# NARRATIVE FUNCTION BETWEEN *EMMA* NOVEL BY JANE AUSTEN AND EMMA MOVIE ADAPTATION BY AUTUMN DE WILDE

**THESIS**

**Submitted in Partial Fulfillment of the Requirements**

**for the Degree of *Sarjana Humaniora***



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*Assalamu'alaikum wa rahmatullahi wa barakaatuh*

After reading thoroughly and giving necessary advices, herewith, as the advisor, I state that the thesis of

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has already fulfilled the requirements to be presented before the Board of Examiners (*munaqasyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

Thank you for the attention.

*Wassalamu'alaikum wa rahmatullahi wa barakaatuh*

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# RATIFICATION

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# DEDICATION

This thesis is dedicated to:

1. My Parents Bp. Mukorobin,
   Ibu Dwi Wuryanti

2. My beloved sibling, Arin

3. My beloved Bestfriends

4. English Letters Department

5. My Almamater UIN Raden
   Mas Said Surakarta

## MOTTO

"Start Now. Start Where you are. Start with fear. Start with pain. Start with doubt. Start with hand shaking. Start with voice trembling; but start. Start and don't stop. Start where you are, with what you have. Just start"

(Latifah Julia)

# PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Narrative Function Between Emma Novel by Jane Austen and Emma Movie Adaptation by Autumn De Wilde* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

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

Surakarta, June 20, 2023

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Surakarta, June 20 2023
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# ABSTRACT

Latifah Julianingrum. 2023. *Narrative Function Between Emma Novel by Jane Austen and Emma Movie Adaptation by Autumn De Wilde.* Thesis. English Letters Study Program, Faculty of Culture and Language.

Advisor : Wildi Adila, S.Pd.I, M.A
Keywords : Narrative Function, Adaptation, Emma Novel, Emma movie.

Nowadays, famous literary work usually experiences any kind of adaptation. Adaptation as transforming one thing into another, such as transforming a literary work into a film, a video game, or a game into a film, etc. When referring to an artwork as an adaptation, the acknowledge that it is a direct adaptation of another work. A character's action is characterized by the relevance it has for how the action will unfold in the narrative. The characters' actions in the text and in the phenomenon could be used to determine how a prose narrative functioned.

To analyze the narrative functions and differences in Emma novel and Emma movie adaptation, the researcher uses theory from Vladimir Propp (1968) book entitled *"Morphology of Folktale".* Furthermore, to analyze the differences in adaptation, the researcher uses the theory from Linda Hutcheon's book (2006) entitled *"Theory Of Adaptation".* The researcher chooses the 2 theories because both of them are theories that are specifically used to narrative function and adaptation.

This research uses a qualitative research method. The data are taken from the Emma novel by Jane Austen and Emma 2020 movie adaptation by Netflix. This research uses a documentation technique as the data collection technique. Beside that, the validator and the rater assessment are used in this research as the research validation technique. Furthermore, to analyze the data, the researcher use spradley approach, namely domain analysis, taxonomy analysis, componential analysis, and cultural theme analysis.

The result of this study showed that there are 15 data found in Emma novel and Emmamovie adaptation. There are absentation, interdiction, violation, reconnaissance, delivery, trickery, complicity, villainy, the lack, the first function of the donor, the hero's reaction,provision of a magical agent, branding, return, and wedding. Moreover, the dominant data of narrative function is the hero's reaction.

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# LIST OF ABBREVATIONS

NFC : Narrative Function Category

NV: Novel

MO: Movie

DIFF: Differencess

# CHAPTER 1

# INTRODUCTION

## A. Background of the study

The phenomenon of adaptations still relevant as always been, captivating audiences in creative ways. Adaptation is a modification that makes an organism or one of its components better suited for existence. As stated by Hutcheon (2006), adaptation is divided into two ways: as a product and as a process. As a product, adaptation cannot remain entirely faithful to its original text, otherwise, questions of plagiarism arise, adaptation must differ enough from the original text while maintaining the source's fundamental ideas. In contrast, as a process, adaptation transforms into an act of appropriation and salvaging while attempting to reinterpret a text. There are several products of adaptation, one of which is a movie that was adapted from the novel.

A novel is a story written in prose form with a long-form, this long form indicates that the story has a complex storyline, numerous characters, and various settings (Sumardjo,1998). Meanwhile, a movie is a moving image that is valued for its artistic or entertainment value (Sapp, 1986). Movies provide a unique and exciting form of art, due to the concepts that are delivered in the form of live images. Combination of moving images and sound that are displayed on television or in a theater (Hornby,2005:573). Since the creator used the structuralism method to finish the creative process of creating the characters, storylines, and

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worlds, classical literature is a treasured source for movies. Therefore, there are a number of great movies were adapted from the novel.

Most filmmakers find inspiration for their films from novels, this method has been profitable until now. Turning a book into a movie presents unique difficulties and may encounter several challenges. The biggest challenge in adapting a book into a movie is fulfilling the fans expectations. Knowing the story from various perspectives is essential for deciding what to cut and what to maintain, and the difficultiesencountered, such as one screenplay page equals one minute of film, a 120-page scenario converts into a two-hour film. Mainly if the novels or stories are big sellers or widely read, as people have their own opinions on a story.

Numerous literary masterpieces have been adapted into a film such *Harry Potter* series by J.K Rowling, *The Chronicles of Narnia* by C.S Lewis, *Animal Farm*, George Orwell's novel, *The Lord of the Rings* by J. R. R. Tolkien, *The Hunger Games* trilogy by Suzanne Collins's, and*Emma,* Jane Austen novel. Jane Austen is one of the most honoured novelists in English literature. She is a novelist from England. Her other significant novels include *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Persuasion* (1818), *Northanger Abbey* (1818), and *Emma* (1815).

*Emma* novel was first published on December 23, 1815, one of the famous Jane Austen novels. Set in Highbury, England, in the early 19th century. *Emma* tells about Emma Woodhouse, a young, beautiful woman

from a well-known and wealthy family in Highbury who lives in Georgian and Regency-era England. Feeling that she does not need a partner yet, Emma puts her time into matchmaking with her friends. Emma always matches her friends and caregivers men with a higher social status. However, her hobby of matchmaking is considered arrogant and naive by Mr. Knightley who had always criticized her from the start. With her current position, Emma always felt that there was no need to marry anyone.

*Emma* was adapted two times into a motion picture in 1996 and 2020. The newest adaptation was directed by Autumn de Wilde and produced by Working Title Films, Blueprint Pictures, and Perfect World Pictures, Emma was released in the U.K. on February 14 2020 and distributed internationally by Universal Pictures. The main character Emma Woodhouse was role by Anya Taylor Joy. This film was also nominated for Best Achievement in Costume Design Oscar (2021), "Best Costume Design" and "Best Makeup and Hairstyling" in the 93rd Academy Awards (2021), also nominated as "Best Costume Design" in the 74th British Academy Film Awards (2021) and nominated "Best Actress-Motion Picture Comedy or Musical" (Anya Taylor-Joy) in 78th Golden Globe Awards (2021).

In this study, the researcher focused on a comparison between *Emma* novel and movie adaptations. Comparative research compares two or more items that are similar to one another. The researcher is interested in comparing the novel and movie because they are differences and

similarities between the novel and movie versions, especially in narrative functions. Comparative studies are research projects that study and assess phenomena and facts between various fields, subjects, and/or objects to find patterns and qualitative methodologies.

There are some previous studies related to the comparison between novel and movie adaptations, which have a different focus from one another, as will be explained below. The first research from Eni Setyowati (2008) *A Comparison Between Novel And Movie Versions of Margaret Landon's Anna And The King: A Structural Approach* intends to conduct a study comparing both novel and movie because there are similarities and differences between the novel and movie version of *Margaret Landon's Anna and the King.* Second, Fitria Wahyu Astuti (2007) research analyze*s the Comparison Between the Novel And Movie Versions of Arthur Goldenn's Memoirs of A Geisha: A Structural Analysis.* This study shows the intrinsic elements in the novel and movie versions. The third researcher, Susi Astiantih (2018), analyzed the *Comparative Study Between Northup's Narrative Slave "Twelve Years a Slave" and Its Adapted Movie.* This research focused on finding the differences and similarities between both versions of literary work and its movie and identifying the process of adapting literary work (narrative slave) into adaptation work (movie).

There are differences and similarities between this research and the three previous studies above. The three previous studies used by the researcher as a reference have similarities in the research of comparative

study, film and novel as the object. Afterwards, there are differences between the previous studies above. Due to previous studies described above, no other study focuses on a comparative study between *Emma* novel and its movie adaptation using the 31 narrative function theory by Vladimir Propp.

Several theories can explain adaptation. One of the most crucial theories is the 31 Narrative Function Theory by Vladimir Propp (1968). Based on the explanation above, this research focused on comparing the 31 narrative functions between *Emma* Vladimir Propp is the one who explained the narrative function. In his book, Morphology of the Folktale (1968), the narrative functions in prose can be recognized by placing the characters to functions in the text and actions of the characters in phenomena. He is a folktale researcher from Russia. He wrote his book as a reference to research the narrative function in classic or modern folktales.

As claimed by Propp, narrative function has 31 functions. Propp defines functions as absentation, interdiction, violation, reconnaissance, delivery, trickery, complicity, villainy, meditation, beginning counteraction, departure, the first function of the donor, the hero's reaction, provision of a magical agent, guidance, struggle, branding, victory, liquidation of lack, return, pursuit, rescue, unrecognized arrival, unfounded claims, difficult task, solution, recognition, exposure, transfiguration, punishment, and wedding. Concerning the above explanation, researcher believe that it is necessary to know the narrative

function of Jane Austen's *Emma* novel and movie adaptation because, the benefits from knowledge of its narrative function. In addition, the reader will appreciate the excellent storytelling and pattern of Jane Austen's linguistic style evident in the narrative features.

The following are examples of the narrative function in the *Emma* novel and Emma movie adaptation.

Example 1:

Datum: **1/NFC/ β/NV/P6**

Narrative function category: Absentation (β)

Example 1 shows that in the novel version exist the first narrative function category is called absentation. Absentation means that one of the hero's family is absent (passed away). Meanwhile, this category did not exsist in movie adaptations version.

Example 2:

Datum: **1/NFC/W/MO/1:57:12**

Narrative Function Category: Wedding (W)

Example 2 shows that in the movie version, the last narrative function category exists. The last category is Wedding, which means the hero wedding and rising to the throne. This category exist in both novel and movie adaptation.

Considering two object novel and film, the researcher assumes this research is important to know 31 narrative functions in the story of *Emma* novel by Jane Austen and an Emma movie adaptation by Autumn De Wilde. This research is also very important to see what similarities and

differences between the 31 narrative functions found in *Emma*'s novel by Jane Austen and Emma's movie adaptation by Autumn De Wilde. Hence, the title of this research is *Narrative Functions Between Emma Novel by Jane Austen and Emma Movie Adaptation by Autumn De Wilde.*

## B. Limitations of the Study

This research focuses on the comparison of narrative functions in Emma novel and Emma movie adaptation. The limitation is made up to specify an explanation and discussion in writing. The researcher limited and focused on the problems, such as finding narrative functions in *Emma* novel by Jane Austen, finding narrative functions in Emma movie by Autumn de Wilde, and finding the differences in narrative functions found in *Emma* novel by Jane Austen and Emma movie adaptation by Autumn de Wilde. The researcher used the 31 narrative functions theory from Vladimir Propp (1968) and Theory of Adaptation by Linda Hutcheon (2006).

## C. Formulation of the Problem

Based on the limitation above, the researcher formulates the research Problem as follows:

1. What narrative functions are found in Emma novel by Jane Austen?

2. What narrative functions are found in Emma movie adaptation by Autumn de Wilde?

3. What differences in narrative functions are found between Emma's novel by Jane Austen and Emma movie by Autumn de Wilde?

**D. Objectives of the Study**

From the formulation above, the researcher formulates the objective of the study as follows:

1. To know the narrative functions found in *Emma* novel by Jane Austen

2. To know the narrative functions found in *Emma* movie adaptation by Autumn de Wilde

3. To describe differences in narrative functions found between *Emma* novel by Jane Austen and Emma movie adaptation by Autumn de Wilde

**E. Benefits of the Study**

The study aims to provide important information and knowledge on a chosen topic from the researcher about "*Narrative Functions Between Emma Novel by Jane Austen and Emma Movie Adaptation by Autumn de Wilde*", which is important for several reasons in the future.

1. Theoretical Benefits

In theory, the researcher hopes this study will add to scientific and literary research. The influx of theories in this study may be additional studies for English majors interested in all the terms of this research, such as comparison between novels and movies in other literary works.

2. Practical Benefit

In practical benefit, the researcher aims that this research can be a source of reference to the next study about comparing novel and movie adaptation. This research is wished to give an overview or information about this literary work and can be a study for readers and inspire readers.

**F. Definition of the Key Terms**

1. Adaptation

The term "adaptations" refers to stories that have evolved over time and display signs of change. They are not replications they are just telling the same old story again (Hutcheon:2006).

2. Narrative Functions

The narrative function is the character's actions interpreted from the point of view of their significance for the course of action (Propp, 1968).

**CHAPTER II**

**LITERATURE REVIEW**

### A. Theoretical Background

### 1. Adaptation

Nowadays, famous literary work usually experiences any kind of adaptation. Hutcheon refers to adaptation as transforming one thing into another, such as transforming a literary work into a film, a video game, or a game into a film, etc. When referring to an artwork as an adaptation, the acknowledge that it is a direct adaptation of another work (Hutcheon,2006). This is why adaptation studies are frequently comparative studies and why the term adaptation is associated with multiple things/works. The term adaptation is based on three distinctions, which will help to understand the description above (Hutcheon,2006:7–8).

However, several interconnected perspectives can refer to the adaptation process and the final product. These perspectives include adaptation seen as a formal entity or product, adaptation seen as a process of creation, and adaptation seen from the perspective of its reception, as follows :

1. A story is manufactured through adaptation, which the new location or media must approve. It can be a shift of medium (a poem to film), genre (an epic to a novel), a shift

in ontology (real to fiction), or a change of frame and therefore, context.

2. The act of adaptation always entails both (re-)interpretation and (re-)creation because it is the process of creation in this case.

3. The last, when considered from the point of view of how it is received, adaptation is a type of intertextuality: We perceive adaptation as a palimpsest through our recollection of prior works that resound through repetition with variation.

Based on these three distinctions, it is clear that adaptation is a repeat with a modification that usually results in a new interpretation or production of the original work. Adaptation is repetition but repetition without replication (Hutcheon: 2006). It means that due to the adaptation theory, things will always be different since adapters will change in specific ways due to the adapters' motivations.

The modification of adaptation generally related to the structure of a literary work, such as the variations in the characters, the development and contraction of the story's plot, and the points of view. A novel is transformed into a movie, creating a product that is different from the original and must be appreciated separately as the source.

The act of reconstructing a text for a visual and auditory medium is known as a film adaptation. According to Damono, the process of

shifting media is changing from one art to another (2005: 96). It tends to share literary traditions while also allowing the audience to experience a variety of sensations, from text to audiovisual. According to this, the popular literature that tends to be well-liked by an enormous audience is typically the source of the film adaptation. Additionally, it has to do with how readers and viewers alike enjoy literary works, as not everyone enjoys reading. Because when kids watch, the image and sound often aid in understanding the text-based narrative.

Transforming media is like the process of switching one vehicle for another (Damono,2012:1). The explanations above show that cinema adaptation is a type of creative endeavour that has the potential to impact many viewers depending on how the text is delivered to the visuals and sounds in the movie. In addition, the popularity of some text-based literary works that have drawn audiences has an impact. The filmmaker frequently expresses their version while being mindful of how the movie might be received while still honouring the significance of the source material.

Hutcheon stated that there are three kinds of modes is adaptation, the first is telling to showing, showing into showing and interacting into telling or showing (Hutcheon: 2006). These three kinds of engagement as the foundation for most of her discussion.

a. Telling → Showing

   The literary works from the written text are adapted into a film. For example, *Emma*.

b. Showing → Showing

   In this mode, literary works transformed into theatrical show or others.

c. Interacting → Telling/Showing

   In this mode, literary works being transformed from game into film or comics.

Hutcheon stated the newest pattern in adaptation for responding the new media in the modern era (Hutcheon, 2006). *Emma* uses the telling and showing styles because the first works are written.

Linda Hutcheon is a pioneer in the subject of adaptation studies, and her theories are widely used. Hutcheon's theory which constitutes four main parts: What? Who and why? How? When and where. They are discussed in the 2020 adaptation of *Emma* directed by Autumn de Wilde.

## 1.1. What

Hutcheon indicates by "What" that during the adaptation process, what adapts? What aspects of the narrative are transferred from one format to another? A film uses visual and audio elements, whereas a novel uses words to communicate meaning. The film makes the narration and descriptions from the literature visible and audible using

a variety of approaches, including camera angle, lighting, different angles (near or long), editing, soundtrack, voice-over, and others.

## 1.2. Who? Why?

Hutcheon verifies the identity of the true adapter. Who is the true adaptor, given that film is created through a collaborative process in which numerous individuals (screenwriter, director, editor, composer, actors, and cinematographer) are engaged? A novel first goes to the scriptwriter to be modified and dramatized. Then it is given to the director and the rest of the cast and crew to be turned into a movie. Minor like the composer, the performers, and the editor have some influence, but the director serves as the principal inspector to keep them under control. So a director is the novel's most significant adaptation. Hutcheon first identifies an adapter before asking "Why" and looking for the adapter's motivations.

1. The Economic Lures

   One of the most crucial aspects of a person's life is economics. The adapters will make much money and gain more advantages if they adapt their work. Hutcheon stated that well-known author earns a lot of money from their work

2. Cultural Capital

   This mode becomes important because they need to use cultural themes to their advantage and gain more advantages,

becoming the key motivation in literary works. British novels from the eighteenth and nineteenth centuries that have been adapted for modern television may also wish to capitalize on the cultural cachet of their source material (Hutcheon: 2006).

3.  Personal and Political Motives

The adapters sometimes express their personal and political motivations to critique or even attempt to promote the political issues in the disparities they are provided. Additionally, adapters must explain why they chose to adapt a particular literary work and explain how their choices affected the final product. (Hutcheon 2006)

### 1.3. How

Hutcheon discuss the important of the audience in this section. The adapters are quite concerned with what exactly comprises their experience of watching. In every phase of filmmaking process, the probable reaction of audiences should be taken into mind. According to Hutcheon, audiences are motivated to watch an adapted work when there is repetition, difference.

### 1.4 When? Where?

This portion of Hutcheon's theory has to do with location andtime. Because an adaptation does not exist in a vacuum, context is crucial to both the creation and reception of the adaptation. The

demands of the setting should be met because adaptation is a reinterpretation of the original work.

Given the previous factors, it is crucial to understand that the act of adapting must be done to transmit the original material's essence for the value to be recognized as it should be. With this in mind, a film adaptation must be faithful to the source material and adapt the work into a movie. In other words, the adaptor should regard the source work as his work.

## 2. The 31 Narrative Function by Vladimir Propp (1968)

In literature, narrative functions are an act of a character, defined from the point of view of its significance for the course of the action (Propp:1968). Narrative functions are part of literature. Vladimir Propp's *Morphology of the Folktale* (1968) provides a model for the structure of fairy tales. That one could ascertain how a prose tale functioned by looking at how the characters behaved both in the text and in the phenomenon. Although originally intended for Russian fairy tales, Vladimir Propp's works are believed to also apply to other fairy stories (Propp,1968). In the early twentieth century, Russian structuralism, formalism, and the new critics all used Vladimir Propp's Morphology as a source of inspiration. Therefore, Propp's Morphology helps comprehend narratology in general as well as folktales. Russian fairy tales were examined by Vladimir Propp (1895–1970) to find recurring motifs. Propp divided the fairy tales into 31 "functions" that

made up the structure of many stories. In 1928, his research was released as Morphology of the Folktale.

The function is understood as an act of a character, defined from the point of view of its significance for the course of the action (Propp,1968, p.21), as follows :

**Table 2.1** Types of Narrative Function

| No | Types | Variation | Example |
|---|---|---|---|
| 1. | Absentation ($\beta$) | Departure of older sibling ($\beta1$); Maternal death ($\beta2$); Departure younger sibling ($\beta3$) | One of the family members is absent from home (gone) |
| 2 | Interdiction ($\Gamma$) | Villains get into the story. The task is to disturb the family's peace happy, causing something to happen accident, damage, or unrest. | Prohibition intends for the hero (spoken to the main character). |
| 3 | Violation ($\Delta$) | Villains get into the story. The task is to disturb the family's peace happy, causing something to happen accident, damage, or unrest. | The prohibition was broken. |
| 4 | Reconnaissance ($E$) | The villain investigates the location to get a description of the hero ($\varepsilon1$); The hero investigates the villain ($\varepsilon2$); Observation by others ($\varepsilon3$). | The villain tries to investigate. |
| 5 | Delivery ($Z$) | Villain receives information from the question ($\xi1$); one collection form ($\xi2$). | The villain receives a report from their victim |
| 6 | Trickery ($\eta$) | The villain uses persuasion ($\eta1$); the villain uses magic tools ($\eta2$); the villain uses deception or coercion ($\eta3$). | The villain tries to swindle his victim to take possession of him |

| 7 | Complicity (θ) | The hero reciprocates coaxing or tricking evil deception (θ1); the Hero responds spontaneously to the use of tools, magic, or others (falling asleep, injuring himself, and others) (θ2 & θ3). | The victim submits to trickery and thereby unnoticed helps his enemy |
|---|---|---|---|
| 8 | Villainy (A) | The kidnapping villain (A1); Criminals rob or take away magic tools (A2); Villain destroys plants (A3); The villain steals the light noon (A4); Villain rob inside various shapes (A5); Villains create disabled family member (A6); Villains perform omissions (A7); Villains demand to be given something (A8); The villain dumps his victim (A9); The Villain directs the Hero dumped into the sea (A10); Villain take an oath to someone for character changes to occur (A11); Villains exchanged something with mock objects (A12); ) Villain ordered the killing (A13); Killing criminals (A14); Villain imprison or detain people (A15); Villains insist on illegal marriage forced by one's brother (A16); Criminal threatens to eat its prey (A17); same shape in circles family (A17a); The villain interfered at night (A18); Villain seek war (A19). | The villain causes pain to a member of a family. |
| 8A | Lack *(A)* | Lack of an unmarried hero and went out to find a wife (a1); the necessity of magic tools | One member of a family is either inadequate or |

| | | (a2); magical objects needed without sacred power, an event dazzling (a3); one shape special required (a4); rational forms; lack of money or resources life (a5); the drawbacks another (a6). | desires to have something. |
|---|---|---|---|
| 9 | Meditation (B) | A request for help causes a hero to be dispatched (B1); heroes are ruled constantly (B2); heroes are allowed to leave the house (B3); an accident is announced (B4). | Lack is revealed the hero is approached with a command allowed to go dispatched. |
| 10 | Beginning Counteraction (C) | This function is marked with words, for example, "We will look for my master's daughter", and others. | The hero agrees to decide upon resistance. |
| 11 | Departure (↑) | Departure on search heroes marks quests as a goal. While heroes being persecuted marks an odyssey without the search, the wandering will be filled with events. | The hero drives off home. |
| 12 | The first function of the Donor (D) | The giver tests heroes (D1); the giver rebukes and questions the hero (D2); supplications of characters who almost died (D3); a prisoner pleads freedom (D4); the hero is visited with a plea for mercy (D5); the people who were in conflict asked distribution of assets (D6); requests other (D7); a vicious creature trying to annihilate the hero (D8); the ferocious creature engages the hero in battle (D9); magic tools shown to the hero the magic tool that | The hero is examined, interrogated, attacked, etc., and prepares to receive a magical agent or invasion. |

| | | will be given in exchange with something addressed to the hero (D10). | |
|---|---|---|---|
| 13 | The Hero's Reaction (E) | Heroes overcome (or do not overcome) strike (E1); the hero answers (or did not answer) reprimand (E2); he gives (or not provide) service to someone who has died (E3); he releases a prisoner (E4); he shows mercy to a giver (E5); he perfects a division and reconcile the parties the hostile (E6); hero performs other services (E7); the hero saves himself from attempted murder on him with using the same method as used by his enemy (E8); hero removes or not remove his enemy (E9); the hero agreed an exchange, but continue to use the magical power that exists in that object exchanged it to the person who exchanged (E10). | The hero reacts to the opponent's attack on the future donor. |
| 14 | Provision of a magical agent (F) | The sacred tool is moved direct (F1); the magic tool indicated (F2)'; (3) the magic tool provided (F3); the magic tool is sold and purchased (F4); the magic tool falls hero's hand by chance (F5); magic tools are eaten or drunk (F6); (7) confiscated the magic tool (F7); (8) some<br><br>actors prepare themselves for hero purposes (F8). | The hero obtains the use of an occult agent. |
| 15 | Guidance (G) | Heroes flying through the air (G1); the hero moves on land | The hero is sent or led around an |

| | | on water (G2); hero directed (G3); direction the way was shown to him (G4); heroes use tools mobile communications (G5); the hero follows the path that has<br><br>traces of blood (G6). | object of the search. |
|---|---|---|---|
| 16 | Struggle (H) | They fight in a field (H1), they are involved in a match (H2), and they play cards (H3). | The hero and the villain join in the battleground (involved in a fight). |
| 17 | Branding (I) | Villain killed on the battlefield (I1); villain defeated in the contest (I2);<br><br>the villain loses at gambling (I3); villain lose when weighed (I4); villain killed without fighting (I5); villain continue to be expelled (I6). | The hero is injured |
| 18 | Victory (J) | Heroes are recognized by a<br><br>mark is given to the body (J1); heroes receive a ring or handkerchief (J2). | The villain is crushed |
| 19 | Liquidation of Lack (K) | Object what is sought is seized with coercion(K1); which object sought to be found by several figures (K2); the object sought is obtained in a way temptation (K3); the object sought is found as a direct result of that action then (K4); the object sought is found directly through the use of sacred objects (K5); the use of sacred objects can overcoming poverty (K6); which object | The initial mischance is liquidated. |

| | | sought obtained (K7); curse to someone removed (K8); a who killed revived (K9); a prisoner released (K10); recipient of the object sought (it is given as a gift because it has indicated its location, etc.). | |
|---|---|---|---|
| 20 | Return (↓) | Implemented in a way the same as when the hero left. Sometimes they have the same characteristics as an escape. | The hero is back. |
| 21 | Pursuit (Pr) | The chaser flies following the hero (Pr1); he sues the guilty (Pr2); he chases the hero while swapping the shape becomes animal-like (Pr3); the chaser (dragon's wife and others) incarnated as objects dazzling and stand in the middle the path of heroes (Pr4); the pursuer tries to swallow the hero (Pr5); chaser trying to kill the hero (Pr6); he trying to infiltrate into the tree trunk which is a hiding place hero (Pr7). | The hero is hunted (being chased). |
| 22 | Rescue (Rs) | Hero carried away by air (Rs1); hero escapes while leaving the object roadblocks (Rs2); in his escape, the hero changes into the shapes of the objects that it creates it is not recognized (Rs3); hero hiding during his escape (Rs4); the hero was hidden during his escape (Rs5); the hero saves himself

during his escape, by way of exchange into animals, rocks, | The hero survived hunting. |

| | | and so on quickly (Rs 6); he dodged temptations which are a form<br><br>the incarnation of a female dragon (Rs7); he avoid being swallowed (Rs8); he saved from trying to kill him (Rs9); he jumped to other trees (Rs10). | |
|---|---|---|---|
| 23 | Unrecognized arrival (O) | (1) The hero comes home with someone (builder, iron, tailor, and others) and serves him; (2) the hero arrives at the palace of a king and serves as<br><br>cook, keeper of horses, and others. | The unrecognized hero arrives at home or in another country. |
| 24 | Unfounded claims (L) | When the hero arrives in his country himself, the false claim is submitted by his brothers. If the hero serves in other countries, the demands<br><br>delivered by a general, water carrier, or something else | A false hero presents unfounded affirmation. |
| 25 | Difficult task (M) | This element is an element<br><br>that liked in a story. | A delicate task is aimed at the hero. |
| 26 | Solution (N) | This form is in perfect match with the task form. | The task is completed. |
| 27 | Recognition (Q) | One signs (scars) an object given (a ring, a piece of cloth); success in carrying out tasks complex (if it precedes going home unrecognized); after parting, they can get to know each other again. | The hero is identified. |
| 28 | Exposure | Sometimes a function results | The false hero is |

| | | from one task that still needs to be finished. | discovered. |
|---|---|---|---|
| 29 | Transfiguration (T) | The form just obtained directly through one the power of a maid (T1); the hero founded an impressive castle (T2); heroes wear new clothes (T3); forms are rational and ridiculous (T4). | New look from the hero. |
| 30 | Punishment (U) | Villains are shot, thrown away, tied up on a horse, suicide, etc., or criminals get forgiveness. | The villain gets punishment. |
| 31 | Wedding (W) | A wife and land were awarded at once (W*); the hero is only married without getting the royal throne because his wife is not a princess (W*); the notch is just called the rising hero throne (W*); engagement or agreement to marry (WI); the hero who married, has lost his wife, the following marriage took place as a result of a search (W2); heroes sometimes receive gifts form of money or loot<br><br>another war, as a substitute<br><br>marriage to daughter (W0). | The and is getting married and raising dignity. |

Moreover, Propp (1968) indicates that several story heroes' actions do not follow any of the abovementioned purposes. They are forms that can only be understood with comparative material or transferred from tales of other classes (anecdotes, legends, etc.). According to

Propp (1975:79-80), specific action marks can be assigned to the thirty-one functions. This function's distribution is intended to position the determined functions in the proper action environments.

The researcher notices that the signs given to each function are chosen at random, for example: aside from a few indications that correspond to their meanings like Rs = Rescue, Ex = Exposure and T = Transfiguration not all symbol match their definition. Although this naming system is visually pleasing, performing a morphological study on every folktale takes time and effort.

According to Propp not all functions It's always in a story (fairy tale), and this thing does not violate established order of law (Propp, 19681. p.22). Lack of functionality certain will not change the function another. Propp, as described in discussion, basing his study on actor function. In one story there are 31 factor function. The theory, in detail, includes the function of the actor in each function has been given an explanation, definition summarize each function in one word, along with symbol deployment of functions in between actors, story movement scheme.

3. **Emma Novel and Emma Movie adaptation**

Film is part of literary works. A movie is a collection of moving images captured with audio and displayed in a cinema (Hornby,2006:950). Many movie is adapted from fiction story, most of them has adapted from novels. Meanwhile, novel is a fictional prose narrative of considerable length and complexity that deals with human

experience in imaginative ways, usually through a series of related events involving a group of people in a particular setting increase. The novel is a fictional story of a particular length that portrays movement, the representation of a real situation in a groove or a chaotic or wrinkled form (Tarigan,1984:164). Fiction is one of the literary works that can be sought because the novel has a story in the form of a narrative text. in addition, a narrative is a story that includes the process of fitting the story.

One of the most well-known novels is Emma by Jane Austen. This fiction novel tells about a woman who lived in Regency-Era in England, Austen was inspired from her life when she was young, who wanted to be independent and respected. This novel is used by the researcher fot being an object in this research and fits with the researcher's theory.

The researcher chooses Emma Novel and Emma movie adaptation as an object researcher of this study. This novel is about Emma Woodhouse (Anya Taylor Joy). As written in the novel, Jane Austen wrote a book about adolescent arrogance and romantic misunderstandings. It centers on the interactions between members of a small number of families and is set in the made-up little village of Highbury and the nearby estates of Hartfield, Randalls, and Donwell Abbey. Jane Austen is most known for her six major works, which analyze, criticize, and remark on the landed aristocracy in Great Britain towards the end of the 18th century. Austen's stories regularly

discuss women's emphasis on marriage in their pursuit of favourable social standing and financial security. The humor, self-awareness, and realistic, in-depth depictions of the individuals and their interactions in Austen's writing set her work apart. Jane Austen's work has demonstrated some intelligence to the reader, which is a testament to both her writing skill and psychological awareness. Emma introduction to the characters Emma Woodhouse is among history's most well-known fictional characters.

Character introduction by Emma one of the most well-known fictional characters in history is Emma Woodhouse. Emma is truly stunning, rich, and intelligent. She is also spoiled, intrusive, and misguided, though. Although Emma would never get married, she believes she is a superb matchmaker. She essentially orchestrated the recent union of her former governess Miss Taylor and the widower Mr. Weston, as she reveals to her father and her close friend Mr. Knightley. (She did introduce them, after all.) Emma is desperate to find another relationship after such a blatant "success." She has her sights set on Mr. Elton, the village vicar, this time. Emma's father and Mr. Knightley both advise her not to interfere, although they are eventually unsuccessful in doing so.

## B. Previous Studies

The researcher has been compiling some earlier research that is relevant to their thesis. The researcher wants to evaluate her findings with those of other researchers. There have been some pertinent

studies conducted by earlier scholars in the field of narrative function as follows:

The first researcher is Ahmadi Alimorand (2013) with his research *A Morphological Reading of Bizhan and Manizheh Based on Vladimir Propp Narrative Theory*. This research examine this research aim to analyze Shahnameh's Bizhan and Manizheh from Propp's viewpoint to determine whether or not it complies with it. Because Propp just examines the surface structure and ignores crucial elements like motivations, starting points, ethics, and religious considerations, it comes to the conclusion that it is compatible with the 31 functions. Moreover, some of the functions are not found in the story.

Second is research by Audi Gibran Saputra (2023) with research *The Spheres Of Action And Narrative Function Analysis In Eternals Movie*. The aims of the study to analyze the movie Eternals' process of activity and decide whether these places of action are connected to the narrative purpose of the film. The researcher used a qualitative approach and descriptive analysis to apply Vladimir Propp's theory. According to the study's findings, there are three primary categories of action in the film Eternals: the villain, the hero, and the false hero. A total of fifteen out of thirty-one narrative functions were identified.

The third previous is from Evi Chamalah (2019) with the research *Functions of Character in Indonesian Folklore Princess of the Runaway Valley: A Study of Vladimir Propp Narrative Structure Theory*. This research analyze *Princess of the Runaway Valley* was studied in order

to reveal the 31 functions of Vladimir Propp's narrative structure and to preserve it. This study uses content analysis and historical qualitative methods. The method adopted, narratology structuralism study, was an objective one. The literary text served as the study's main focus, and the researcher concentrated on the text's structure. Only 24 of the 31 roles of character according to Vladimir Propp's narrative structure were present, according to the analysis's findings. As a result, the complexity of the story was not excessively high because it did not do all necessary tasks. The seven elements absentation, villainy, donor, return, exposure, punishment, and wedding were all missing from the narrative.

The fourth study is from Jafar Lantowa (2021) with research *The Morphology of The Gorontalo Folklore Perang Panipi: A Study of Vladimir propp's Naratology*. This study's aim was to ascertain the composition of Perang Panipi's folklore. A qualitative methodology using narratology structural analysis was used in this investigation. Data were gathered through a literature review (a documentation technique), and after that, structural analysis techniques were used to examine the data. First, the analysis focused on the results of heuristic and hermeneutic reading, particularly on story morphemes, which were Vladimir Propp's 31 roles played by players in narrative construction. Also, it is introduced into the characters' zones of influence, which will define how they behave in the plot. The findings revealed that the

Panipi had four spheres of action, three story patterns, and twelve key narrative functions.

The last previous study is from Peng Teng (2021) with his research entitled *A Morphological Reading of The Lion, the Witch and the Wardrobe Based on Vladimir Propp's Narrative Theory.* This research aims to find out the function in *The Lion, the Witch and the Wardrobe* by analyzing and comparing. For introduce 31 narrative function and 7 dramatic personae. This research results in finding 19 of 31 function in this movie and the 7 dramatic persona.

There are similarities and differences between my thesis with these previous studies. The similarities from those previous studies are that the researcher also uses the narrative function theory by Vladimir Propp to reinforce this research's argument. In case to find out what 31 narrative functions in the researcher's object. Meanwhile, the differences between this study with other previous are the object that the researcher choose to analyze, none of those previously used *Emma* novel and film for their object. Furthermore, this study uses different theories to analyze the object of the study and uses different focuses in this theory.

# CHAPTER III

## RESEARCH METHODS

This chapter discusses the research method in this study. It covers a discussion about research design, data, data source, research instrument, the technique of collecting data, data validation, and the technique of analyzing the data.

## A. Research Design

Research design is the specific procedure involved in the research process of data collection, data analysis, and report writing (Creswell. 2014). A descriptive approach to research entails gathering data to verify a claim or respond to inquiries about the actual state of the research issue (Gay:1987). Descriptive research determines and reports the way things are. Moreover, qualitative research explores and understands the meaning of several individuals or groups of people ascribed to social or humanitarian problems (Creswell, 2009, p.4). This research method is used to investigate and understand the importance of groups or individuals to social issues and often uses language, photography, and observation. Research design of the current study is descriptive qualitative.

This research is descriptive qualitative because it aims to find and analyze the narrative function in *Emma* novel and its movie adaptation. The data discovered are also in words and pictures, not numbers. Therefore, the qualitative approaches chosen for this study were

appropriate, recognizing the purpose of this study is to find the narrative function in Emma novel through words and Emma's movie adaptation through the image.

## B. Data and Data Source

Data is the starting point that researchers utilize to conclude specific topics (Walliman, 2010: 65). Data is objective evidence that serves as the foundation for inference, discourse, and computation. The purpose of this study is to get the data, and from the data, the researcher will know the result of the research. Data collection must be relevant to this study problem. With data acquisition, researcher need a source of information to acquire the available data. Therefore, the data in this study is textual and visual forms aiming to compare *Emma* novel and Emma movie.

Furthermore, data sources in the research are necessary on the data sources. Data sources are the places where the data is collected. In qualitative research, data is divided into primary and secondary. Primary data is data that researchers can record, such as text from interviews or images gathered while conducting the study. A primary source gives the researcher direct access to the research subject. Sugiyono (2008: 225) stated that a primary source could provide accurate information immediately. In other words, the primary source is to give prominent data related to the research problems. The source data from this research is from *Emma* novel from E-book and Emma movie adaptation, this movie can be found on Netflix.

Afterwards, secondary data refers to material a researcher has discovered through reading, watching, or listening. This secondary data usually comes from primary data that the researcher has processed in documents, announcements, letters, banners, images, recordings, videos, and advertisements on television (Creswell, 2009). Data sources in qualitative research can be film, novels, etc. Secondary sources provide second information from the other source. The secondary data sources used to support the research are books, journals, articles, and previous studies. The related themed research to fulfil the content and interpretations of the primary data source.

In this research, the researcher gathered information through dialogue from *Emma* novel and images from Emma movie adaptation. The process of collecting the word data is the researcher quote every dialog that exists in the narrative function and classifies the dialogue into the narrative function. After that, a picture of the object is taken by taking a screenshot of the scene that shows the narrative function in Emma movie adaptation. The researcher can display the graphics utilized to interpret the data and the discourse using these screenshots. Researcher require supporting data or secondary data to help identify and categorize data to make the research more thorough and complex. As a result, the researcher used references from earlier academic studies that other researchers had conducted. These studies included theses, papers, journals, and other academic research. Researcher use this reference to make it easier to identify and organize data by the standards established in the study.

## C. Research Instrument

In qualitative research, the researcher is the one who collects the data; research instruments are tools used to get or collect data to solve problems or achieve research objectives (Creswell, 2014). An instrument for data collection is a tool used by researcher to assist them in data collection so that it is more systematic and simple (Arikunto, 2000). In qualitative research, the instrument of the study is the researcher. The ability of the researcher to do research should be confirmed by them (Sugiyono,2008). Hence, in this study, the main instrument is the researcher herself. Supported by coding, which is used to write down the data obtained from watching, listening to the dialogues in the film and reading the dialogues and narration in the novel.

In qualitative research, the researcher cope with the studies to preserve it, informing readers. The researcher's position in qualitative studies is to try the concept and feel access to the participants. The researcher serves as the instrument for the research, which uses qualitative methods typically carried out in a natural context, gives more importance to the process than the findings, and aims to comprehend an event's meaning as fully as possible. (Creswell,2009).

## D. Data Collection Techniques

The term "data" refers to information gathered through research. To obtain accurate data, the researcher must employ specific data collection strategies. Because the research aims to collect data, data collection techniques are crucial. The purpose of the study is to gather information.

Data can be gathered in a variety of circumstances. There are five methods for gathering data in the qualitative method. Those are triangulation, observation, interview, questionnaire, and documentation. Participation in the environment, direct observation, in-depth interviews, and documentation review are the usual techniques qualitative researchers use to obtain information (Sugiyono 2008: 225). In this research, the researcher uses documentation for collecting the data for this research.

In this study, the research data came from the *Emma* novel and *Emma* movie adaptation using qualitative data collection techniques, this study took several steps, as follows:

1. First, the researcher searches an *Emma* novel by Jane Austen from its book and an *Emma* movie adaptation by Autumn de Wilde through a legal website or by Netflix. Furthermore, the researcher looks for some articles, journals, and previous studies related to the study because it aids in the researcher's understanding of the research.

2. The second the researcher reads and watches objects to understand the source of data, the researcher needs to watch many times to analyze about narrative functions in *Emma* novel and movie adaptation.

3. The third researcher sorts and collects the data based on the relatable characteristics of the theories used. In this research, the data are found in the form of textual and visual data.

4. Fourth researcher make codes as a medium to organize the facts so that it is easier to analyze the datum, coding of the data is used to organize the material into segments of text to broaden the general meaning of each segment (Creswell:2009). The researcher must sort the data according to the theories utilized to acquire it.

For example :

1. 1/NFC/W/MO/1:57:12

    1: Number of data

    NFC: Narrative Function Category

    DIFF: Different

    W: Symbol of Wedding

    MO: Movie

    1:57:12 : Minute of the scene that appears

2. 1/NFC/ β/NV/P6

    1: Number of data

    NFC: Narrative Function Category

    β: Symbol of Absentation

    NV: Novel

    P6: Page number

## E. Data Validation Technique

The process of making sure that the data are relevant or appropriate for the topic and study object is known as data validation (Cresswell, 2009) it is said that data validation in qualitative methods is a research process which will test the accuracy of the data. To validate the data, the

researcher requires a validator. A validator evaluates this research to validate the data's trustworthiness. The validator must meet the following criteria: the validator must be fluent in English, the validator must be an expert in adaptation. Those criteria were required to obtain the research's legitimate data and identify the study's theme. Data validation is accomplished by validating the information. The validator is then asked to check and validate the data for the research study so that it can be studied.

## F. The Technique of Analyzing the Data

The researcher used descriptive qualitative in this study. This study is descriptive because it shows (what) narrative functions are found and exist in Emma's novel and its movie adaptation and the differences between the novel and the film. Data collection, organization, and processing to create a meaningful arrangement from the data can also be seen as a form of data analysis. (Saleh, 2017:74).

Therefore, organizing, sorting, categorizing, coding, or otherwise identifying the data to provide conclusions relevant to the question or issue under study is the essence of qualitative data analysis. In qualitative research, data analysis is carried out after data collection, using qualitative analysis techniques such as domains, taxonomies, componential, and themes by sorting and selecting important data. (Saleh, 2017).

In the current study, the researcher uses data analysis techniques from Spradley consisting of domain analysis, taxonomy, componential analysis, and cultural theme.

1.  Domain Analysis

Domain analysis is the effort of the researcher to get an overview of data to answer the focus of the research. The trick is to read the general data text and thoroughly obtain any domains or domains within the data. The researcher can analyze about narrative function in both objects.

**Table 3.1.** Domain analysis table on the novel

| Number | Data | Non-Data |
|--------|------|----------|
| 1. | Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses. | You understand the force of influence pretty well, Harriet. You are firmly established in good society. |

Notes:

a.  The first column is classified as data because that sentence/dialogue represents one of 31 narrative functions as absentation.

b.  The second column is not classified as the data because that sentence/dialogue does not represent one of 31 narrative functions.

**Table 3.2.** Domain analysis table on the movie

| Number | Data | Non-Data |
|--------|------|----------|
| 1. |  |  |

Notes:

a. The first column is classified as data because that image represents one of 31 narrative functions of a wedding.

b. The second column is not classified as the data because that image does not represent one of the 31 narrative functions.

 2. Taxonomy

Taxonomy analysis focuses on certain domains that are particularly useful to describe phenomena or problems subject to the study. Taxonomy analysis can be defined as an examination of all data gathered following preset domains. This research aims to find and analyze the narrative function in *Emma* novel and its movie adaptation. The researcher classified the narrative function of *Emma*'s novel and its movie adaptation.

**Table 3.3.** Taxonomy Table on Narrative Function in *Emma* Novel

| Data | Types | Symbol |
|---|---|---|
| Mr Knightley was one of the few people who could see faults in Emma Woodhouse and the only one who ever told her of them. | Delivery | Z |

**Table 3.4.** Taxonomy Table on Narrative Function in *Emma* Movie

| Data | Types | Symbol |
|---|---|---|
|  | Wedding | W |

3. Componential

The complete meaning of a word can be divided into multiple unique parts or elements (Palmer 1976: 85). To make it simpler to evaluate the data, researchers frequently watch the Emma films and read the Emma novel before classifying the data into tables. This step is making a table that shows signs and types of camera shots and angles. Therefore, the author can count the data and determine the dominant data.

**Table 3.5.** The Componential Table

| No | Characters | β | β2 | γ | δ | ε | ε1 | ε2 | ε3 | ζ | η | η1 | η2 | η3 | θ | I | F |
|----|-----------|---|----|---|---|---|----|----|----|---|---|----|----|----|---|---|---|
|    |           |   |    |   |   |   |    |    |    |   |   |    |    |    |   |   |   |
| No | Characters | θ1 | E7 | *a1* | D | D1 | D2 | E | E1 | E2 | E3 | ↓ | W | A | A8 | E6 | E5 |
|    |           |   |    |   |   |   |    |    |    |   |   |    |    |    |   |   |   |

4. Cultural Theme

The cultural theme is the final phase in the data analysis, which will be influenced by specific variables later on. This research also looks for connections between the domains that have been discovered. The researcher will pack the findings, theories, and past investigations.

**CHAPTER IV**

**FINDING AND DISCUSSION**

The results of the data analysis are presented in this chapter with two explanations: findings and discussion. The topic focuses on answering the questions as follows, 1) What narrative functions are found in *Emma* novel by Jane Austen 2) What narrative functions are found in *Emma* movie adaptation by Autumn de Wilde and the last 3) What differences in narrative functions are found between *Emma* novel by Jane Austen and *Emma* movie by Autumn de Wilde? The data source of this research is *Emma*'s novel and *Emma*'s movie adaptation.

In this research, the researcher used the theory from Vladimir Propp (1968) to analyze narrative functions. Hence, the researcher discovered several functions in these two objects. After analyzing the data, the researcher discovers there are several theories to analyze the adaptation works. Meanwhile, the researcher applied Linda Hutcheon's theory (2006) which constitutes four main parts: What? Who and why? How? When and where.

A. **Findings**

1. Narrative Functions in Emma Novel by Jane Austen

   The researcher analyzes the narrative function in this research using the theory of Vladimir Propp (1968). There are 31 narrative functions based on Propp's theories, namely: absentation, interdiction, violation, reconnaissance, delivery, trickery,

complicity, villainy, meditation, beginning counteraction, departure, the first function of the donor, the hero's reaction, provision of a magical agent, guidance, struggle, branding, victory, liquidation of lack, return, pursuit, rescue, unrecognized arrival, unfounded claims, difficult task, solution, recognition, exposure, transfiguration, punishment, and wedding.

As stated by Vladimir Propp, the 31 functions in his theory are not always present in the story. Therefore, not all of the functions used were applied in this study. In this study, the researcher discovered that 11 of 31 used narrative functions in *Emma's* novel by Jane Austen. The data found in this research consists of 91 data. The narrative function found in Emma novel by Jane Austen, has been placed in the following table:

*Table 4.1* *Data Findings in Emma Novel*

| No | Narrative Function Category | Symbol | Variations | Total Data |
|----|------------------------------|--------|------------|------------|
| 1. | Absentation | B | - | 1 |
| 2. | Reconaissance | $\varepsilon$ | $\varepsilon1: 1, \varepsilon2:2, \varepsilon3:3$ | 6 |
| 3. | Delivery | $\zeta : 3$ | - | 3 |
| 4. | Trickery | *H* | *η1:3, η3:2* | 5 |

| 5. | Complicity | θ : 2 | θ : 3 | 5 |
|---|---|---|---|---|
| 6. | Villainy | A | A8 : 1 | 1 |
| 7. | Lack | *A* | *a1 : 7* | 7 |
| 8. | First Function of The Donor | D: 2 | D1: 2, D2: 7 | 11 |
| 9. | The Hero's Reaction | E: 2 | E1:2 ,E2: 3,E3: 1,E5: 4,E6: 1,E7: 5 | 24 |
| 10. | Return | ↓ | - | 1 |
| 11. | Wedding | W | - | 1 |
| Total Data: 65 | | | | |

Table 4.1 displays that only 11 function found in Emma novel, because the character only shows that 11 act of functions. From that data, the most frequent findings of narrative function in Emma'snovel: the hero's reaction with 24 data out of 65. These functions will be described in the explanation below:

1) Absentation

Absentation function means that one of the hero's family members is absent from home (gone); this could be dying, married, or leaving. The explanation in the example below:

Datum:

**1/NFC/ β2/NV/P6**

From data number 01, the utterance *"Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses."* This datum shows Emma lost her mother when she was a kid because of carelessness and typing. This datum can be categorized as absentation because the hero lost one of her family (her mother died).

2) Reconnaissance

The reconnaissance is when the villain tries to investigate the victim; in this function, the victim could be the hero or the other character. The researcher found six reconnaissance functions in Emma novel. The example will describe below:

Datum:

**8/NFC/ε/NV/P218**

From data number 08, the utterance *"But you, who have known Miss Fairfax from a child, must be a better*

*judge of her character and of how she is likely to conduct herself in critical situations than I can be."* This utterance shows that Frank, who said that dialog, is trying to investigate Jane as his victim. So this datum is categorized as reconnaissance, where the villain starts to find information about the victim.

Datum:

**9/NFC/ε(ε1)/NV/P228**

From data number 09, the utterance *"Frank Churchill came back again, and if he kept his father's dinner waiting, it was not known at Hartfield; for Mrs. Weston."* These sentences can be found in Emma's novel on page 228. This sentence shows Mr. Knightley investigating Frank because he was unpolite to his father, which makes Knightley suspicious of him. The type of this utterance is reconnaissance with the first variation.

Datum:

**10/NFC/ε ε2/NV/P466**

From data number 10, the utterance *"Frank Churchill was a villain. He heard her declare that she had never loved him. Frank Churchill's character was not desperate."* This utterance shows that Emma realized that Frank was a

villain, and she was very upset about that because she trusted him. This data can be categorized as reconnaissance with the second variation. The hero investigates the villain ($\varepsilon2$).

Datum:

**7/NFC/ *ε: ε3*/NV/P160**

From data number 07, the utterance *"There is one thing, Emma, which a man can always do if he chooses, and that is his duty, not by maneuvering and finessing, but by vigor and resolution."* This data shows Mr. Knightleey is telling Emma about his observation of Frank. This utterance is a reconnaissance function with the third variation that another character has observed the villain.

Besides the data 07,08,09, and 10, the reconnaissance function can be found in the data numbers 05, 06, and 11.

3) Delivery

A report given to the villain by their victim is called delivery. This function has two variations. First, the villain receives information gathered during the inquiry; the second is one collection form. The example will describe below:

Datum:

**16/NFC/ζ/NV/P217**

From data number 16, the utterance *"I have been used to heari n g hers admired, and I remember one proof of her being thought to play well: a man, a very musical man, and in love with another woman engaged to her on the point of marriage."* The type of this utterance is delivery. Emma shares information about Jane with Frank, so this can conclude as the villain receives a report from their victim.

Datum:

**17/NFC/ζ/NV/P218**

From data number 17, the utterance *"Miss Fairfax herself. She must have felt the improper and dangerous distinction."* This utterance shows the type of delivery because the villain receives a report from the victim. The villain gets information about Jane from Ms. Bates herself in this data.

4) Trickery

Trickery means the villain is trying to deceive his victim so that he can possess him. The villain utilizes trickery or compulsion and uses magic tools and persuasion. The researcher

found 5 data of trickery in Emma novel by Jane Austen. The following example will explain:

Datum:

**19/NFC/*η;η1*/NV/P130**

From data number 19, *"He has been wanting to come to us," continued Mr. Weston, "ever since September: every letter has been full of it, but he cannot command his own time.".* This utterance shows that Frank is trying to trick or lie to his father and not attend his wedding. In case he had his engagement without telling anybody. The type of this utterance is trickery because the villain tried to trick his father. In the first variation, the villain uses persuasion.

Datum:

**20/NFC/*η;η3)*/NV/P143**

From data number 20, this utterance *"Mr. Frank Churchill did not come home very great mortification and regret, but still, he looked forward with the hope of coming to Randalls at no distant period."* This sentence can be found in Emma's novel. This utterance is categorized as trickery. In the third variation, the villain uses deception or coercion.

Datum:

**23/NFC/*η η3*/NV/P431**

From data number 23, *"A very pretty trick you have been playing me, upon my word! This was a device to sport my curiosity and exercise my talent for guessing.* The type of this utterance is trickery, with the third variation; the villain uses deception or coercion.

Besides the data above, the trickery function can be found in data numbers 20,21 and 22.

5) Complicity

By falling for deception, the victim unwittingly helps the villain. That means the hero responds spontaneously to tools, magic, or others (falling asleep, hurting himself, and others); the hero reciprocates enticing or luring malevolent trickery. The researcher found 5 data functions in Emma novel. The following example will explain:

Datum:

**31/NFC/θ (θ1)/NV/P251**

From the utterance, *"Miss Woodhouse looks like she did not want me. My aunt always sends me off when she is shopping. She says I fidget her to death, and Miss Woodhouse looks like she could almost say the same. What am I to do?"*. This sentence can be found in Emma's novel;

this utterance is categorized as a complicity type of narrative function; with the first variation of complicity, the hero reciprocates coaxing or tricking evil deception.

Datum:

**32/NFC/θ(θ1)/NV/P394**

From data number 32, *"Mr. Frank Churchill and Miss Woodhouse flirted together excessively."* This utterance is categorized as complicity type, with the first variation because Emma helps and responds to Frank to do his trick.

Besides that, the complicity function can also be seen in data number 33.

6) Villainy

This function is called villainy because Frank made his father got pain because of his act. This function has nineteen variations. In Emma's novel, the researcher found just one piece of data. The example will describe below:

Datum:

**37/NFC/A(A8)/NV/P160**

From that data number 37, *"Every sacrifice of mere pleasure you will always find me ready to make to your convenience, but I must go and see my father immediately. I know he would be hurt by my failing in such a mark of respect to him on the present occasion. I shall, therefore, set*

*off tomorrow."* This utterance is showing up data, namely villainy. In this data, the villain (Frank) lies to everyone in Hartfield that he did not attend his father's wedding that's made his father's got upset and disappointed to Frank.

7) Lack

Lack is when one family member is either lacking or craving for something. Lack of this function can mean the need for magical tools, magical things without sacred power, a brilliant occurrence, the requirement for one distinctive shape of rational forms, a lack of resources, and another disadvantage. In this novel, the researcher found seven functions of lack. The following example:

Datum:

**41/NFC/*a(a1)*/NV/P160**

From data number 41, *"Mr. Elton i s going to be married!",* This utterance is categorized as lack because Mr.Elton is getting married to Augusta, a lady from France; after being rejected by Emma, he married Augusta it shows he has the desire to have something, like a person.

Datum:

**42/NFC/*a*/NV/P401**

From data number 42, *"Will you? (turning to Emma.) Will you choose a wife for me? I am sure I should like anybody fixed on by you. You provide for the family, you know. Find somebody for me. I am in no hurry. Adopt her, educate her."* The utterance is categorized as lack because Frank wishes to get married to Jane and asks Emma to matchmake him.

Furthermore, data numbers 39, 40, 43, and 44 lack function.

8) First Function of The Donor

The hero is investigated, questioned, attacked, and made ready for a magical agent or invasion is categorized as the first function of the donor. The researcher found 11 data of this function. The following example:

Datum:

**50/NFC/D:D2/NV/P67**

From data number 50, *"You saw her answer! You wrote her answer too. Emma, this is your doing. You persuaded her to refuse him."* This sentence can be found in Emma's novel. This utterance is categorized as

the first function of the donor. Another character is interrogating the hero because of her mistake.

Datum:

**52/NFC/D:D2/NV/P160**

From data number 52, *"0h, the difference of situation and habit! I wish you would try to understand what an amiable young man may be likely to feel in directly opposing those whom, as child and boy, he has been looking up to all his life."* This sentence can be found in Emma's novel. This type of this utterance is the first function of the donor; the data shows the hero that the other character interrogated her.

Furthermore, besides the data above, the first function of the donor can be found in data numbers 51, 53, 54, 55, 56, 57,59, and data number 60.

9) The Hero's Reaction

The hero's response to the antagonist's assault on the possibility of a donor can be known as the hero's reaction. The hero is attacked and interrogated. In this novel, the researcher found 24 data on this function. The example will describe below:

### 61/NFC/E(E6)/NV/P192

From this utterance, *"Oh! Miss Woodhouse, I would rather do anything than have it happen. And Elizabeth, too. Oh! Miss Woodhouse, do talk to me and make me comfortable again."* This sentence shows the hero's reaction because Harriet is feeling blue. After all, Elton has rejected her. Then, this act can be categorized as the hero's reaction, with the sixth variation as a function in Propp's theory.

### 63/NFC/*E(E7)*/ P193

From this utterance, *"It might be distressing, for the moment,"* said she, *"but you seem to have behaved extremely well; and it is over and may never can never, as a first meeting, occur again, and therefore you need not think about it."* This sentence can be found in Emma's novel on page 193. This datum explains about

Datum:

### 64/NFC/E(E2)/NV/P403

From this utterance, *"She had not been able to speak and, on entering the carriage, sunk back for a moment, overcome then reproaching herself for having taken no leave, making no acknowledgment, parting in apparent sullenness, she looked out with voice and hand eager to*

*show a difference, but it was just too late."* This sentence explains that Emma regrets and cries because her words are rude to Mrs.Bates. In Propp's theory, this is categorized as the hero's reaction with the second variation (E2) that the hero answers (or did not answer) a reprimand from another character.

Datum:

**65/NFC/E(E2)/NV/P403**

From this utterance, *"Emma felt the tears running down her cheeks almost all the way home without being in any trouble to check them, extraordinary as they were."* This sentence can be found in Emma's novel on page 403. The datum tells the hero's reaction after being attacked and embarrassed in a moment she was rude to Mrs. Bates. In Propp's theory, this can be categorized as the hero's reaction with a second variation (E2) that the hero answers (or does not answer) a reprimand from another character.

10) Return

The hero is back. Similar to how it was done when the hero left. They occasionally exhibit the same traits as an escape. The researcher found 1 data in this novel. The following example:

Datum:

From this utterance, *"Emma's pensive meditations, as she walked home, were not interrupted, but on entering the parlor, she found those who must rouse her."* This shows that the hero returns home after apologizing and telling Robert how she intervened in his relationship with Harriet. In Vladimir Propp's theory, this datum can be categorized as the return, implemented in a way like when the hero left.

11) Wedding

Wedding is the last function in Propp's theory; this function is called wedding when the hero is married and raises the throne. In this novel, the researcher found one function of weddings. The following data:

Datum:

**91/NFC/W/NV/P524**

The utterance, "The wedding was very much like other weddings, where the parties have no taste for finery or parade," This sentence shows that the hero is finally married, Emma, finally marries Mr.Knightley. as the winning of the hero. This act is related to Propp's theory's last function, that the hero is finally getting married and raising a throne.

2. Narrative function from Emma movie adaptation by Autumn de Wilde

**Table 4.2** *Data Findings in Emma Movie*

| No | Narrative Function Category (Film) | Type | Variations | Total Data |
|---|---|---|---|---|
| 1. | Absentation | β | β1 | 1 |
| 2. | Interdiction | γ | - | 1 |
| 3. | Violation | δ | - | 1 |
| 4. | Reconaissance | ε: 1 | ε1:1 ε2:1 ε3:3 | 6 |
| 5. | Trickery | η:2 | η1:6 | 8 |
| 6. | Complicity | θ: 3 | - | 3 |
| 7. | Villainy | A | - | 1 |
| 8. | Lack | a | a1: 4 | 4 |
| 9. | First Function of The Donor | D:1 | D2:5 | 6 |
| 10. | The Hero's Reaction | E:8 | E1:1, E2:3 E7:1 | 13 |

| 11. | Provision of Magical Agent | F:3 | - | 3 |
|-----|---------------------------|-----|---|---|
| 12. | Branding | I:1 | - | 1 |
| 13. | Wedding | W:1 | - | |
| Total Data: 48 | | | | |

Because the character only performs those 13 acts of functions, Table 4.2 only presents the 13 functions that were present in the Emma movie version. The hero's reaction, with 13 data  out of 48, was the most frequently observed narrative function in  Emma's novel. The following description will explain below:

1) Absentation

A family member of the  hero is missing from home (gone) in their absence function; this could be due to a death, marriage, or departure. The researcher found one piece of data about absentation in this Emma movie. The following example's explanation:

Datum:

**2/NFC/β/MO/03:04**



Emma: "I wish you every happiness

on your wedding day."

From data number 02, the scene above can be found in Emma's movie adaptation. This scene is categorized as absentation. This scene shows Emma, as the hero, has lost one of his sister nurses, Taylor, because she will get married. This scene is related to Propp's theory of first function, absentation first variation, and departure of older sibling (β1). In that scene Emma give a happy tears for Taylor;s wedding she was so happy for that.

2) Interdiction

Interdiction means prohibition has the hero's best interests in mind. In this function, the villain is getting into the story and disturbing the family's peace happy, causing something to happen accident, damage, or unrest. The researcher found 1 data from this function. The following example:

Datum:

**3/NFC/γ/MO/04:24**



Mr.Woodhouse: "Emma, you should not make matches or
foretell things."

From data number 03, the scene above can be found in
Emma's movie adaptation. Emma's father prohibits not
matchmaking with anyone again. This scene shows types,
namely interdiction, which means the hero is given a ban by
his father not to matchmake anyone again.

3) Violation

The prohibition was broken. The hero violates the ban. The
researcher found 1 data about this function. The following
example:

Datum:

**4/NFC/δ /MO/04:36**



Emma: "I must say indeed for other people, papa."

From this data number 04, the scene above can be found in Emma's movie adaptation. Emma directly violates the ban given by her father. This scene shows types, namely violations. In Propps's theory, violation means that the hero which directly violates the ban.

4) Reconnaissance

The villain's attempt at reconnaissance occurs when he or she is trying to learn more about the victim, who, in this case, could be either the hero or another character. In the novel Emma, the researcher discovered six reconnaissance functions. The following example will explain:

Datum:

**12/NFC/ε1/MO/56:29**



*Frank: "I seek the village of Highbury, Sir.'*

This scene given by the villain shows that Frank Churchill will investigate the victim's (Jane) location. Because she not long ago moves to Highbury. In Propp's theory, this can be reconnaissance with the first variation because the villain is trying to observe the victim's location.

Datum:

**13/NFC/ε2/MO/58:58**



*Emma: "I believe we have a mutual acquaintance in Jane*

*Fairfax. Did you often meet in Weymouth?"*

The hero gives this scene that tries to investigate Frank
to see if he knows more about Jane than her. Frank lives in
Weymouth as Jane did. Assurance with prop theory
reconnaissance shows that the hero is trying to observe the
villain herself.

Datum:

**6/NFC/ε:ε3/MO/10:14**



*Mr.Knightley: "If Frank Churchill had wanted to attend his*
*father's wedding, he would have contrived it."*

In this datum, the scene  shows that Mr. Knightley was,
as the observer suspects, Frank because he did not come to

his father's wedding. In Propp's theory, this shows the [third] variation of reconnaissance in that the other character observes the villain.

Aside from these three examples, the reconnaissance function also can be found in datum numbers 07,14, and 15.

5) Trickery

Trickery refers to a villain's attempt to fool his target into taking possession of him. The villain makes use of coercion, cunning, sorcery, and persuasion. The researcher discovered eight instances of trickery in Emma movie adaptation by Autumn de Wilde. The example below shows:

Datum:

**28/NFC/$\eta$/MO/1:29:21**



*Frank: "Our companions are excessively stupid. Everyone, Miss Woodhouse, desires to know what your all thinking about"*

In this scene given by Frank, Churchill tries to trick Emma to did everything he says until she gets attacked by another character, which makes her so rude to Ms. Bates. In Propp's theory, this function is named trickery, the first

variation that the villain uses persuasion to persuade the hero.

Datum:

**22/NFC/$\eta1$/MO/1:00:09**



*Frank: "May I hope for the honor of your hand for the first two dances?"*

The villain gives these scenes to trick the hero into fooling his family by looking interested in balls and Emma's beauty. In Propp's theory, this could be trickery with the first function because the villain uses persuasion to ask Emma as his partner in the feast.

Besides the two datums above, the trickery function can be found in datum numbers 23,25,26,27,29, and 30.

6) Complicity

The victim submits to trickery and thereby, unnoticed, helps his enemy. In this movie, the researcher found 3 data about complicity. Here is an example:

Datum:

**34/NFC/θ/MO/1:02:44**



*Frank: "Look at her (Jane). She must be a piano player;
who sent her a pianoforte if not her rich friend,
Mr.Dixon."*

This scene shows Emma unwittingly helping Frank to cover that he is trying to attack Jane for him to say bad words about her. In Propp's theory, this is a complicity function; The hero reciprocates coaxing or tricking evil deception.

Besides that example, the complicity function can be found in datum numbers 35 and 36.

7) Villainy

The villain causes pain to a family member; this function is called villainy. The researcher found one datum of villainy in this movie. The example below:

Datum:

**38/NFC/A/MO 1:28:37**

This scene is given by the villain that causes harm to his family member, his aunt is sick, and he wants to leave as soon as possible; he does not want to take care of her aunt. In Propp's theory, this function is called villainy because the villain causes pain to a family member.

8) Lack

Lack means one family member is either inadequate or desires to have something like marriage, a magical object, or money. The researcher found 4 data lack function in this movie. The example below:

Datum:

**45/NFC/*a1*/MO/41:49**
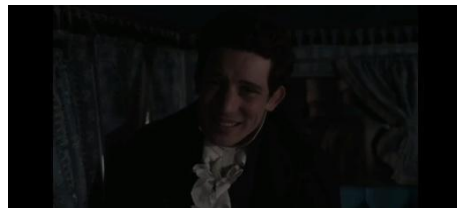


Elton: "I must utilize this situation to show how I love you, Emma."

This datum shows Mr. Elton gives; this scene confesses to Emma that he is in love with her and wanna marry her soon. In Propp's theory, this function is called lack or desire to have something.

Datum:

**46/NFC/*a1*/MO/1:06:32**



This scene is given by Mr. Elton, who has married another woman because Emma rejected his proposal. In Propp's theory, this function is called lack or desire to have something that never ends, and he wants to prove that he can get a better wife than Emma.

Besides that, the lack of function can be found in datum numbers 44 and 47

9) First Function of The Donor

The hero is examined, interrogated, attacked, *etc*., and prepares to receive a magical agent or invasion. The researcher found 6 data of this function. The example will be described below:

Datum:

**57/NFC/D/MO/1:47:00**

*Knightley: "You must know, Emma, that not everything you*

*can handle is right!"*

This scene is given by Knightley, who tests Emma in a hard situation. In Vladimir Propp's theory, this is the First Function of The Donor because The hero is examined, interrogated, attacked, etc., and prepares to receive a magical agent or invasion.

Datum:

**60/NFC/D-D2/MO/1:33:3**



*Knightley: "How could you be so insolent in your wit*

*to a woman of her character, age, and situation? She is*

*poor!"*

In Propp's theory, this scene shows the first function of the donor, that the hero is attacked and interrogated by another character. In the second variation, the giver reproves and questions the hero.

Besides the two data above that shows the first function of the donor with one variation, another datum can be found in datum number 50,51,53,54.

10) The Hero's Reaction

In this function, the hero reacts to the opponent's attack on the future donor. The hero answers the reprimand or services to someone who died or is poor. The example will describe below:

Datum:

**83/NFC/E/MO/1:32:04**



*Mr.Weston: "What two letters express perfection?*

*M and A Emma (laugh), do you understand?"*

This scene is given by Emma, whom Mr. Weston attacks because of the Franks' game, which makes Emma say rude words. Propp's theory categorizes this function as the hero's reaction after being interrogated.

Datum:

**66/NFC/E-E1/MO/1:34:52**



From datum number 66, the scene is evinced that Emma is crying because she was being rude and reacting to Mr. Knightley's attack; he is very upset about Emma's act. This

relates to Propp's theory of the hero's reaction 1st type; after being attacked and interrogated, the hero is regretful.

Datum:

**73/NFC/E-E2/MO/1:34:31**



*Emma: "That is not so bad! I dare say she did not*

*understand me."*

From datum number 73, Emma answers Knightley's anger and tries to defend herself. This act could be categorized as the hero reaction with the 2nd type of this function. The hero answers (or did not answer) reprimand.

Datum:

**70/NFC/F/MO/1:37:11**



*Ms.Bates: "Miss Woodhouse, how kind you are!*

*I suppose you have heard and are come to give us joy."*

From datum number 70, This scene shows that Emma is serving kindness to a low-income family; she buys them fruit and bread and pays for them. In Propp's theory, this could be the hero's reaction; with the 7th type, the hero performs other services (E7).

Aside from that datum above, the hero's reaction function can also be found in datum numbers 64,65,78,79,80,81,82,84,85.

11)  Provision of Magical Agent (F)

The hero obtains the use of an occult agent or magic tools. The researcher found three provisions of this function in Emma movie adaptation. The example will describe below:

Datum:

**87/NFC/F/MO/1:49:13**



*Emma:" Mr.Martin, I have caused you great suffering.*

*As I have also caused the suffering of Harriet."*

In this scene, Emma is coming to Robert Martin, alow-income family, to apologize for what she did to him and Harriet, that she split them up. In Vladimir Propp's theory,

this function is Provision of Magical Agent with symbol F. The hero obtains the use of an occult agent.

Other Provisions of Magical Agent functions are in datum numbers 86 and 88.

12) Branding (I)

The hero is injured. Alternatively, in other words, the villain causes injuries to a family member. The researcher found one datum in this Emma movie. The example below:

Datum:

**89/NFC/I/MO/1:27:57**



*Frank: "I shall go abroad. I am tired of doing nothing.*

*I want a change. Until my aunt is getting well, Im sick of England."*

From datum number 89, this scene shows Frank gets I injured by one of his family, his aunt Mrs. Churchill. He did that because he wanted to have their house in Yorkshire. In Propp's theory, this function is named branding with the symbol I.

13) Wedding

A wedding means the wins of the hero; the hero is finally wedding and rises to a throne. The researcher found one wedding function. The example will describe below:

Datum:

**91/NFC/W/MO/1:56:27**

From datum number 91, Emma is finally married to Mr. Knightly. This act is related to the Propp theory that the hero is a wedding and rises to the throne.

3. Differences found in Emma Novel and Movie Adaptation

The researchers use the adaptation theory by Linda Hutcheon to explain the changes made by the film's production during the transformation process, including the subtraction of character differences and the differences in the storyline, as well as the effects of the various media on the story of the novel and films.

**Character Differences**

After evaluating the data, is to elaborate on all the discoveries made during research into the variations in character visual representation between Emma novel by Jane Austen and

Emma movie Adaptation 2020. Character reduction in movie production The reduction of characters in the film causes quite a lot of difference, even if only a few characters. There are certain character variances, which are described as follows:

1) Mr. and Mrs. John Knightley

     Mr. and Mrs. John Knightley's character in Emma Novel is Knightley, a family member, but this character does not appear in the movie. In the movie version, Mr.Knightley lives alone in Randalls, and his family never comes to Randalls.

2) Henry Smith and John Smith

     From the utterance, "The party was to be our brother and sister, Henry, John, and Miss Smith." These two characters are Robert Martin's Friends, that did not mention in  the movie adaptation.

3) Jane Fairfax

     Jane is underrated and very rarely appears in Emma movie adaptation. She plays a supporting role. Meanwhile, she was one of the important characters; Austen's even made it a separate chapter to discuss her.

**Plot Differences**

There are also modifications to the plot. The film production made Emma movie seem better and did not mince words, which is

the difference between  the novel  and film versions. This indicates that the story will be created for the movie while still using the novel as the primary reference source.

**Table 4.3** Differences in Data Finding

| No | Characters | Emma Novel | Emma Movie Adaptation |
|---|---|---|---|
| 1. | Emma Woodhouse | "You are preparing for the worst, and very bad is it. Harriet Smith marries Robert Martin." |  Emma:" Mr.Martin, I have caused you great suffering. As I have also caused the suffering of Harriet." **87/NFC/F/MO/1:49:13** |

From the data above, in the film Emma 2020, Emma went to Robert Martin's house and apologized to him because she persuaded Harriet Smith not to accept his proposal. However, in the original work, the novel, the moment Emma went  to Martins's family does not appear. Meanwhile, in the original version, Harriet Smith marries Robert Martin without Emma apologizing to him. A moment of Harriet's matrimony with

Robert appears in the novel, but the movie version does not appear and shows the hero's marriage.

Moreover, the change in appearance and plot is since the adaptor is considering the duration; the more characters and plot, the longer it will add to the film's duration. Moreover, that is quite hard as the adaptor movie, which must be challenging for the team production.

The researcher found modifications in Emma novel by Jane Austen and Emma movie adaptation in some character differences and differences in plot. There are also plot differences between the movie and novel versions to make the story more interesting.

## B. Research Discussion

According to Propp not all functions It's always in a story (fairy tale), and this thing does not violate established order of law (Propp, 19681, 22). Therefore, the aim of this study is to identify the narrative components of the Emma novel and the Emma movie. As stated before, the formulates of this research are to find out the narrative functions in Emma novel by Jane Austen, find the narrative functions in Emma movie adaptation by Autumn de Wilde, and find the differences between both objects. Then the researcher made a comparison between Emma novel and Emma movie adaptation.

Adaptation refers to changes made to a literary work's structure, such as changes to the characters, the expansion and contraction of the plot, and the points of view. A novel is made into a movie, resulting in a work distinct from the original and must be considered the source separately. Meanwhile, the narrative function is the definition of a character's action in a narrative is how important it is to the action's development (Propp,1968). In other words, the character's actions are interpreted from the point of view of their significance for the course of action.

The researcher created the component table below to summarize the findings of the data discovered about the narrative functions:

**Table 4.4. Componential Table**

| No | Characters | β | β2 | γ | δ | ε | ε1 | ε2 | ε3 | ζ | η | η1 | η2 | η3 | θ | θ1 | E7 | a1 | D | D1 | D2 | E1 | E2 | E3 | E5 | F | I | ↓ | W | A | A8 | E6 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1. | Emma | 1 | 1 | 1 | 1 | 1 |  | 2 |  |  |  | 1 |  |  |  |  | 3 |  |  |  |  | 1 | 2 | 3 | 2 | 1 |  | 1 | 1 |  |  |  |
| 2. | Knightley |  |  |  |  |  |  |  | 1 |  |  |  |  |  |  |  |  |  | 2 | 2 | 8 | 1 |  |  |  | 2 |  |  |  | 1 |  |  |
| 3. | Frank |  |  |  |  |  | 2 | 2 |  | 2 | 1 | 4 |  | 2 |  |  |  | 2 |  |  |  |  |  |  |  |  | 1 |  |  | 1 | 1 |  |
| 4. | Mr.Woodhouse |  |  | 1 | 1 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5. | Elton |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 5 |  |  |  | 1 |  |  |  |  |  |  |  |  |  |  |
| 6. | Taylor |  | 1 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7. | Mr.Weston |  |  |  |  |  |  |  |  |  |  |  | 1 | 2 |  |  |  |  |  |  |  | 1 |  |  |  |  |  |  |  |  |  |  |
| 8. | Jane |  |  |  |  |  |  |  |  | 1 |  | 1 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9. | Ms.Bates |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 1 |  |  |  |  | 1 |  |  | 5 |  |  |  |  |  |  |  |
| 10. | Harriet |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 2 |  |  |  |  |  |  |  |  |  |  |

| 11. | Augusta | | | | | | | | | | | | | | | | 2 | | | | | | | | | |
| 12. | Robert | | | | | | | | | | | | | 1 | | | | | | | | | | | 1 |

As a result of the researcher's findings described above, the analysis of narrative function in Emma novel and movie adaptation has shown that there are 15 functions with 18 variations. There is absentation ($\beta$,$\beta 2$), interdiction ($\gamma$), violation ($\delta$), reconnaissance ($\varepsilon$, $\varepsilon 1$, $\varepsilon 2$, $\varepsilon 3$), delivery ($\zeta$), trickery ($\eta$, $\eta 1$, $\eta 2$, $\eta 3$), complicity ($\theta$, $\theta 1$), villainy (A, A8), lack (*al)*, the first function of the donor (D, D1, D2), the hero's reaction (E, E1, E2, E3, E5, E6, E7), provision of a magical agent (F),  branding (I), return  ($\downarrow$), and wedding (W).

The researcher concluded that the result of the narrative function found in  Emma novel is 65 data with  absentation 1 data, reconnaissance 6 data, delivery with 3 data, trickery with 5 data, complicity with 5 data, villainy 1 data, lack 7 data, [the first] function of the donor 11 data, the hero's reaction 24 data, return 1 data and wedding with 1 data.

Moreover, the research also summarizes the result of the narrative function in the Emma movie adaptation; there are 48 data, absentation 1 data, interdiction 1 data, violation 1  data,  reconnaissance  6  data, trickery 8 data, complicity 3 data, villainy 1 data, lack 4 data, [first] function of the donor 6 data, the hero's reaction  13 data, provision of magical agent 3 data, branding 1 data and wedding with 1 data.

The result shows that there are 113 data found. The dominant function used for the narrative function is the hero's reaction. It can be seen in this study hero's reaction function data, which has 37 data. The results show that there are numerous functions of the hero's reaction. This

function appears a lot in Emma novel and Emma movie adaptation, so the researcher is easy to find and know this function.

Afterward, aspects of the differences that researchers found in Emma novel and Emma movie adaptation are from the character and plot differences. The researcher found three characters that do not appear or are undeveloped in Emma movie adaptation, like Jane Fairfax, or non-appearance Henry Smith, and Mr. and Mrs. Knightley. The researcher also found one different plot change in the movie adaptation version; in the novel version Harriet Smith married Robert Martin and did holy matrimony, but in the movie adaptation version, Emma (thehero) is apologize to Robert Martin because she ruined his relationship with Harriet Smith.

**BAB V**

**CONCLUSION, IMPLICATION, AND SUGGESTION**

## A. Conclusion

The researcher concluded that Vladimir Propp's 31 functions of narrative identify the heroes versus the villains, generally contained in the stories of superheroes and folk tales. According to the findings and analysis of this study, it can be proved that the narrative function described by Vladimir Propp can be used in a novel and film with the romantic genre. According to Vladimir Propp, Emma Wodhouse, a young woman in the novel Emma, is portrayed as a hero who believes she will never get married. Additionally, certain characters have distinct roles that are represented in each character's activities throughout the Emma novel's narration.

Based on the findings and discussion from the previous chapter, it can be summarized that the data found on the Emma novel by Jane Austen and the Emma movie adaptation by Autumn de Wilde was 93 data. The researcher used Vladimir Propp's Theory (1968) to analyze the narrative function. The researcher found 15 data of the 31 function that exsist in Emma novel and movie adaptation namely, absentation, interdiction, violation, reconnaissance, delivery, trickery, complicity, villainy, the lack , the first function of the donor, the hero's reaction, provision of a magical agent, branding, return, and wedding.

From that research, the dominant function in Emma novel is the hero's reaction with 24 data. Afterward, the dominant data function in Emma movie adaptation is the hero's reaction with 13 data. The researcher concludes that the most dominant data in this research is data on the hero's reaction with 37 data.

To compare the differences between Emma novel and Emma movie adaptation, the researcher used the theory from Linda Hutcheon (2006). The finding data of differences are the character differences and the plot differences. The character differences include the character not appearing in movie adaptations or undeveloped characters. Moreover, the pot difference is an important scene, but in the movie adaptation, the scene was eliminated.

Furthermore, the researcher hopes that this study will help other researchers by providing light on Vladimir Propp's character's role in the narrative of the story. This resesrch uses Emma novel by Jane Austen and the Emma film adaption directed by Autumn De Wilde. As a result, by using this research as a guide for writing on the same subject of discussion, other researchers may be able to expand it and discover new information.

## B. Implication

This research shows that narrative function can be found in many literary works like novel and movie. In this research, Emma Novel and Emma movie adaptation shows that narrative function can used in romantic genre without broke the law of function. As a result, using the novel and movie as the study's object and Vladimir Propp's 1968 narratology theory, this research can serve as a new source of information for the researchers who come after it on how narrative functions.

## C. Suggestion

The following suggestions may be helpful to those who want to research this subject.

1. Suggestion for English literature student

   As a student interested in using novels and movies as your research subjects, this study can provide you with additional knowledge on the narrative function and an overview for English literature students. Apart from that, the next research other than the narrative function of this object, such as find the 7 dramatic personae or using this theory into other object.

2. Suggestion for the other researcher

   The researcher hopes this study can be used as an example for future research on narrative function and adaptation, which are examined from various aspects about narrative functions by the novel and movie as the object for this research with the narratology theory by Vladimir Propp (1968).

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# APPENDICES

# APPENDICES

**Appendix 1: Validator Sheet**
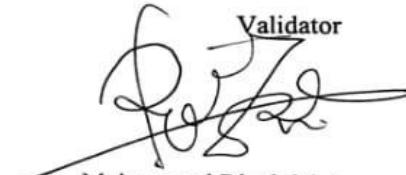
## VALIDATION

The thesis data entitled " **NARRATIVE FUNCTIONS BETWEEN EMMA NOVEL BY JANE AUSTEN AND EMMA MOVIE ADAPTATION BY AUTUMN DE WILDE"** has been validated by Muhammad Rizal, M.A on:

Day : Monday

Date : Juni 12$^{nd}$ 2023

Surakarta, Juni 12$^{nd}$ 2023

Validator

Muhammad Rizal, M.A

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**Appendices 3 (Data Tabel)**

| No | DATA | | Types | Explanation | DIFF | |
|---|---|---|---|---|---|---|
| | **Novel** | **Film** | | | **Nov** | **Fil** |
| | Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses.<br><br>Codes: 1/NFC/ β(β2)/NV/P6 | - | Absent ation<br><br>β (β2) | The utterance given by the narrator shows that the main character is lost her mother. In Vladimir Propp's theory, this sentence shows the first function of absentation with the second variation. The Hero is left by one of her parents. | ✓ | x |
| 2. | - | <br>Emma: "I wish you every happiness on yopur wedding day"<br><br><br>Codes: 2/NFC/β/MO/0 3:04 | Absent ation<br><br>B | The scene given by Emma shows that her governess, Mrs Weston going to marry. Propp's theory shows that the main character is left by one of her family for marriage. | x | ✓ |
| 3. | - | <br>Mr.Woodhous e: "Emma, you should not make matches or foretell things" | Interdic tion γ | This scene is given by the hero (Emma) and her father, who prohibits not matchmaking with anyone again. Propp's theory shows interdiction as the function of |  x | ✓ |

| No. | Utterance | Scene | Function | Explanation | | |
|---|---|---|---|---|---|---|
| | | | | this act. | | |
| | | Codes: 3/NFC/γ/MO/04:24 | | | | |
| 4. | - |  Emma: "I must indeed for other people, papa" Codes: 4/NFC/δ /MO/04:36 | Violation Δ | This scene is given by the Hero , which directly violates the ban given by her father. In Propp's theory, this is accurate to violation as the function. | x | ✓ |
| 5. | Mr. Frank Churchill, which always interested her. He had frequently thought, if he were to marry, he was the very person to suit her in age, character and condition. Codes: 5/NFC/ε:ε3/NV/P 129 | - | Reconn aissanc e ε: ε3 | This utterance is given by the narrator, which shows the villain's (Frank) observation of his victim (Emma). And this show that the villain is observed by other character. In Propp's theory, this is following the reconnaissance of the 3rd variation. | ✓ | x |
| 6. | If Frank Churchill had wanted to see his father, he would have contrived it between September and |  Mr.Knightley: "If Frank Churcill had wanted to | Recona issance ε: ε3 | This utterance and this scene show that Knightley as the observer suspects the villain (Frank) because of his act not coming to his | ✓ | ✓ |

| | | | | | | |
|---|---|---|---|---|---|---|
| | January. A man at his age, what is he? Three or four-and-twenty cannot be without the means of doing as much as that. It is impossible."<br><br>Codes: 6/NFC/ε:ε3/NV/P 159 | attend his father's wedding, he would have contrived it"<br><br>Codes: 6/NFC/ε:ε3/MO/10:14 | | father wedding.<br><br>In Propp's theory, this shows the 3rd variation of reconnaissance. | | |
| 7. | "There is one thing, Emma, which a man can always do if he chooses, and that is his duty, not by manoeuvring and finessing, but by vigour and resolution.<br><br>Codes: 7/NFC/ ε: ε3/NV/P160 | Mr.Knightley: "There is one thing, Emma, which a man can always do, if he choose and that's is his duty"<br><br>Codes: 7/NFC/ε:ε3/MO/11:22 | Recona issance ε: ε3 | The utterance and the scene show that the observer suspects the villain because of his act about this situation (the villain's father is getting married) and the villain didn't come anymore. In Propp's theory, this shows the third variation of reconnaissance. | ✓ | ✓ |
| 8. | But you, who have known Miss Fairfax from a child, must be a better judge of her character and of how she is likely to | - | Compli city | In Propp's theory, this utterance shows Jane Fairfax as the victim and Knightley is tells Emma think about Jane that she is innocent. This act is categorized as | ✓ | x |

| | | | | | | |
|---|---|---|---|---|---|---|
| | conduct herself in critical situations than I can be."<br><br>Codes: 8/NFC/ε/NV/P2 18 | | | complicity because the hero is unconsciously help villain to hate the victim. | | |
| 9. | Frank Churchill came back again, and if he kept his father's dinner waiting, it was not known at Hartfield; for Mrs. Weston.<br><br>Codes: 9/NFC/ε(ε1)/NV/ P228 | - | Reconn aissanc e<br><br>ε(ε1) | This utterance shows the observer suspecting the villain because he accidently back to Highbury with no reason. In Propp's theory, this shows the [third] variation of reconnaissance | ✓ | x |
| 10. | Frank Churchill was a villain. He heard her declare that she had never loved him. Frank Churchill's character was not desperate.<br><br>10/NFC/ε ε2/NV/P466 | - | Reconn aissanc e<br><br>ε ε2 | This utterance was given by the main character, that realized if Frank was a villain. In Propp's theory, this function is called reconnaissance, the moment hero is realized after observe the villain for long time. | ✓ | x |
| 11. | She doubted whether she had not transgressed the duty of woman by woman,bin betraying her suspicions of Jane Fairfax's feelings | - | Reconn aissanc e<br><br>ε ε2 | In this utterance, the hero invesstigates the villain. In Propp's theory, this call reconnaissance. | ✓ | x |

| | | | | | |
|---|---|---|---|---|---|
| | for Frank Churchill.<br><br>Codes:<br>11/NFC/ε(ε2)/NV/P248 | | | | |
| 12. | - | <br>Frank: "I seek the village of Highbury, Sir'<br><br>Codes:<br>12/NFC/ε1/MO/56:29 | Reconaissance<br><br>εε1 | This scene given by the villain shows that he is going to investigate the victim's location. In Propp's theory, this can be reconnaissance. | x | ✓ |
| 13. | - | <br>Emma: "I believe we have mutual acquaintance in Jane Fairfax, did you met often in Weymouth?"<br><br>Codes:<br>13/NFC/ε2/MO/58:58 | Reconaissance<br><br>εε2 | This scene is given by the hero that tries to investigate Frank if he knows about Jane than her. Assurance with prop theory reconnaissance, this shows that the hero is try to observe the villain herself. | x | ✓ |
| 14. | | <br>Emma: "Mr.Elton was | Reconnaissance (ε) | This scene shows that the hero is realized villainy of Mr. Elton that she was wrong this | x | ✓ |

| | | | | | |
|---|---|---|---|---|---|
| | - | unpardoably rude, I was completely mistaken"<br><br><br>Codes: 14/NFC/ε/MO/ 1:14:43 | | time, to always defense him as a good man. In Propp's theory, this function is named reconnaissance. | | |
| 15. | - | <br><br>"The highest claims<br><br>a woman could possess. to hear you're abusing the reason you have is almost enough to make me think so, too.<br><br>Codes: 15/NFC/ε3/MO /24:45 | Reconaissance<br><br>$\varepsilon\,\varepsilon 3$ | This scene shows that the other character, Mr.Knightley is give attention to the Frank. In Propp's theory, this can be reconnaissance because the observe of the other character to villain act. | x | ✓ |
| 16. | I have been used to heari n g hers admired, and I remember one proof of her being thought to play well: a man, a very musical man, and in love with another woman engaged to her on the point of | - | Delivery<br><br>$\zeta$ | This utterance shows delivery that the villain receives information about his victim and unconcissionally help the villain to did his plan (In this case, the hero is start defense the villain) | ✓ | x |

| No. | Utterance | | Function | Explanation | | |
|---|---|---|---|---|---|---|
| | marriage. Codes: 16/NFC/ζ/NV/P2 17 | | | | | |
| 17. | Miss Fairfax herself. She must have felt the improper and dangerous distinction Codes: 17/NFC/ζ/NV/P2 18 | - | Delivery ζ | This utterance shows delivery as the function of Propp's theory that Ms.Fairfax as the victim is feeling not safe because the villain is know about her. | ✓ | x |
| 18. | And Frank Churchill was heard to say, "I think you could manage this without effort; the first part is so very trifling. The strength of the song falls on the second." Codes: 18/NFC/ζ/NV/P2 46 | - | Delivery ζ | This utterance shows delivery as the function of Propp's theory that the villain receives information about his victim, this utterance shows Frank is praise the hero to cover his trick to Emma. | ✓ | x |
| 19. | "He has been wanting to come to us," continued Mr Weston, "ever since September: every letter has been full of it, but he cannot command | - | Trickery η; η1 | This utterance shows the villain trying to trick her father that he cannot come to his wedding. In Propp's theory, this is following the trickery that the villain deceives the | ✓ | x |

| | | | | | | |
|---|---|---|---|---|---|---|
| | his own time.<br><br>Codes:<br>19/NFC/*η;η1*/NV/<br>P130 | | | victim. | | |
| 20. | Mr. Frank Churchill did not come. very great mortification and regret, but still he looked forward with the hope of coming to Randalls at no distant period."<br><br>Codes:<br>20/NFC/*η;η3)*/NV/P143 | - | Trickery<br><br>*η; η3* | This utterance tells about the villain that deceives everyone for not coming to the Randalls and tells them that his aunt is sick. In Propp's theory, this can be categorized as trickery. | ✓ | x |
| 21. | Besides, dear Jane at present, and she really eats nothing, makes such a shocking breakfast, you would be quite frightened if you saw it. I dare not let my mother know how little she eats.<br><br>Codes:<br>21/NFC/*ηη1*/NV/P254 | - | Trickery<br><br>*η η1* | This utterance by Ms Bates tells that the Jane reaction is weird because of Frank. Propp's theory categorises this as trickery with the first variation, the villain uses persuasion to persuade Jane and made her confused. | ✓ | x |

| | | | | | | |
|---|---|---|---|---|---|---|
| 22. | May I hope for the honour of your hand for the two first dances of this little projected ball to be given, not at Randalls, but at the Crown Inn?"<br><br>Codes: 22/NFC/*ηη1*/NV/ P254 | <br>Frank: "May I hope for the honor of your hand for the first two dances?"<br><br>Codes: 22/NFC/*η1*/MO /1:00:09 | Tricker y *η1* | Both utterances and scenes are given by the villain to trick the hero into fooling his family. In Propp's theory, this could be trickery. | ✓ | ✓ |
| 23. | "A very pretty trick you have been playing me, upon my word! This was a device, I suppose, to sport with my curiosity and exercise my talent of guessing<br><br>Codes: 23/NFC/*η η3*/NV/P431 | - | Tricker y<br><br>*η η3* | This utterance shows that the hero knows she has been tricked by the villain. This is categorized as trickery in Propp's function. | ✓ | x |
| 24. | - | <br>"Mr. Churchill is to inherit the entire estate. I have heard it described as one of the finest houses in Yorkshire."<br><br>Codes: 24/NFC/*η1*/MO | Tricker y (*η1*) | This scene is given by the villain's father, who gives Emma his letter that he said he could not attend the party, and he lied. In Propp's theory, this function is called trickery. | x | ✓ |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | /36:41 | | | | |
| 25. | - |  Frank: I just know Jane in general, that she is poor and no consequal" Codes: 25/NFC/$\eta 1$/MO /38:57 | Tricker y ($\eta$ 1) | This scene is given by the villain, that is trying to trick Emma. This function is called trickery in Vladimir Propp's theory. | x | ✓ |
| 26. | |  Mr.weston: "Frank will herr and there's a balls" Codes: 26/NFC/$\eta$/MO/ 1:08:58 | Tricker y ($\eta$) | This scene is shown by the villain's father, that says Frank is giving Emma a letter to be his partner in the balls. This function is called trickery. | x | ✓ |
| 27. | - |  Frank: "Here's where you have your valls, I suppose?" Codes: 27/NFC/$\eta 1$/MO /59:19 | Tricker y ($\eta 1$) | This scene is given by Frank, that tries to trick Emma into helping him do his plan to dance in balls. In Propp's theory, this is a trickery function because villain tricks the hero. | x | ✓ |

| 28. | - | <br><br>Frank: "Our companions are excessively stupid. Everyone, Miss Woodhouse desire to know what your all thinking about"<br><br>Codes: 28/NFC/η/MO/1:29:21 | Tricker y *(η)* | In this scene given by the villain tries to trick the hero to did everything he says until she gets attacked by another character. In Propp's theory, this function is named trickery. | x | ✓ |
|---|---|---|---|---|---|---|
| 29. | - | <br><br>Weston: "Frank cannot coming, he said his aunt is not very well"<br><br>Codes: 29/NFC/η1/MO /36:41 | Tricker y *(η1)* | This scene is given by the villain's father, who gives Emma his letter that he said he could not attend the party, and he lied. In Propp's theory, this function is called trickery. | x | ✓ |
| **30.** | - | <br><br>Frank: "I suppose you to be the perfect woman in Highbury" | Tricker y *(η 1)* | This scene is given by the villain, that is trying to trick Emma. This function is called trickery in Vladimir Propp's theory. | x | ✓ |

| | | Codes:<br>30/NFC/$\eta1$/MO/38:57 | | | | |
|---|---|---|---|---|---|---|
| 31. | Miss Woodhouse looks as if she did not want me. My aunt always sends me off when she is shopping. She says I fidget her to death, and Miss Woodhouse looks as if she could almost say the same. What am I to do?"<br><br>Codes:<br>31/NFC/θ(θ1)/NV/P251 | - | Complicity<br><br>θ | Jane gives this utterance as the victim, unconscious of the hero, is helping the villain to hate Jane as the victim. In Propp's theory, this is categorized as complicity. | ✓ | x |
| 32. | "Mr. Frank Churchill and Miss Woodhouse flirted together excessively."<br><br>Codes:<br>32/NFC/θ(θ1)/NV/P394 | - | Complicity<br><br>θ θ1 | This utterance shows that the villain is successful in fooling everyone. In Propp's theory, this could be complicity. | ✓ | x |
| 33. | "I was only going to observe that though such unfortunate circumstances do sometimes occur both to men and women, I cannot imagine them to be very | - | Complicity<br><br>θ θ1 | This utterance shows that the hero is helping the villain to do his plan. In Propp's theory, this is categorized as complicity. | ✓ | x |

| | | | | | |
|---|---|---|---|---|---|
| | frequent.<br><br>Codes:<br>33/NFC/θ(θ1)/N V/P400 | | | | | |
| | But you, who have known Miss Fairfax from a child, must be a better judge of her character and of how she is likely to conduct herself in critical situations than I can be."<br><br>Codes:<br>8/NFC/ε/NV/P2 18 | - | Compli city<br><br>θ θ1 | In Propp's theory, this utterance shows Jane Fairfax as the victim and Knightley is tells Emma think about Jane that she is innocent. This act is categorized as complicity because the hero is unconsciously help villain to hate the victim. | ✓ | x |
| 34. | - | Frank: "Look at her (Jane) she must be piano player, who sent her a pianoforte if not her rich friend, Mr.Dixon"<br><br>Codes:<br>34/NFC/θ/MO/ 1:02:44 | Compli city (θ) | This scene shows the hero unwittingly helping the villain. In Propp's theory, this is a complicity function. | x | ✓ |
| 35. | | | Compli city (θ) | In this scene, the hero unwittingly helps the villain to | x | ✓ |

| | | | | | | |
|---|---|---|---|---|---|---|
| - | Emma: "Frank is not coming to the balls because he must take care of his aunt"<br><br>Codes: 35/NFC/θ/MO/1:00:43 | | do his plan. In Propp's theory, this function is named complicity. | | | |
| 36. | | (Harriet and Emma practice dancing)<br><br>Codes: 36/NFC/θ/MO/1:09:18 | Complicity *(θ)* | This scene shows that the hero unwittingly helps the villain in the balls. This function is named complicity in Propp's theory. | x | ✓ |
| 37. | 'Every sacrifice of mere pleasure you will always find me ready to make to your convenience, but I must go and see my father immediately. I know he would be hurt by my failing in such a mark of respect to him on the present occasion. I shall, therefore, set off tomorrow.<br><br>Codes: 37/NFC/A(A8)/NV/P160 | - | Villainy A(A8) | This utterance is given by the villain that he made a disappearance. Propp's theory relates this function to the [eighth] villainy function, as seen in his act. | ✓ | x |

| 38. | - | Frank: "Im sick of England, after my qaunt well I will leave"<br><br>Codes: 38/NFC/ᴀ/MO 1:28:37 | Villain y (A) | This scene is given by the villain that causes harm to his member of the family. In Propp's theory, this function is called villainy. | x | ✓ |
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| 39. | "She was so surprised she did not know what to do. Yes, quite a proposal of marriage; and a very good letter, at least she thought so. And he wrote as if he really loved her very much."<br><br>Codes: 39/NFC/ *a1*/NV/P55 | - | Lack<br>*a1* | This utterance was given by Emma with Harriet Smith, who was proposed by Robert Martin. Related to Propp's theory of Lack, a member of the family has a desire or something. | ✓ | x |
| 40. | "Mr. Elton is in love with me! What an idea!"<br>Codes:<br>40/NFC/*a*/NV/P1 19 | - | Lack<br>*a* | This utterance is given by the hero, Emma who had proposed to Mr Elton, who desires to marry with her she really shock because she was matches him with Harriet. In Propp's theory, this relates to Lack because the desire of Elton to | ✓ | x |

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| | | | | have Emma. | | | |
| 41. | "Mr. Elton i s going to be married!"<br><br>Codes:<br>41/NFC/*a(a1)*/N V/P160 | | - | Lack *a(a1)* | This utterance shows that Elton as Emma's friend has a desire to married. In Propp's theory, this call Lack or desire to have something. | ✓ | x |
| 42. | Will you? (turning to Emma.) Will you choose a wife for me? I am sure I should like any body fixed on by you. You provide for the family, you know. Find somebody for me. I am in no hurry. Adopt her, educate her."<br><br>Codes:<br>42/NFC/*a*/NV/P 401 | | - | Lack *a* | This utterance shows Frank is looking for a wife. In this datum he ask Emma to matchmaking him with someone. This function can be lack or desire to something. | ✓ | x |
| 43. | "She must be very lively and have hazel eyes. I care for nothing else. I shall go abroad for a couple of years and when I return, I shall come to you for my wife. | | - | Lack *a1* | This utterance shows Frank Churcill wants to find a wife. In this datum he rargeting Jane because all of his criteria is aiming to her. This function can be lack or desire to | ✓ | x |

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| | Remember."<br><br>Codes:<br>43/NFC/*a*/NV/P4<br>01 | | | something. | | |
| 44. | "an engagement is a positive engagement. What will you say, Emma? What will anybody say when it is known that Frank Churchill and Miss Fairfax are engaged, nay, that they have been long engaged!"<br><br>Codes:<br>44/NFC/*a1*/NV/P 425 | <br><br>Mrs.Weston: "Frank and Jane are engaged, when they in Weymouth"<br><br>Codes:<br>44/NFC/*a1*/M O/1:38:55 | Lack<br><br>*a1* | This utterance and this scene show that the villain is getting married to the victim; what a twist!<br><br>In Propp's theory, this is called a lack or desire to get something (married). | ✓ | ✓ |
| 45. | | <br><br>Elton: "I have to utilise this situation to show how I love you, Emma"<br><br>Codes:<br>45/NFC/*a1*/M O/41:49 | Lack<br><br>*(a1)* | Mr. Elton gives this scene confesses to Emma that he is in love with her and wanna marry her soon. In Propp's theory, this function is called lack or desire to have something. | x | ✓ |
| 46. | | <br><br>Codes: | Lack<br><br>*(a1)* | This scene is given by Mr Elton, who has married another woman because Emma rejected his | x | ✓ |

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| | - | 46/NFC/*a1*/MO/1:06:32 | | proposal. In Propp's theory, this function is called lack or desire to have something. | | |
| 47. | - |   Codes: 47/NFC/*a*/MO/38:27 | Lack *(a1)* | This scene is given by Mr Elton trying to flirt with Emma. In Propp's theory, this function is called lack or desire to have something. | x | ✓ |
| 48. | "You are better placed here; very fit for a wife but not at all for a governess. But you were preparing yourself to be an excellent wife all the time you were at Hartfield. Codes: 48/NFC/*a1*/NV/P41 | - | Lack *a1* | This utterance shows that Knigtley talks to Mrs Weston, who will get married, this relates to Propp's theory Lack that a member of the family has the desire to have something. | ✓ | x |
| 50. | "You saw her answer! you wrote her answer too. Emma, this is your doing. You persuaded her to refuse him." Codes: 50/NFC/D:D2/NV/P67 |   Knightley: "You saw her answer! you wrote her answer too." Codes: 50/NFC/D-D2/MO/30:25 | First Function of The Donor D:D2 | This utterance and this scene are given by the hero and the giver arguing. In Propps's theory, this is categorised as the donor's first function, that the hero is being interrogated. | ✓ | ✓ |

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| 51. | "Nonsense! A man does not imagine any such thing. But what is the meaning of this? Does Harriet Smith refuse Robert Martin? madness, if it is so, but I hope you are mistaken." <br><br>Codes: 51/NFC/D:D2/NV/P67 | <br>Knightley: "Harriet Smith refuse Robert Martin?"<br><br>Codes: 51/NFC/D-D2/MO/28:21 | First Function of The Donor<br><br>D:D2 | This utterance and this scene are given by the main character and the giver arguing. In propp'sPropps theory, this be categorized as the first function of the donor, that the hero is being interrogated. | ✓ | ✓ |
| 52. | "0h, the difference of situation and habit! I wish you would try to understand what an amiable young man may be likely to feel in directly opposing those whom, as child and boy, he has been looking up to all his life."<br><br>Codes: 52/NFC/D:D2/NV/P160 | - | First Function of The Donor<br><br>D:D2 | This utterance is given by the giver to the hero that he was interrogated the hero. In Propp's theory, this can be categorized as the first function of the donor. | ✓ | x |
| 53. | Was she your equal in the situation, Emma? Consider how far this is from being the case. She is | <br>Mr Knightley: "She is poor. She has sunk | The first function of the Donor | The utterance and the scene are given by the lead male character as a giver. In Propp's theory, both show the first | ✓ | ✓ |

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| | poor. She has sunk from the comforts she was born to and, if she lives to old age, must probably sink more. Her situation should secure your compassion. It was badly done, indeed!<br><br>Codes:<br>53/NFC/D(D2)/N V/P403 | from the comforts she was born to and, if she lives to old age, must probably sink more."<br><br>Codes:<br>53/NFC/ D(D2)/MO/1:3 3:37 | D(D2) | function of the donor, that the hero is attacked and interrogated by another character. In the second variation, the giver reproves and questions the hero. | | |
| 54. | Have you now, in thoughtless spirits and the pride of the moment, laughe d at her, humbled her and before her niece, too and before others, many of whom (certainly *some)* would be entirely guided by *your* treatment of her<br><br>Codes:<br>54/NFC/D(D2)/N V/P403 | <br><br>Codes:<br>41/NFC/D-D2/ MO/1:34:52 | The first functio n of the Donor<br><br>D(D2) | This utterance and this scene show that the hero is attacked by the giver because of the hero's fault. In Propp's theory, this function is called the first function of the donor. | ✓ | ✓ |
| 55. | This is not pleasant to you, Emma, and it is | | The first functio n of the | This utterance shows that the hero is interrogated by the other character. | ✓ | x |

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| | very far from pleasant to me, but I must; I will tell you truths while I can be satisfied with proving myself your friend by very faithful counsel and trusting that you will some time or other do me greater justice than you can do now." <br><br>Codes: 42/NFC/D(D2)/ NV/P403 | - | Donor D(D2) | In Propp's theory, this is categorized as the first function of the donor. | | |
| 56. | I have blamed you and lectured you, and you have borne it as no other woman in England would have borne it. <br><br>Codes: 56/NFC/D/NV/P4 63 | - | First Function of Donor D | In this utterance, the hero is blamed and attacked; in Propp's theory, this could be function first function of the donor. | ✓ | x |
| 57. | - | Knightley: "You have to know Emma that not every you can handle is right!" | First Function of The Donor (D) | This scene is given by the giver who tested the hero. In Vladimir Propp's theory, this is the First Function of The Donor. | x | ✓ |

| | | Codes: 57/NFC/D/MO /1:47:00 | | | | |
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| 58. | But as neither provocation nor resentment was discerned by Mr Knightley,who had been of the party and had seen only proper attention and pleasing behaviour on each side<br><br>Codes: 58/NFC/D:D1NV /P182 | - | First Function of The Donor<br><br>D:D1 | This utterance given by the narrator shows that the hero is overcoming the reproof of others because she thinks Knightley only being a seek attention. In Propp's theory, this can be categorized as the 1st variation of the donor. | ✓ | x |
| 59. | How could she have been so brutal, so cruel to Miss Bates! How could she have exposed herself to such ill opinion in anyone she valued? And how to suffer him to leave her without saying one word of gratitude, of concurrence, of common kindness!<br><br>Codes: 59/NFC/D:D1/N V/P404 | - | First Function of The Donor<br><br>D:D1 | This utterance given by the narrator shows that the main character is cruel to another character; in Propp's theory, this shows the first function of the donor. | ✓ | x |

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| 60. | How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation? Emma, I had not thought it possible." <br><br> Codes : 60/NFC/ D(D2)/NV/P402 | Knightley: "How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation? She is poor!" <br><br> Codes: 60/NFC/D-D2/ MO/1:33:37 | The first function of the Donor <br><br> D(D2) | The lead male character gives the utterance and scene as a giver. In Propp's theory, both show the first function of the donor, that the hero is attacked and interrogated by another character. In the second variation, the giver reproves and questions the hero. | ✓ | ✓ |
| 61. | Emma had a charitable visit to pay to a poor sick family who lived a little way out of Highbury. <br><br> Codes: 12/NFC/E:E7/NV /P92 | - | The Hero's Reaction <br><br> E:E7 | This utterance is given by the narrator about the hero <br><br> performing other services to poor family and gave kindness by bringing a basket of cakes and tenderness. In Vladimir Propp's theory, this is the 7th variation of this function. | ✓ | x |
| 62. | Oh! Miss Woodhouse, I would rather do anything than have it happen. | | The Hero's Reaction | This utterance was given by Harriet Smith, who had been disappointed about Mr Elton's | ✓ | x |

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| | And Elizabeth, too. Oh! Miss Woodhouse, do talk to me and make me comfortable again." Codes: 62/NFC/E(E6)/NV/P192 | - | E(E6) | Elton marriage. In Propp's theory, this can be categorized as the 6th variation of the hero's reaction. | | |
| 63. | "It might be distressing, for the moment," said she; "but you seem to have behaved extremely well; and it is over and may never can never, as a first meeting, occur again, and therefore you need not think about it." Codes: 63/NFC/E(E7)/NV/P193 | - | The Hero's Reaction E(E7) | This utterance shows that the hero does another service to another character, assurance with Propp's theory of the hero's reaction. | ✓ | x |

| 64. | She had not been able to speak and, on entering the carriage, sunk back for a moment, overcome then reproaching herself for having taken no leave, making no acknowledgment ,parting in apparent sullenness, she looked out with voice and hand eager to show a difference, but it was just too late.<br><br>Codes:<br>64/NFC/E(E2)/N V/P403 | <br><br>Emma :<br>(Crying)<br><br>Codes:<br>64/NFC/E(E2)/ MO/1:35:31 | The Hero's Reactio n<br><br>E(E2) | Both utterance and the scene of this data show about hero's reaction after being attacked by the giver. Propp's theory can be categorized as the hero's reaction. | ✓ | ✓ |
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| 65. | Emma felt the tears running down her cheeks almost all the way home without being in any trouble to check them, extraordinary as they were.<br><br>Codes:<br>65/NFC/E(E2)/ NV/P403 | <br><br>(Crying)<br><br>Codes:<br>44/NFC/E(E2)/ MO/1:35:22 | The Hero's Reactio n<br><br>E(E2) | Both the utterance and the scene is about the hero's reaction as one of Propp's function in his theory. | ✓ | ✓ |
| 66. | "I know there is not a better creature in the |  | The Hero's Reactio | These utterances and scenes show that Emma is crying | ✓ | ✓ |

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| | world: but you must allow that what is good and what is ridiculous are most unfortunately blended in her." Codes: 66/NFC/E:E1/NV /P402 | Emma: "What is ridiculous are most unfortunately blended in her." Codes: 66/NFC/E-E1/ MO/1:34:52 | n E:E1 | and reacting to the giver's attack. Propp's theory shows the hero's reaction after being attacked and interrogated by the giver. | | |
| 67. | She would not be ashamed of the appearance of the penitence, so justly and truly hers Codes: 67/NFC/E(E5)/N V/P405 | - | The Hero's Reactio n E(E5) | The utterance is about the hero's reaction as one of Propp's functions in his theory. | ✓ | x |
| 68. | "Well, my dear, I shall *say* you are laid down upon the bed, and I am sure you are ill enough." Codes: 46/NFC/E(E5)/N V/P405 | - | The Hero's Reactio n E(E5) | This utterance is showing the hero's reaction after the giver attacks her, Emma went to Jane house to apologize and give them a food. In Propp's theory, this function includes in The Hero's Reaction. | ✓ | x |
| 69. | "I am afraid Jane is not very well," said she, "but I do not know; they *tell* me she is well. I dare say | | The Hero's Reactio n E(E5) | This utterance shows the hero is serving a victim's family give them a food and apologize to Ms Bates after | ✓ | x |

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| | my daughter will be here presently, Miss Woodhouse.<br><br>Codes:<br>69/NFC/E(E5)/N V/P405 | - | | she hurt her feeling. In Propp's theory, this could be the hero's reaction. | | |
| 70. | "Ah! Miss Woodhouse, how kind you are! I suppose you have heard and are come to give us joy.<br><br>Codes:<br>70/NFC/E(E7)/N V/P406 | Ms.Bates: "Miss Woodhouse, how kind you are! I suppose you have heard and are come to give us joy."<br><br>Codes:<br>70/NFC/F/MO/ 1:37:11 | The Hero's Reactio n<br><br>E(E7) | This utterance and this scene show that the hero is serving a low-income family. In Propp's theory, this could be the hero's reaction. | ✓ | ✓ |
| 71. | Miss Woodhouse, for such surprising good fortune but poor dear soul! if you were to see what a headache she has. When one is in great pain, you know one cannot feel any blessing quite as it may deserve.<br><br>Codes:<br>49/NFC/E(E5)/N V/P406 | - | The Hero's Reactio n<br><br>E(E5) | This utterance shows the hero is serving a victim's family. In Propp's theory, this could be the hero's reaction. | ✓ | x |

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| 72. | "So very kind!" replied Miss Bates. "But you are always kind." Codes: 50/NFC/E(E5)/NV/P408 | - | The Hero's Reaction E(E7) | This utterance shows that the hero is serving a victim's family. In Propp's theory, this could be the hero's reaction. | ✓ | x |
| 73. | Emma recollected, blushed, was sorry but tried to laugh it off. "Nay, how could I help saying what I did? Nobody could have helped it. It was not so very bad. I dare say she did not understand me." Codes: 73/NFC/E:E2/NV/P402 | Emma: "That not so bad! I dare say she did not understand me." Codes: 73/NFC/E-E2/MO/1:34:31 | The Hero's Reaction E: E2 | The utterance and the scene are given by the hero as the main character. Propp's theory categorizes this as the hero's reaction after being attacked by the giver. | ✓ | ✓ |
| 74. | "Poor Mrs Churchill! No doubt she had been suffering a great deal: more than anybody had ever supposed, and continual pain would try the temper. It was a sad event, a great shock with all her faults. | - | The Hero's Reaction E(E3) | This utterance shows that the hero gives service to the person who died. This can be categorized as the hero's reaction. | ✓ | x |

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| | Codes: 74/NFC/E(E3)/N V/P417 | | | | | |
| 75. | Mr. Churchill was better than could be expected, and their first removal, on the departure of the funeral for Yorkshire, was to be to the house of a very old friend in Windsor<br><br>Codes: 53/NFC/E(E7)/N V/P417 | - | The Hero's Reactio n<br><br>E(E7) | This utterance shows that the hero gives service to the person who died. This can be categorized as the hero's reaction. | ✓ | x |
| 76. | "Poor girl!" said Emma. "She thinks herself wrong, then, for having consented to a private engagement?"<br>Codes: 56/NFC/E/NV/P4 51 | - | The Hero's Reactio n<br><br>E | This utterance shows the emphatic from the hero to her friend. In Propp's theory, this is called The hero's reaction. | ✓ | x |
| 77. | Emma could say no more. They seemed to be within half a sentence of Harriet, and her immediate feeling was to avert the subject, if possible.<br><br>Codes: 76/NFC/E(E1)/N | - | The Hero's Reactio n<br><br>E(E1) | This utterance shows the emphatic from the hero to her friend. In Propp's theory, this is called The hero's reaction. | ✓ | x |

| | V/P451 | | | | | |
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| 78. | - |  Knightley: "If he very care about hifamily he will not do this for his father" Codes: 78/NFC/E/MO /53:12 | The Hero's Reactio n (E) | This scene shows the reaction of the hero after the Knightley gives her an explanation about Frank. In Propp's theory, this is named the hero's reaction. | x | ✓ |
| 79. | - |  Augusta: "But consider, you need not be afraid of delegating power to me. Married women may be safely authorized. Codes: 79/NFC/E/MO /1:24:48 | The Hero's Reactio n (E) | This scene shows that Mr Elton's wife attacked the hero and shows the hero's reaction to this assurance as the hero's reaction function in Propp's theory. | x | ✓ |
| 80. | - |  Elton: "They are most of them affronted. I will attack them with more address. | The Hero's Reactio n (E) | This scene is given by Augusta and Elton, who is rude to emma because of Frank's game. In Propp's theory, this function is named the hero's reaction. | x | ✓ |

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| | | Codes: 80/NFC/E/MO /1:29:55 | | | | |
| 81. | - |  Harriet:" I know that he is the last man who would intentionally give any woman the idea of his feeling more for her than he does" Codes: 81/NFC/E/MO /1:43:19 | The Hero's Reactio n (E) | This scene is given by Emma reaction to Harriet because of her fault. This function exists in Propp's theory called the hero's reaction. | x | ✓ |
| 82. | - |  Ms Bates: "Mr Knightley, I must have made myself very disagreebleor she would not say that thing to me" Codes: 682NFC/E/MO /1:31:45 | The Hero's Reactio n (E) | This scene is given by Emma's reaction after being attacked by Frank and made her in hard situation with Ms Bates. This function exists in Propp's theory as the hero's reaction. | x | ✓ |
| 83. | |  Mr.Weston: | The Hero's Reactio | This scene is given by Emma, who is attacked by Mr Weston because of | x | ✓ |

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| | - | "What two letters express perfection? M and A Emma (laugh) do you understand?"<br><br>Codes: 83/NFC/E/MO/1:32:04 | n (E) | the Franks's game and made Emma say rude words. In Propp's theory, this function categorizes as the hero's reaction after being interrogated. | | |
| 84. | - | <br><br>Augusta: "I really must be allowed<br><br>to judge when to speak"<br>Codes: 84/NFC/E/MO/1:32:23 | The Hero's Reaction (E) | The hero gives this scene after being attacked by the Augusta. This function exists in Propp's theory as the hero's reaction after she getting attacked to other character because of her words. | x | ✓ |
| 85. | - | <br><br>Harriet: "You think of Mr. Knightley<br><br>for yourself."<br><br>Codes: 85/NFC/E/MO/1:42:37 | The Hero's Reaction (E) | This scene is given by Emma hurting Harriet because she is in love with Knightley. In Propp's theory, this is called the hero's reaction function. | x | ✓ |
| 86. | - | <br><br>Knightley: "I have lectured | Provision of Magical Agent | In this scene, the hero with the giver. In Vladimir Propp's theory, this function is Provision of | x | ✓ |

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| | | you, and blamed you,you have borne it." Codes: 86/NFC/F/MO/ 1:44:53 | (F) | Magical Agent with symbol F. | | |
| 87. | - |  Emma:"Mr.Ma rtin, I have caused you great suffering. As I have also caused the suffering of Harriet." Codes: 87/NFC/F/MO/ 1:49:13 | Provisi on of Magica l Agent (F) | In this scene, Emma is coming to a Martin as low-income family to apologize. In Vladimir Propp's theory, this function is Provision of Magical Agent with symbol F | x | ✓ |
| 88. | - |  Knightkey: "Dear Emma. Do not attempt, with your good nature, to understand a bad one.You must let it go its own way. Codes: 88/NFC/F/MO/ 38:06 | Provisi on of a magical agent (F) | In this scene, Emma with Knightley that he was advise Emma. In Vladimir Propp's theory, this function is Provision of Magical Agent with symbol F. | x | ✓ |

| 89. | - |  Frank: "I shall go abroad. I'm tired of doing nothing. I want a change. whatever your penetrating eyes may fancy. Codes: 89/NFC/I/MO/ 1:27:57 | Branding (I) | Frank is brands Emma. In Propp's theory, this function is named branding. | x | ✓ |
| 90. | Emma's pensive meditations, as she walked home, were not interrupted, but on entering the parlour, she found those who must rouse her. Codes: 90/NFC/↓/NV/P4 13 | - | Return ↓ | The utterance shows that Emma is returning home from her visit to the victim's family to apologize. In prop theory, this can be categorized as a return. | ✓ | x |
| 91. | The wedding was very much like other weddings, where the parties have no taste for finery or parade Codes: 91/NFC/W/NV/P 524 |  Elton: "Dearly beloved friends,we gather here in the sight of God to join together this man and this woman in holy | Wedding W | The Hero is finally married. In Propp's theory, the wedding is the last function as the winning of the hero. | ✓ | ✓ |

| | | matrimony<br><br>Codes:<br>91/NFC/W/M<br>O/1:56:27 | | | | |
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