crucial dimension to the narrative, enabling key moments and resolutions. Thor's unrecognized arrivals bring unexpected elements and surprises, adding layers of complexity to the storyline. Lastly, Iron Man's functions of recognition unravel important information, influencing the plot and shaping the course of events. These dominant characters and their functions establish a dynamic relationship within the narrative. They complement and support one another, contributing to the overall narrative structure and creating a sense of cohesion and progression. The interactions and interplay of these characters based on their dominant functions generate tension, intrigue, and emotional resonance, making their roles essential in shaping the captivating storytelling of *Avengers Endgame* film.

Furthermore, in addressing the second research question, the character Thanos emerges as a dominant figure within the *dramatis personae*, featuring prominently in the villain role in *Avengers Endgame*. His dominance stems from several factors that contribute to his significance and impact on the narrative. Firstly, Thanos is portrayed as a formidable antagonist, possessing immense power, intelligence, and determination. His physical strength, coupled with his strategic thinking, make him a formidable adversary for the Avengers. His presence creates a palpable sense of tension and conflict, driving the narrative forward as the heroes must confront and overcome the challenges he presents.

Secondly, Thanos serves as a catalyst for the plot and the overarching conflict. His pursuit of the Infinity Stones and his goal to reshape the universe according to his twisted vision sets the stage for the entire narrative. The Avengers' mission to prevent Thanos from achieving his objectives forms the central driving force of the story. As such, Thanos' dominance is derived from his role as the primary source of conflict and the ultimate obstacle the heroes must overcome. It is important to note that while Thanos holds a dominant position as the primary antagonist, the contribution of all characters, both heroes and villains, is crucial to the story's development. Each character, whether dominant or supporting, plays a significant role in shaping the narrative and resolving the overarching conflict.

However, the relation these dominant characters make based on their functions is one of opposition and conflict. Thanos, as the dominant villain, directly opposes the heroes and their goals. Their functions as heroes revolve around thwarting Thanos' plans and defending what they hold dear. This opposition creates a dynamic relationship between the dominant characters, driving the narrative forward and intensifying the stakes of the conflict. In contrast, the dominant heroes, such as Captain America, Scott (Ant-Man), Thor, and Iron Man, fulfill specific functions that align with their roles as protagonists. Captain America provides guidance and leadership, Scott facilitates important returns or restoration, Thor adds unexpected elements through unrecognized arrivals, and Iron Man unravels critical information through recognition. These functions intertwine and complement one another, forming a cohesive and

interconnected web within the narrative. The dominance of Thanos as the primary antagonist and the functions of the dominant heroes establish a relationship of conflict, tension, and resolution. The opposition between these characters drives the narrative's progression and forms the foundation for subsequent scenes and character interactions. Ultimately, it is the collective efforts and contributions of all characters, both dominant and supporting, that shape the development of the story and lead to the resolution of the overarching conflict.

Moreover, applying Vladimir Propp's character theory to *Avengers Endgame* illuminates the multifaceted functions performed by the characters, enriching our understanding of their contributions to the narrative. This analysis unveils the intricate web of character roles and their interplay, highlighting the interconnectedness of their interactions, struggles, heroism, and even villainy. By examining the characters through Propp's framework, one gains valuable insights into the underlying structure and dynamics of the storyline. The application of Propp's theory deepens our appreciation for the diverse functions fulfilled by the characters and their collective impact on the narrative's structure. It reveals the intricate tapestry woven by their interactions, motivations, and arcs, resulting in a compelling and engaging cinematic experience in *Avengers Endgame*. Through this analysis, we recognize the remarkable storytelling craftsmanship that brings these characters to life and the profound emotions and themes they evoke within us all.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter is divided into three parts: conclusions, implications, and suggestions. The first part is the conclusion which contains summary answers to the two research questions in the previous chapter. The second part is implications discusses the potential practical and theoretical implications of the research findings, and the last part is the suggestions provided recommendations for future research.

A. Conclusions

In conclusion, the analysis of the characters in *Avengers Endgame* using Vladimir Propp's theory uncovers several significant findings. The presence of intense struggles involving 20 out of the 29 characters emphasizes the central role of conflict in driving the story forward. Additionally, the portrayal of 57 characters as heroes highlights the film's emphasis on acts of heroism. Examining the characters through the first research question, four dominant figures emerge in specific roles. Captain America (Steve) takes on the guidance function, providing valuable direction and acting as a guiding force for others. Ant-Man (Scott) plays a crucial role in facilitating the restoration or return of something important, contributing to key moments in the narrative. Thor's unexpected contributions, with two instances of unrecognized arrival, add depth to the story, initially going unnoticed by other

characters. Lastly, Iron Man (Tony Stark) uncovers significant information that unfolds the plot, influencing its progression through the function of recognition. Addressing the second research question, the character of Thanos emerges as a dominant figure, appearing in eight instances as the villain within the *dramatis personae*. His portrayal as a formidable antagonist adds tension and propels the narrative forward. It is important to note that while these dominant characters hold specific functions, the contribution of all characters is vital to the overall development of the story. Each character collectively serves as the foundation for subsequent scenes, playing pivotal roles in resolving the central conflict.

By applying Vladimir Propp's theory to *Avengers Endgame*, it gains a deeper understanding of the diverse functions fulfilled by the characters and their impact on the narrative's structure. The analysis underscores the intricate web of character interactions, struggles, heroism, and villainy, showcasing how they intertwine to create a rich and engaging cinematic experience, the analysis provides valuable insights into the character roles within *Avengers Endgame*, shedding light on the various functions they fulfil and their significance in shaping the story. It underscores the complexity and interdependence of characters, highlighting their collective contribution to the film's overall narrative.

B. Implications

This part contains the knowledge of the research implications, such as First. The study suggests that Propp's functions of *dramatis personae* can be effectively applied to analysing contemporary popular culture, such as superhero films. This implies that Propp's theoretical framework is still relevant and applicable in modern cultural studies. Second, the research reveals that the characters in the *Avengers Endgame 2019* film can be categorized into specific functions based on Propp's framework. This has implications for understanding character development in popular culture, as it shows that even in highly commercialized films, the characters still adhere to identifiable narrative functions. Third, the study highlights the importance of character function in narrative construction.

Furthermore, the functions of characters are essential for developing the plot and creating tension and conflict. By analyzing the functions of the characters in *Avengers Endgame 2019* film, the research provides insight into the film's narrative structure. Finally, the research suggests that applying Propp's framework could be beneficial for developing new theoretical frameworks in cultural studies. By analyzing the functions of the characters in contemporary cultural artifacts such as literature, television, and video games, it may be possible to identify new narrative patterns and structures that could inform the development of new theoretical frameworks in cultural studies based on Propp's framework.

C. Suggestions

This part suggests future research for English letters majors and other researchers: Further analyze the characters in other popular culture artifacts, such as literature, television, and video games, using Propp's framework. This could help develop a more nuanced understanding of character function in contemporary popular culture. Explore how Propp's framework can be used in film genres such as horror, romance, and comedy. This can help us better understand how narrative functions operate in different genres. Analyze the way that characters' functions interact with each other to shape the overall narrative structure of a film.

This could help identify the relationships between narrative functions and character development. Investigate how Propp's framework can be applied to analyzing characters in classical literature, such as Shakespearean plays or ancient Greek literature. This could provide insight into how narrative functions have evolved over time. Examine how the application of Propp's framework in analyzing the characters in popular culture artifacts can be used to teach students about narrative structure and character development in English literature and creative writing classes. Overall, the study on the functions of *dramatis personae* by Vladimir Propp, as reflected in *Avengers Endgame 2019* Film, provides a starting point for further research on character development and narrative construction in popular culture. Future research can build on this study to develop

a more comprehensive understanding of character functions in contemporary cultural artifacts.

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APPENDICES

A. VALIDATION SHEET

The thesis data entitled “*The Functions of Dramatis Personae by Vladimir Propp as Reflected in Avengers Endgame Film (2019)*” has been validated by Mrs Shabrina An Adzhani, M.A. on:

Day: Monday

Date: April 10, 2023

Surakarta, 10 April 2023

Validator,

A handwritten signature in black ink, appearing to read 'Shabrina', with a horizontal line underneath.

(Shabrina An Adzhani, M.A.)


DATA VALIDATION



Title: The functions of dramatis personae by Vladimir prop as reflected in Avengers Endgame film (2019)


Name: Khoirul Anwar



SRN: 196111039



Validator Shabrina An Adzhani, S., M.A.


No.	Coding	Data	Type of functions	Type of dramatis personae	Explanation	V/I
1.	1/Clint/ β^3 /He/00:01:18 1: Data number Clint: Character's name β^3 : type of the functions He: Type of the dramatis personae 00:01:18: Time of the scene	 <p>Note: This scene shows us the disappearance of Clint's family, which becomes ashes. At that moment, Clint was not sure what did happen.</p>	Absentation	Hero	How Clint's family disappear from the earth, it can be categorized as absentation with the symbol β^3 . This statement is supported by "sometimes members of the younger generation are absent themselves (p, 26). And he is categorized as the hero in the dramatis personae. "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome" (p. 80).	Valid
2.	2/Carol/Rs ¹ /He/ 00:08:51		Rescue	Hero	When Carol brings the starship with Tony and Nebula in it, it makes Carol included	Valid



	<p>2: Data number Carol: Character's name Rs¹: type of the functions He: type of the dramatis personae 00:08:51: time of the scene.</p>	 <p>Note: Carol came to space to bring Tony back to Earth, using her power, she brought the starship by herself.</p>			<p>as the type of rescue in the narrative function, supported by the statement “He is carried away through the air (Rs¹)” (p. 58). And she is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
3.	<p>3/Tony/↓/He/00:09:05</p> <p>3: Data number Tony: Character's name ↓: type of the functions He: Type of the dramatis personae 00:09:05: time of the scene.</p>	 <p>Note: Tony went out from the starship helped by nebula and Steve, Tony was very weak and felt lost. At that scene when Steve saw Tony, he immediately ran toward Tony and helped him.</p>	Return	Hero	<p>The scene showing that Tony comes back to earth from space can be categorized as the Return in Narrative function, supported by the statement “they usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p. 56). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid


4.	4/carol/G ² /He/00:12:53 4: Data number Carol: character's name G ² : type of the functions He: Type of the dramatis personae 00:12:53: Time of the scene.	 <p>Note: when Carol said to Steve and Natasha that she was planning to go to kill Thanos, she had no idea where Thanos is, at that moment Nebula tells them where Thanos is.</p>	Guidance	hero	When Carol decided to go after Thanos and the others followed her, this makes Carol categorized into the guidance type of narrative functions, supported by the statement in “The hero is taken or guided to the location of the sought-after item (G)”, travels on the ground or on water (G ²). (p. 51) This function not only works to the villain but also to the other character. And she is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid



5.	<p>5/Steve/↑/He/00:15:34</p> <p>5: Data number Steve: Character's name ↑: Type of the functions He: Type of the dramatis personae 00:15:34 : Time of the scene.</p>	 <p>Note: in this scene, Steve and the other avengers go to another planet to find and Kill Thanos.</p>	Departure	Hero	<p>Steve and the other Avengers leave earth to find Thanos, this makes Steve categorized in the departure function. Supported by the statement “This function refers to the hero leaving their home” (p. 39). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
6.	<p>6/Carol/G¹/He/00:15:40</p> <p>6: Data number Carol: characters's name G¹: Type of the functions He: Type of the dramatis personae 00:15:40: Time of the scene</p>	 <p>Note: Carol leads the team, she flies around the planet to find Thanos.</p>	Guidance	Hero	<p>The scene shows Carol coming out of the ship to fly first to the planet, her act categorized her into the Guidance function. This statement is supported by “The hero is taken or guided to the location of the sought-after item (p.50) the hero flies through the air” (p. 51). In the dramatis personae, Carol is categorized as Hero. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid



7.	<p>7/Carol/H/He/00:17:29</p> <p>7: Data number Carol: character's name H: Type of the functions He: Types of the dramatis personae 00:17:29: Time of the scene.</p>	 <p>Note: Carol with other Avengers fighting Thanos, trying to find the infinity stone.</p>	Struggle	Hero	<p>Carol engages in a fight against Thanos, this act she did classify her into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52).</p> <p>In the dramatis personae, Carol is categorized as Hero. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
8.	<p>8/Thanos/H/Vi/00:17:29</p> <p>8: Data number Thanos: character's name H: Type of the functions Hel: Types of the dramatis personae 00:17:29: Time of the scene.</p>	 <p>Note: Thanos fight face to face the Avengers.</p>	Struggle	villain	<p>Thanos engages in a fight against the Avengers, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52).</p> <p>In the dramatis personae, Thanos is categorized as villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to</p>	Valid



					overcome” (p.79).	
9.	9/Thanos/a/Vi/00:18:30 9: Data number Thanos: character’s name a: Type of the functions Vi: types of the dramatis personae 00:18:30: Time of the scene.	 Note: Thanos telling Natasha and other Avengers that the stone is gone.	Lack	Villain	When Thanos tells everyone in that scene that the stones are gone. He can be categorized as the function of lack, supported by the statement “Within a family, there may be a member who lacks something or desires to have something” (p. 25), the lack of magical agent (a ²) (p. 35). In the dramatis personae, Thanos is categorized as villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome” (p.79).	Valid



10.	<p>10/Thanos/U/Vi/00:19:08</p> <p>10: Data number Thanos: Character's name U: Type of the functions Vi: Type of the dramatis personae 00:19:08: Time of the scene.</p>	 <p>Note: Thor beheads Thanos using his storm breaker</p>	Punishment	Villain	<p>The punishment that Thanos gets in this scene is dead, this scene shows that Thanos included into the punishment function. This statement supported by a statement "In many stories, the villain is punished in some way, such as being shot, banished, or tied to the tail of a horse. In some cases, the villain may even commit suicide" (p.63).</p> <p>In the dramatis personae, Thanos is categorized as the villain supported by the statement "This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome" (p.79).</p>	Valid
11.	<p>11/Thor/J⁵/He/00:19:08</p> <p>11: Data number Thor: character's name J⁵: Type of the</p>	 <p>Note: In this scene shows Thanos is dead, killed by</p>	Victory	Hero	<p>The act Thor did in this scene, makes him included in the Victory in the functions, this statement supported by the statement "The villain is defeated, he is killed without a preliminary fight" (p. 53).</p> <p>In the dramatis personae, Thor is categorized as Hero. "The hero sets out on a quest to accomplish a goal, and the</p>	Valid


	<p>functions He: Type of the dramatis personae 00:19:08: Time of the scene.</p>	Thor.			<p>story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
12.	<p>12/Scott/↓/He/00:22:57</p> <p>12: Data number Scott: character’s name ↓: Type of the functions He: Type of the dramatis personae 00:22:57: Time of the scene.</p>	 <p>Note: Scott return accidently helped by a mouse from quantum realm.</p>	Return	Hero	<p>Scott back to the real world after he trap in the quantum realm for five years, this situation that happen to him, including it into the return function, this statement supported by “They usually use the same forms of transportation as they did when they arrived. There’s no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56). In the dramatis personae, Scott is categorized as Hero. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid

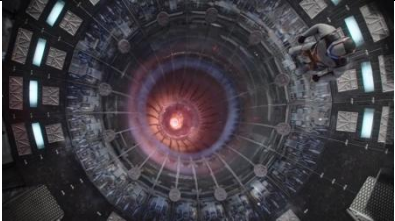

13.	<p>13/Rocket/G¹/Hel/00:15:14</p> <p>13: Data number Rocket: Character's name G¹: Type of the functions Hel: Type of the dramatis personae 00:15:14: Time of the scene.</p>	 <p>Note: Rocket Raccoon leaves earth with the other Avengers using his Starship to find Thanos.</p>	Guidance	Helper	<p>When Rocket and the others go to the space, this makes Rocket included into the Guidance in the function, supported by the statement “The hero is taken or guided to the location of the sought-after item (p.50).” The hero flies through the air (G¹), (p.51).”</p> <p>Rocket categorized as the helper, when he provides a ship for the Avengers to find Thanos, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p>	Valid
14.	<p>14/Scott/↓/He/00:25:38</p> <p>14: Data number Scott: Character's name ↓: Type of the functions He: Type of the dramatis personae</p>	 <p>Note: After Scott escape from quantum realm, he was shock for what has happen, he then back home looking for his daughter.</p>	Return	Hero	<p>The act Scott did after he back from the quantum realm, it is categorized his act into the Return function this statement supported by the statement “They usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56).</p> <p>In the dramatis personae, Scott is categorized as Hero. “The hero sets out</p>	Valid


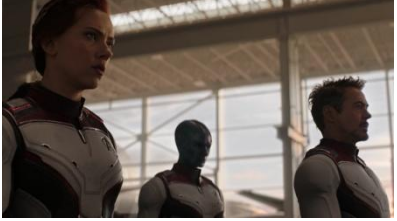
	00:25:38: Time of the scene.				on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	
15.	15/Scott/ M/He/00:32:39 15: Data Number Steve: Character’s name M: Type of the functions He: Type of the dramatis personae 00:32:39: Time of the scene.	 Note: Scott explain to Steve what his point about what he said was.	Difficult task	Hero	Scott explain about the possibility a way to bring everyone back, this is categorized into the difficult task in the functions, supported by the statement “A difficult task is proposed to the hero” (p. 60).In the dramatis personae, Scott is categorized as Hero. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid
16.	16/Scott/↑/Hel/00:44:14 16: Data number Scott: Character’s name		Departure	Helper	The time travel Scott did categorized him in the departure function. Supported by the statement “This function refers to the hero leaving their home” (p. 39). In the dramatis personae, Scott is categorized as the helper, he helps to solve the research of time travel, this	Valid



	<p>↑: Type of the functions Hel: type of the dramatis personae 00:44:14: Time of the scene.</p>	<p>Note: at this scene Scott do a time travel test with Bruce, Natasha and Steve</p>			<p>statement is supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p>	
17.	<p>17/Tony/↑/Do/00:46:05</p> <p>17: Data number Tony: Character’s name ↑: Type of the functions Do: Type of the dramatis personae 00:46:05: Time of the scene</p>	 <p>Note: Tony leaves his house, comes to the Avengers building to help the other with his tech.</p>	Departure	Donor	<p>From the scene Tony leaves his house, he can be categorized as departure, supported by the statement “This function refers to the hero leaving their home” (p. 39). And he can be categorized as donor for what he provide to the team, supported by the statement “The donor character provides the hero with something that helps them succeed in their quest” (p.79).</p>	Valid
18.	<p>18/Steve/I²/He/00:47:25</p> <p>18: Data number Steve: Character’s name</p>	 <p>Note: Steve get his shield</p>	Branding	Hero	<p>When Steve get his shield back, it categorized him into the branding in the functions supported by the statement “The hero receives a ring or a towel (I²)” (p. 52). In the dramatis personae, he is categorized as Hero. “The hero sets out</p>	Valid



	I: Type of the functions He: Type of the dramatis personae 00:47:25: Time of the scene.	back from Tony.			on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	
19.	19/Rocket/↑/Hel/00:48:14 19: Data number Rocket: Character’s name ↑: Type of the functions Hel: Type of the dramatis personae 00:48:14: Time of the scene.	 Note: Rocket and Nebula come to earth from the space later on the scene Rocket help accompany Bruce to go to see Thor.	Departure	Helper	When Rocket comes to earth, he can be classified as the departure in the functions, supported by the statement “This function refers to the hero leaving their home” (p. 39). And can be classified as the helper that later he accompany Bruce. “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).	Valid
20.	20/Clint/H/He/00:55:13 20: Data number Clint: Character’s name H/ Type of the	 Note: Clint fighting Akiko face to face in this scene.	Struggle	Hero	The act of Clint did in the scene can be classified as the struggle in the functions, supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). In the dramatis personae, Clint is categorized as Hero. “The hero sets out on a quest to accomplish a goal, and the	Valid



	<p>functions He: Type of the dramatis personae 00:55:13: Time of the scene.</p>				<p>story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
21.	<p>21/Natasha/↑/He 1/00:56:37</p> <p>21: Data number ↑: Type of the functions He: Type of the dramatis personae 00:56:37: Time of the scene.</p>	 <p>Note: Natasha leaves the Avengers building, she go to Tokyo to find her friend.</p>	Departure	Dispatcher	<p>The act of Natasha did can be included into the departure functions, this statement supported by the statement “This function refers to the hero leaving their home” (p. 39). And can be categorized as the dispatcher in dramatis personae, in the scene she went to Tokyo to find her friend Clint, supported by the statement “The dispatcher character sends the hero on their journey. This character can take on a variety of forms, from a king to a fairy godmother, but their role is always to initiate the hero's quest. The role of the dispatcher is limited to a single constituent, which is the dispatch or connective incident (B).</p>	Valid



22.	<p>22/Clint/↑/Hel/00:59:52</p> <p>22: Data number Clint: Character's name ↑: Type of the functions Hel: Type of the dramatis personae 00:59:52: Time of the scene.</p>	 <p>Note: Clint wear the time travel costume for a test to travel to the past, as it means he leaves the Avengers building.</p>	Departure	Helper	<p>The act that Clint make in the scene can be included into the departure functions, this statement supported by the statement “This function refers to the hero leaving their home” (p. 39).</p> <p>And can be categorized as the helper, when he did the time travel to help the test, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p>	Valid
23.	<p>23/Clint/↓/Hel/01:01:30</p> <p>23: Data number Clint: Character's name ↓: Type of the functions Hel: type of the dramatis personae 01:01:30: Time of the scene.</p>	 <p>Note: Clint was about to see his daughter, Lila, when he was pulled back to the present time by the team.</p>	Return	Helper	<p>In this scene Clint can be categorized as Return from the function, supported by the statement “They usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56).</p> <p>And can be categorized as the helper, when he did the time travel to help the test, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p>	Valid


24.	<p>24/Steve/G/He/ 01:01:59</p> <p>24: Data number Steve: Character's name G: Type of the functions He: Type of the dramatis personae 01:01:59: Time of the scene.</p>	 <p>Note: Steve leads the discussion with his team to find the infinity stones.</p>	Guidance	Hero	<p>When Steve leads the discussion in the scene, it can be categorized as guidance in the function, This statement is supported by “The hero is taken or guided to the location of the sought-after item (p.50). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
25.	<p>25/Tony/C/He/0 1:05:31</p> <p>25: Data number Tony: Character's name C: Type of the functions He: Type of the dramatis personae 01:05:31: Time</p>	 <p>Note: Tony and the Avengers agree to find the infinity stones using the time travel.</p>	Counter-action	Hero	<p><i>The act that Tony and the team did in this scene can be categorized as Counter-action in the function, Supported by the statement “The seeker in the tale agrees to or decides upon a course of action to counteract the misfortune or lack that has been made known to them in the previous function” (p. 38).</i> And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p.</p>	Valid



	of the scene.				80).	
26.	26/Steve/G/01:05:57 26: Data number Steve: Character's name G: Type of the functions 01:05:57: Time of the scene.	 Note: Steve leads and motivated the team before they are go their own mission.	Guidance	Hero	Steve leads and motivated the team in the scene and it can be categorized as guidance in the function, This statement is supported by “The hero is taken or guided to the location of the sought-after item (p.50). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid
27.	27/Steve/O/He/01:07:38 27: Data number Steve: Character's name O: Type of the functions He: Type of the dramatis personae	 Note: Steve leaves the Avengers building, he traveled to 2012 in New York.	Unrecognized arrival	Hero	Steve leaves the Avengers building travel to 2012 in New York, this makes Steve categorized in the unrecognized arrival function. Supported by the statement “The hero may simply arrive at their destination without any additional circumstances” (p. 60). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p.	Valid


	01:07:38: Time of the scene.				80).	
28.	28/Ancient one/H/He/01:08:23 28: Data number Ancient one: Character's name H: Type of the functions He: Type of the dramatis personae 01:08:23: Time of the scene.	 Note: the Ancient one fight the Chitauri army in this scene.	Struggle	Hero	The ancient one and the Chitauri army engage in a fight, this act she did classify her into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). In the dramatis personae, Ancient one is categorized as Hero. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid
29.	29/Thor/O/He/01:09:42 29: Data number Thor: Character's name O: Type of the functions He: Type of the	 Note: Thor back to 2013 to his home Asgard, his mission was to take the reality stone.	Unrecognized arrival	Hero	Thor leaves the Avengers building travel to 2013 in Asgard, this makes Thor categorized as the unrecognized arrival function. Supported by the statement “The hero may simply arrive at their destination without any additional circumstances” (p. 60). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the	Valid



	dramatis personae 01:09:42: Time of the scene.				story revolves around their journey and the obstacles they must overcome” (p. 80).	
30.	30/Rhodes/O/He/01:12:16 30: Data number Rhodes: Character’s name O: Type of the functions He: Type of the dramatis personae 01:12:16: Time of the scene.	 Note: Rhodes comes to planet Morag in 2014 leaves the Avengers building, to take the power stone.	Unrecognized arrival	Hero	Rhode and Nebula travels to Morag in 2014 to collect the power stone, this makes Rhodes categorized as the unrecognized arrival function. Supported by the statement “The hero may simply arrive at their destination without any additional circumstances” (p. 60). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid
31.	31/Tony/O/He/01:16:08 31: Data number Tony: Character’s name O: Type of the	 Note: Tony leaves the Avengers building, he	Unrecognized arrival	Hero	Tony leaves the Avengers building travel to 2012 in New York, this makes Tony categorized as the unrecognized arrival function. Supported by the statement “The hero may simply arrive at their destination without any additional circumstances” (p. 60). And he is categorized as the hero in the	Valid


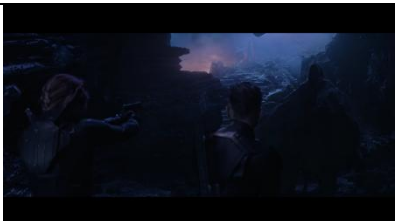
	<p>functions He: Type of the dramatis personae 01:16:08: Time of the scene.</p>	<p>traveled to 2012 in New York to collect the space stone.</p>			<p>dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
32.	<p>32/Scott/O/He/0 1:16:39</p> <p>32: Data number Scott: Character’s name O: Type of the functions He: Type of the dramatis personae 01:16:39: Time of the scene.</p>	 <p>Note: Scott with Tony leaves the Avengers building, he traveled to 2012 in New York to collect the space stone.</p>	Unrecognized arrival	Hero	<p>Scott leaves the Avengers building travel to 2012 in New York, this makes Scott categorized as the unrecognized arrival function. Supported by the statement “The hero may simply arrive at their destination without any additional circumstances” (p. 60). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
33.	<p>33/Steve/H/He/ 01:22:17</p> <p>33: Data number Steve: character’s name</p>	 <p>Note: in this scene Steve fight</p>	Struggle	Hero	<p>Steve engages in a fight against himself from 2012, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). Except in this fight it was not a villain, it was just him from another</p>	Valid



	<p>H: Type of the functions He: Types of the dramatis personae 01:22:17: Time of the scene.</p>	<p>face to face against himself from the 2012.</p>			<p>time. In the dramatis personae, Steve is categorized as Hero. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
34.	<p>34/Thanos/ϵ^1/Vi /01:26:46 34: Data number Thanos: character’s name ϵ^1: Type of the functions Vi: Type of the dramatis personae 01:26:46: Time of the scene.</p>	 <p>Note: Thanos collecting information from Nebula’s memory.</p>	Reconnaissance	Villain	<p>Thanos trying to get an information using Nebula’s mind, this act of Thanos did, is categorized as reconnaissance. Supported by the statement, “Reconnaissance is a tactic used to gather information about the location of certain things or people, such as children or valuable objects” (p. 28).</p> <p>In the dramatis personae, Thanos is categorized as the villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome” (p.79).</p>	Valid



35.	<p>35/Thanos/ζ^1 /Vi/01:27:07</p> <p>35: Data number Thanos: character's name ζ^1: Type of the functions Vi: types of the dramatis personae 00:27:07: Time of the scene.</p>	 <p>Note: in the scene, Ebony Maw gives Thanos the information he needs to know.</p>	Delivery	Villain	<p>Ebony gives the information directly to Thanos, he is categorized as delivery in the function, this statement is supported by “the villain directly receives an answer to his question, <i>they often occur in the form of a dialogue ζ^1</i>” (p, 28). In some cases, there is not always the villain that received the information a hero can also have it.</p> <p>In the dramatis personae, Ebony is categorized as the villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome” (p.79).</p>	Valid
36.	<p>36/Tony/O/He/0 1:39:27</p> <p>36: Data number Tony: Character's name O: Type of the functions</p>	 <p>Note: Tony and Steve jump back from 2012 to 1970 to find the tesseract, leaving</p>	Unrecognized arrival	Hero	<p>Tony and Steve leave New York to find the tesseract in New Jersey, this makes Tony categorized as the unrecognized arrival function. Supported by the statement “The hero may simply arrive at their destination without any additional circumstances” (p. 60).</p> <p>And he is categorized as the hero in the dramatis personae. “The hero sets out on</p>	Valid


	<p>He: Type of the dramatis personae 01:39:27: Time of the scene.</p>	<p>New York to come to New Jersey.</p>			<p>a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
37.	<p>37/Nebula/A¹/He/01:46:49</p> <p>37: Data number Nebula: Character’s name A¹: Type of the functions Vi: Type of the dramatis personae 01:46:49: Time of the scene.</p>	 <p>Note: Nebula was capture by Nebula from 2013 and was face to face fight.</p>	Villainy	Villain	<p>Nebula engages in a fight against herself from 2013, this act she did classify her as Villainy in the function of dramatis personae, supported by “The villain abduct a person” (p.31). In the dramatis personae, Nebula is categorized as villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome” (p.79).</p>	Valid


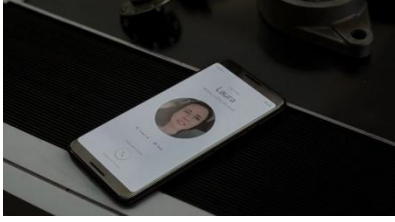
38.	<p>38/Clint/O/He/0 01:48:22</p> <p>38: Data number Clint: Character's name O: Type of the functions He: Type of the dramatis personae 01:48:22: Time of the scene.</p>	 <p>Note: Clint go to Vormir in 2014 with Natasha after they were traveled from the future.</p>	Unrecogni zed arrival	Hero	<p>Clint leaves the Avengers building travel to 2014 in Vormir, this makes Clint categorized as the unrecognized arrival function. Supported by the statement “The hero may simply arrive at their destination without any additional circumstances” (p. 60). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Vali d
39.	<p>39/Natasha/O/H e/01:48:43</p> <p>39: Data number Natasha: Character's name O: Type of the functions He: type of the dramatis personae 01:48:43: Time of the scene.</p>	 <p>Note: Natasha and Clint Arrived in Vormir, both of them were trying to find the soul stone.</p>	Unrecogni zed arrival	Hero	<p>When Natasha arrived in Vormir, she can be classified into the unrecognized arrival in the function supported by the statement “the hero may simply arrive at their destination without any additional circumstances” (p. 60). And she classified as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Vali d



40.	<p>40/Red skull/D²/Hel/01:48:48</p> <p>40: Data number Red skull: Character's name</p> <p>D²: Type of the functions</p> <p>Hel: Type of the dramatis personae</p> <p>01:48:48: Time of the scene.</p>	 <p>Note: In this scene, Red skull first time appear in front of Natasha and Clint and welcome them, this is a curse for the red skull so he helps everyone who comes looking for the soul stone</p>	1 st donor function	Helper	<p>Red skull categorized as the 1st donor function, for his act in the scene, supported by the statement “The donor greets and interrogates the hero (D²)” (p. 40).</p> <p>He can be categorized as a helper in dramatis personae, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p>	Valid
41.	<p>41/Red skull/G¹/Do/01:49:06</p> <p>41: Data number Red skull: Character's name</p> <p>G¹: Type of the functions</p> <p>Do: Type of the dramatis personae</p> <p>01:48:48: Time</p>	 <p>Note: In this scene Red Skull guide Natasha and Clint to the soul stone and gives them the information about it.</p>	Guidance	Donor	<p>In the scene Red skull guide Natasha and Clint to the soul stone, this makes Red skull as a guidance in the functions. This statement is supported by “The hero is taken or guided to the location of the sought-after item (p.50) the hero flies through the air” (p. 51).</p> <p>In the dramatis personae Red skull classified as the Donor supported by “The donor character provides the hero with something that helps them succeed in their quest. This could be an object, such as a magic sword or a potion, or information that the hero needs to know”</p>	Valid



	of the scene.				(p. 79).	
42.	42/Natasha/M/He/01:51:22 42: Data number Natasha: Character's name M: Type of the functions He: Type of the dramatis personae 01:51:22: Time of the scene.	 Note: at this moment, both Natasha and Clint decided to sacrifice themselves so that one of them could return with the soul stone.	Difficult task	Hero	When Natasha do the sacrifice and makes Clint the one who comes back to the Avengers building. She can be classified into the difficult task in the functions, supported by the statement, “A difficult task is proposed to the hero” (p. 60). And she is classified as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid
43.	43/Natasha/N/He/01:53:53 43: Data number Natasha: Character's name N: Type of the functions He: Type of the dramatis personae	 Note: Natasha sacrifice herself so that Clint can get the soul stone and go back.	Solution	Hero	When Natasha sacrifice herself in Vormir to get the soul stone, she can be categorized into the solution, this statement supported by “the solutions to the tasks are directly related to the tasks themselves (p. 62). And she classified as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid



	01:53:53: Time of the scene.					
44.	44/Rhodes/↓/He/01:55:23 44: Data number Rhodes: Character's name ↓: Type of the functions He: Type of the dramatis personae 01:55:23: Time of the scene.	 <p>Note: Rhodes and Nebula comes back from Morag.</p>	Return	Hero	Rhodes back to the Avengers building after he travels to Morag to get the power stone, this situation that happen to him, including it into the return function, this statement supported by “They usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56). And he classified as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid
45.	45/Clint/↓/He/01:55:25 45: Data number Clint: Character's name ↓: Type of the functions	 <p>Note: Clint comes back from Vormir without Natasha.</p>	Return	Hero	Clint back to the Avengers building after he travels to Vormir to get the soul stone, this situation that happen to him, including it into the return function, this statement supported by “They usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has	Valid



	<p>He: Type of the dramatis personae 01:55:25: Time of the scene.</p>				<p>already overcome the distance” (p, 56). And he classified as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
46.	<p>46/Bruce/↓/He/01:55:27</p> <p>46: Data number Clint: Character’s name ↓: Type of the functions He: Type of the dramatis personae 01:55:27: Time of the scene.</p>	 <p>Note: Bruce comes back from New York.</p>	Return	Hero	<p>Bruce back to the Avengers building after he travels to New York to get the time stone, this situation that happen to him, including it into the return function, this statement supported by “They usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56). And he classified as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid


47.	<p>47/Bruce/M/He/ 02:01:20</p> <p>47: Data number Bruce: Character's name M: Type of the functions He: Type of the dramatis personae 02:01:20: Time of the scene.</p>	 <p>Note: Bruce have to get snap his fingers using the infinity gauntlet in order to bring everyone back from the vanish.</p>	Difficult task	Hero	<p>When Bruce wore the infinity gauntlet, and have to bring everyone back. He can be classified into the difficult task in the functions, supported by the statement “A difficult task is proposed to the hero” (p. 60). And he classified as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
48.	<p>48/Bruce/N/He/ 02:02:18</p> <p>48: Data number Bruce: Character's name N: Type of the functions He: Type of the dramatis personae 02:02:18: Time of the scene.</p>	 <p>Note: Bruce succeed bring everyone back, as it can be seen that Clint's wife that vanish in the beginning of the film, she now can call her Husband.</p>	Solution	Hero	<p>Bruce bring back everyone after he did the snap, this act of Bruce can be categorized into the solution, this statement supported by “the solutions to the tasks are directly related to the tasks themselves (p. 62). And he classified as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid



49.	<p>49/Thanos/A³/Vi/02:02:45 49: Data number Thanos: Character's name A³: Type of the functions Vi: Type of the dramatis personae 02:02:45: Time of the scene.</p>	 <p>Note: Thanos destroying the Avengers building.</p>	Villainy	Villain	<p>Thanos destroy the Avengers building, his act can be classified into the Villainy “The villain destroy something, such as a building, garden, etc. (p.31)”</p> <p>In the dramatis personae, Thanos is categorized as the villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome” (p.79).</p>	Valid
50.	<p>50/Nebula/E/He/02:06:38 50: Data number Nebula: Character's name E: Type of the functions He: Type of the dramatis personae 02:06:38: Time of the scene.</p>	 <p>Note: Gamora agree to help Nebula to fight Thanos and his army.</p>	Hero's reaction	Hero	<p><i>The decision Nebula made in this scene, can include her into the hero's reaction functions, Supported by the statement “The hero reacts to the actions of the future donor (E)” (p. 42).</i></p> <p>And she is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid


51.	<p>51/Thor/F/He/0 2:07:58</p> <p>51: Data number Thor: Character's name F: Type of the functions He: Type of the dramatis personae 02:07:58: Time of the scene.</p>	 <p>Note: Thor summon and get his hammer and his storm breaker.</p>	Receipt of a magical agent	Hero	<p>When Thor get his hammer and storm breaker, he included into the receipt of a magical agent in the functions “The hero obtains a tool or a magical object that will help him in his quest or in his battle against the villain” (p. 46). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
52.	<p>52/Tony/H¹/He/ 02:09:40</p> <p>52: Data number Tony: Character's name H¹: Type of the functions He: Type of the dramatis personae 02:09:40: Time of the scene.</p>	 <p>Note: Tony face to face fighting Thanos in this scene.</p>	Struggle	Hero	<p>Tony engages in a fight against Thanos, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid


53.	<p>53/Tony/F¹/He/ 02:12:03</p> <p>53: Data number Thor: Character's name F¹: Type of the functions He: Type of the dramatis personae 02:12:03: Time of the scene.</p>	 <p>Note: in this scene, Tony getting power support from Thor's lightning.</p>	Receipt of a magical agent	Hero	<p>When Tony get a power support by Thor, he included into the receipt of a magical agent in the functions “The agent is directly transferred receive or obtain power (F¹)” (p. 44). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
54.	<p>54/Steve/H/He/ 02:12:19</p> <p>54: Data number Steve: Character's name H: Type of the functions He: Type of the dramatis personae 02:12:19: Time of the scene.</p>	 <p>Note: Steve face to face fighting Thanos in this scene.</p>	Struggle	Hero	<p>Steve engages in a fight against Thanos, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid



55.	<p>55/Thor/H/He/02:12:28</p> <p>55: Data number</p> <p>Thor: Character's name</p> <p>H: Type of the functions</p> <p>He: Type of the dramatis personae</p> <p>02:12:28: Time of the scene.</p>	 <p>Note: Thor face to face fighting Thanos using his Storm breaker in this scene.</p>	Struggle	Hero	<p>Thor engages in a fight against Thanos, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52).</p> <p>And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
56.	<p>56/T'challa/↓/Hel/02:16:41</p> <p>56: Data number</p> <p>T'challa: Character's name</p> <p>↓: Type of the functions</p> <p>Hel: Type of the dramatis personae</p> <p>02:16:41: Time of the scene.</p>	 <p>Note: T'challa arrived in the war field with his sister and his jendral.</p>	Return	Helper	<p>T'challa arrived in the war field using the portal that doctor strange make after Bruce undo the snap Thanos did in 2018, the arriving of T'challa can be categorized as the Return in Narrative function, supported by the statement “they usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56).</p> <p>In the dramatis personae T'challa categorized as a helper, supported by the statement “Helpers can take on a variety</p>	Valid



					of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).	
57.	57/doctor Strange/↓/Hel/02:17:04 57: Data number Doctor Strange: Character’s name ↓: Type of the functions Hel: Type of the dramatis personae 02:17:04: Time of the scene.	 Note: Doctor Strange arrived in the war field using his portal.	Return	helper	After Bruce undo the snap Thanos did in 2018, Doctor strange arrived in the war field using his portal this statement supported by “they usually use the same forms of transportation as they did when they arrived. There’s no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56). In the dramatis personae he categorized as a helper, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).	Valid



58.	<p>58/Bucky/↓/Hel/ 02:17:32</p> <p>58: Data number Bucky: Character's name ↓: Type of the functions Hel: Type of the dramatis personae 02:17:32: Time of the scene.</p>	 <p>Note: Bucky arrived in the war field with Groot and the other soldiers from Wakanda.</p>	Return	Helper	<p>After Bruce undo the snap Thanos did in 2018, Bucky arrived in the war field using the portal that doctor strange make, the arriving of Bucky can be categorized as a return function. Supported by the statement “they usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56).</p> <p>In the dramatis personae he categorized as a helper, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p>	Valid
59.	<p>59/Valkyrie/↓/Hel/ 02:17:34</p> <p>59: Data number Valkyrie: Character's name</p>	 <p>Note: Valkyrie arrived with</p>	Return	Helper	<p>After Bruce undo the snap Thanos did in 2018, Valkyrie arrived in the war field using the portal that doctor strange make, the arriving of Valkyrie can be categorized as a return function. Supported by the statement “they usually use the same forms of transportation as</p>	Valid



	<p>↓: Type of the functions Hel: Type of the dramatis personae 02:17:34: Time of the scene.</p>	<p>the Asgardian in the war field.</p>			<p>they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56).</p> <p>In the dramatis personae she categorized as a helper, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p> <p>Note from validator</p>	
60.	<p>60/Wanda/↓/Hel /02:17:35</p> <p>60: Data number Wanda: Character’s name ↓: Type of the functions Hel: Type of the dramatis personae 02:17:35: Time of the scene.</p>	 <p>Note: Wanda Arrived in the war field from Wakanda.</p>	Return	Helper	<p>After Bruce undo the snap Thanos did in 2018, Wanda arrived in the war field using the portal that doctor strange make, the arriving of Wanda can be categorized as a return function. Supported by the statement “they usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56).</p> <p>In the dramatis personae she categorized as a helper, supported by the statement</p>	Valid



					<p>“Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p> <p>Note from validator</p>	
61.	<p>61/Wong/↓/Hel/ 02:17:38</p> <p>61: Data number Wong: Character’s name ↓: Type of the functions Hel: Type of the dramatis personae 02:17:38: Time of the scene.</p>	 <p>Note: Wong arrived from Kamar-taj allong side with his army.</p>	Return	Helper	<p>After Bruce undo the snap Thanos did in 2018, Wong arrived in the war field using the portal that doctor strange make, the arriving of Wong can be categorized as a return function. Supported by the statement “they usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56).</p> <p>In the dramatis personae he categorized as a helper, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p> <p>Note from validator</p>	Valid



62.	<p>62/Hope/↓/Hel/ 02:17:41</p> <p>62: Data number Hope: Character's name ↓: Type of the functions Hel: Type of the dramatis personae 02:17:41: Time of the scene.</p>	 <p>Note: Hope arrived in the war filed.</p>	Return	Helper	<p>After Bruce undo the snap Thanos did in 2018, Hope arrived in the war field using the portal that doctor strange make, the arriving of Hope can be categorized as a return function. Supported by the statement “they usually use the same forms of transportation as they did when they arrived. There's no need for a special ceremony to mark a return because returning means the person has already overcome the distance” (p, 56).</p> <p>In the dramatis personae she categorized as a helper, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p> <p>Note from validator</p>	Valid
63.	<p>63/Scott/H/He/0 2:19:05</p> <p>63: Data number Scott: Character's name H: Type of the functions</p>	 <p>Note: Scott face to face fighting Chitauri army in this</p>	Struggle	Hero	<p>Scott engages in a fight against Chitauri army, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52).</p> <p>And he is categorized as the hero in the dramatis personae. “The hero sets out on</p>	Valid



	He: Type of the dramatis personae 02:19:05: Time of the scene.	scene.			a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	
64.	64/Drax/H/He/02:19:12 64: Data number Drax: Character’s name H: Type of the functions He: Type of the dramatis personae 02:19:12: Time of the scene.	 Note: Drax fight Cull Obsidian in this scene.	Struggle	Hero	Drax engages in a fight against Cull Obsidian, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid
65.	65/Pepper/H/He/02:19:16 65: Data number Pepper: Character’s name H: Type of the functions He: Type of the	 Note: Pepper blowing up one of Thanos weapon in this scene.	Struggle	Hero	Pepper engages in a fight against a weapon, this act she did classify her into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And she is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the	Valid



	dramatis personae 02:19:16: Time of the scene.				story revolves around their journey and the obstacles they must overcome” (p. 80).	
66.	66/Bucky/H/He/ 02:19:31 66: Data number Bucky: Character’s name H: Type of the functions He: Type of the dramatis personae 02:19:31: Time of the scene.	 <p>Note: Bucky fighting Thanos’s army along side with Rocket.</p>	Struggle	Hero	Bucky engages in a fight against Thanos’s army, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).	Valid
67.	67/Quill/H/He/0 2:20:14 67: Data number Quill: Character’s name H: Type of the functions He: Type of the dramatis	 <p>Note: Quill fighting Thanos’s army.</p>	Struggle	Hero	Quill engages in a fight against Thanos’s army, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and	Valid


	<p>personae 02:20:14: Time of the scene.</p>				<p>the obstacles they must overcome” (p. 80).</p>	
68.	<p>68/Sam/H/He/0 2:21:10 68: Data number Sam: Character’s name H: Type of the functions He: Type of the dramatis personae 02:21:10: Time of the scene.</p>	 <p>Note: Sam fighting Thanos’s army.</p>	Struggle	Hero	<p>Sam engages in a fight against Thanos’s army, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
69.	<p>69/Doctor Strange/H/He/0 2:21:57 69: Data number Doctor Strange: Character’s name H: Type of the functions He: Type of the dramatis</p>	 <p>Note: Docketor strange Sam fighting Thanos’s army.</p>	Struggle	Hero	<p>Doctor Strange engages in a fight against Thanos’s army, this act he did classify him into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p.</p>	Valid



	<p>personae 02:21:57: Time of the scene.</p>				80).	
70.	<p>70/T'challa/H/He/02:23:03 70: Data number T'challa: Character's name H: Type of the functions He: Type of the dramatis personae 02:23:03: Time of the scene.</p>	 <p>Note: T'challa fighting Thanos's army while he try to bring back the infinity stones back to where it comes from.</p>	Struggle	Hero	<p>T'challa engages in a fight against Thanos's army, this act he did classify him into the struggle function. Supported by the statement "The hero and the villain engage in a physical fight with each other" (p. 52). And he is categorized as the hero in the dramatis personae. "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome" (p. 80).</p>	Valid
71.	<p>71/Wanda/H/He/02:23:19 71: Data number Wanda: Character's name H: Type of the functions He: Type of the dramatis personae 02:23:19: Time</p>	 <p>Note: wanda fighting Thanos face to face in this scene.</p>	Struggle	Hero	<p>Wanda engages in a fight against Thanos, this act she did classify her into the struggle function. Supported by the statement "The hero and the villain engage in a physical fight with each other" (p. 52). And she is categorized as the hero in the dramatis personae. "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome" (p. 80).</p>	Valid



	of the scene.					
72.	72/Carol/H/He/ 02:26:26 72: Data number Carol: Character's name H: Type of the functions He: Type of the dramatis personae 02:23:29: Time of the scene.	 <p>Note: Carol destroying Thanos's Spacship Sanctuarry II.</p>	Struggle	Hero	Carol engages in a fight destroying Thanos's Spaceship, this act she did classify her into the struggle function. Supported by the statement "The hero and the villain engage in a physical fight with each other" (p. 52). And she is categorized as the hero in the dramatis personae. "The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome" (p. 80).	Valid
73.	73/Okoye/H/Hel/ 02:27:32 73: Data number Okoye: Character's name H: Type of the functions Hel: Type of the dramatis personae 02:27:32: Time of the scene.	 <p>Note: Okoye fighting Corvus glaive in this scene.</p>	Struggle	Helper	Okoye engages in a fight with Corvus, this act she did classify her into the struggle function. Supported by the statement "The hero and the villain engage in a physical fight with each other" (p. 52). And she is categorized as the helper, supported by the statement "Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero" (p. 79).	Valid


74.	74/Valkyrie/H/ Hel/02:27:36 74: Data number Valkyrie: Character's name H: Type of the functions Hel: Type of the dramatis personae 02:27:41: Time of the scene.	 <p>Note: Valkyrie fighting Chitauri army in this scene.</p>	Struggle	Helper	<p>Valkyrie engages in a fight with Chitauri army, this act she did classify her into the struggle function. Supported by the statement “The hero and the villain engage in a physical fight with each other” (p. 52). And she is categorized as the helper, supported by the statement “Helpers can take on a variety of forms, from animal sidekicks to human companions, but their role is always to provide support and aid to the hero” (p. 79).</p>	Valid
75.	75/Ebony/K/Vi/ 02:31:06 75: Data number Ebony: Character's name K: Type of the functions Vi: Type of the dramatis personae 02:31:06: Time of the scene.	 <p>Note: Ebony becomes ash and disappears slowly.</p>	Liquidation	villain	<p>Ebony became ash, Thanos and his army are losing the fight which makes him categorized into liquidation in the functions. This statement is supported by the statement “The initial problem or need is resolved (K).” (p. 53). In the dramatis personae, Ebony is categorized as the villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to</p>	Valid



					overcome” (p.79).	
76.	76/Thanos/J ⁵ /Vi /02:31:55 76: Data number Thanos: Character’s name J ⁵ : Type of the functions Vi: Type of the dramatis personae 02:31:55: Time of the scene.	 Note: Thanos become ash and dissapier slowly.	Victory	Villain	Thanos and his army are loose in the fight, this is makes him included to the Victory in the functions, supported by the statement “The villain is defeated, he is killed without a preliminary fight” (p. 53). In the dramatis personae, Thanos is categorized as the villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome” (p.79).	Valid
77.	77/Tony/R/He/0 2:32:23 77: Data number Tony: Character’s		Recognition	Hero	The succeed Tony made, brings Tony into the functions of recognition. He can be categorized into the recognition, this statement supported by “The hero can be identified by a physical mark, a brand, or an object given to them. This serves as a	Valid


	<p>name R: Type of the functions He: Type of the dramatis personae 02:32:23: Time of the scene.</p>	<p>Note: Tony succeed defeat Thanos and his army.</p>			<p>form of recognition similar to branding or marking. The hero may also be recognized for completing a difficult task” (p. 62). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
78.	<p>78/Steve/F⁵/He/ 01:19:17</p> <p>78: Data number Steve: Character’s name F⁵: Type of the functions He: Type of the dramatis personae 01:19:17: Time of the scene</p>	 <p>Note: Steve succeed take the mind stone from Jasper.</p>	<p>Receipt of a magical agent</p>	<p>Hero</p>	<p>After Steve got the mind stone, he can be categorized as the Receipt of a magical agent in the function. Supported by the statement “The hero obtains a tool or a magical object that will help him in his quest or in his battle against the villain” (p. 44) “The agent falls into the hands of the hero by chance (is found by him) (F⁵)” (p. 45). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	<p>Valid</p>

79.	<p>79/Bruce/F⁵/He/01:22:55</p> <p>79: Data number Bruce: Character's name F⁵: Type of the functions He: Type of the dramatis personae 01:22:55: Time of the scene</p>	 <p>Note: Bruce succeed get the time stone from the Ancient one</p>	Receipt of a magical agent	Hero	<p>After Bruce get the time stone, he can be categorized as the Receipt of a magical agent in the function. Supported by the statement “The hero obtains a tool or a magical object that will help him in his quest or in his battle against the villain” (p. 44) “The agent falls into the hands of the hero by chance (is found by him) (F⁵)” (p. 45). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid
80.	<p>80/Rocket/F⁵/He/01:31:32</p> <p>80: Data number Rocket: Character's name F⁵: Type of the functions HE: Type of the dramatis</p>	 <p>Note: Rocket got the reality stone (the Aether) from Jane's body</p>	Receipt of a magical agent	Hero	<p>After Rocket get the reality stone, he can be categorized as the Receipt of a magical agent in the function. Supported by the statement “The hero obtains a tool or a magical object that will help him in his quest or in his battle against the villain” (p. 44) “The agent falls into the hands of the hero by chance (is found by him) (F⁵)” (p. 45). And he is categorized as the hero in the</p>	Valid

	<p>personae 01:31:32: Time of the scene</p>				<p>dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
81	<p>81/Nebula/ F⁵/He/01:33:53</p> <p>81: Data number Nebula: Character’s name F⁵: Type of the functions He: Type of the dramatis personae 01:33:53: Time of the scene</p>	 <p>Note: Nebula and Rhodes succeed take the power stone before starlod in planet called Morag.</p>	<p>Receipt of a magical agent</p>	<p>Hero</p>	<p>After Nebula get the power stone, she can be categorized as the Receipt of a magical agent in the function. Supported by the statement “The hero obtains a tool or a magical object that will help him in his quest or in his battle against the villain” (p. 44) “The agent falls into the hands of the hero by chance (is found by him) (F⁵)” (p. 45). And she is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	<p>Valid</p>
82.	<p>82/Tony/ F⁵/He/01:40:48</p> <p>82: Data number Tony: Character’s</p>		<p>Receipt of a magical agent</p>	<p>Hero</p>	<p>After Tony succeed get the space stone, he can be categorized as the Receipt of a magical agent in the function. Supported by the statement “The hero obtains a tool or a magical object that will help him in</p>	<p>Valid</p>

	<p>name F⁵: Type of the functions He: Type of the dramatis personae 01:40:48: Time of the scene</p>	<p>Note: Tony succeed take the tesseract that contain the space stone.</p>			<p>his quest or in his battle against the villain” (p. 44) “The agent falls into the hands of the hero by chance (is found by him) (F⁵)” (p. 45). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	
83.	<p>83/Clint/ F⁵/He/01:58:48 83: Data number Clint: Character’s name F⁵: Type of the functions He: Type of the dramatis personae 01:58:48: Time of the scene</p>	 <p>Note: Clint get the soul stone after Natasha sacrifice herself for the dtone.</p>	<p>Receipt of a magical agent</p>	<p>Hero</p>	<p>After Clint gets the soul stone, he can be categorized as the Receipt of a magical agent in the function. Supported by the statement “The hero obtains a tool or a magical object that will help him in his quest or in his battle against the villain” (p. 44) “The agent falls into the hands of the hero by chance (is found by him) (F⁵)” (p. 45). And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	<p>Valid</p>

84.	84/Thanos/Pr ¹ /Vi/02:01:08 84: Data number Thanos: Character's name Pr ¹ : Type of the functions Vi: Type of the dramatis personae 02:01:08: Time of the scene	 <p>Note: Thanos chasing the Avengers to the future.</p>	Pursuit. chase	Villain	<p>The act Thanos did in this scene categorized him as the pursuit, Chase in the function. Supported by the statement “The pursuer flies after the hero (Pr¹)” (p. 56).</p> <p>In the dramatis personae, he is categorized as villain supported by the statement “This character type is the main opponent of the hero and causes conflict in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome” (p.79).</p>	Valid
85.	85/Thanos/Ex/Vi/02:05:07 85: Data number Thanos: Character's name Ex: Type of the functions Vi: Type of the dramatis	 <p>Note: Thanos comes out of his spaceship expose himself.</p>	Exposure	Villain	<p>The act Thanos did in this scene can categorized him as an exposure in the function. Supported by the statement “The false hero or villain is exposed (Ex). In some cases, the villain is present among the listeners and gives themselves away by showing disapproval” (p. 62).</p> <p>In the dramatis personae, he is categorized as villain supported by the statement “This character type is the main opponent of the hero and causes conflict</p>	Valid

	<p>personae 02:05:07: Time of the scene</p>				<p>in the story. The villain can take on a variety of forms, from a wicked stepmother to a dragon, but their role is always to create obstacles for the hero to overcome” (p.79).</p>	
86.	<p>86/Tony/R/He/0 2:37:22</p> <p>86: Data number Tony: Character’s name R:Type of the functions He: Type of the dramatis personae 02:37:22: Time of the scene</p>	 <p>Note: this scene shows the symbol of Tony’s funeral by floating the arc reactor in the lake.</p>	Recognition	Hero	<p>The succeed Tony made, brings Tony into the functions of recognition. He can be categorized into the recognition, this statement supported by “The hero can be identified by a physical mark, a brand, or an object given to them. This serves as a form of recognition similar to branding or marking. The hero may also be recognized for completing a difficult task” (p. 62).</p> <p>And he is categorized as the hero in the dramatis personae. “The hero sets out on a quest to accomplish a goal, and the story revolves around their journey and the obstacles they must overcome” (p. 80).</p>	Valid