

**THE FUNCTIONS OF DRAMATIS PERSONAE AND THEIR
DISTRIBUTION IN *THE SPIDERWICK CHRONICLES* FILM (2008)**

THESIS

Submitted in Partial Fulfillment of the Requirements

for the Degree of *Sarjana Humaniora*



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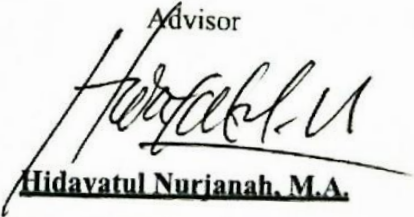
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DEDICATION

This thesis is dedicated to:

1. Myself, who successfully completed this thesis despite a long and challenging journey.
2. My parents, who have given love and unwavering support, encouraging me to keep moving forward without giving up.
3. To my beloved friends who have always stood by my side, providing encouragement and assistance throughout the thesis process.

MOTTO

“Indeed, with hardship [will be] ease. So when you have finished [your duties],
then stand up [for worship]. And to your Lord direct [your] longing.”

(Q.S Al-Insyirah 94: 6-8)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *The Functions of Dramatis Personae and Their Distribution in The Spiderwick Chronicles (2008) film* 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.

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The researcher acknowledges that there are shortcomings in the preparation of this thesis, and therefore, constructive criticism and suggestions to the researcher are highly appreciated. In conclusion, through this thesis, the researcher hopes to provide benefits to the readers and also to the field of English literature studies.

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ABSTRACT

Olivia Nur Fadilla Rohmah. 2023. *The Functions of Dramatis Personae and Their Distribution in The Spiderwick Chronicles (2008) Film*. Thesis. English Literature, Culture and Language Faculty.

Advisor : Hidayatul Nurjanah, M.A

Keywords : Narrative, Functions, Dramatis Personae

The Spiderwick Chronicles film contains Jared, Malory, and Simon exploring a new world; they must confront evil Faerie creatures who want to seize the "Spiderwick Guide's Book." for nefarious purposes. Jared, Mallory, and Simon must protect the Book while trying to unravel its secrets, but they also have to face various dangers that arise on their journey.

This research aimed to reveal the functions and dramatis personae in *The Spiderwick Chronicles* film (2008). The theory used in this research is dramatis personae to analyze the characters that play a role in the film. Thirty-one functions of dramatis personae are used to identify the sequence of events in the *Spiderwick Chronicles* film.

This research uses qualitative because analyzing *The Spiderwick Chronicles* film with Propp's theory can provide a deeper understanding of the characters and story. Then, to collect data this research through several steps: Watching the movie, making a note of scenes in the film, reading the movie script, identifying and grouping the data.

The result of analysis, the researcher found 21 functions from Propp's theory thirty-one function there are; reconnaissance (ϵ), interdiction (γ), violation (δ), provision or receipt of a magical agent (F), absention (β), departure (\uparrow), the hero's reaction (E), villainy (A), trickery (η), complicity (θ), pursuit (Pr), struggle (H), mediation (B), guidance (G), rescue (Rs), difficult task (M), liquidation of lack (K), return (\downarrow), victory (J), solution (N). The researcher also found 5 dramatis personae from the distribution of functions there are; villain, hero, donor, helper, and dispatcher. The researcher write the formula of the results as follow:

<u>β</u>	<u>γ</u>	<u>δ</u>	<u>ϵ</u>	<u>ζ</u>	<u>η</u>	<u>θ</u>	<u>A</u>	<u>a</u>	<u>B</u>	<u>C</u>	<u>\uparrow</u>	<u>DE</u>	<u>F</u>	<u>G</u>	<u>H</u>	<u>I</u>	<u>J</u>	<u>K</u>	<u>\downarrow</u>	<u>Pr</u>	<u>Rs</u>	<u>o</u>	<u>LM</u>	<u>N</u>	<u>Q</u>	<u>Ex</u>	<u>T</u>	<u>U</u>	<u>W</u>		
	β^1	γ^1	δ^1	ϵ^1	η^1	θ^1	A ¹	a	B ¹	C ¹	\uparrow	E ⁴	F ¹	G ¹	H ¹	J ⁵	K ¹	\downarrow	Pr ¹	Rs ²			M	N							
		γ^1	δ^1	ϵ^1	η^1		A ³		B ²		\uparrow	E ⁷	F ¹	G ⁴	H ¹		K ⁵		Pr ³	Rs ⁸				N							
		γ^1	δ^1		η^1		A ⁵		B ⁴			E ⁹	F ⁵				K ⁷		Pr ³												
					η^2		A ⁵		B ⁴				F ⁵						Pr ³												
					η^2		A ⁶		B ⁴										Pr ³												
					η^3		A ⁶												Pr ⁵												
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LIST OF ABBREVIATIONS

β	: Absentation
γ	: Interdiction
δ	: Violation
ε	: Reconnaissance
ζ	: Delivery
η	: Trickery
θ	: Complicity
A	: Villainy
a	: Lack
B	: Mediation
C	: Beginning Counteraction
↑	: Departure
D	: First function of donor
E	: Hero's reaction
F	: Provision of magical agent
G	: Guidance
H	: Struggle
I	: Branding
J	: Victory
K	: Liquidation of lack
↓	: Return
Pr	: Pursuit
Rs	: Rescue
O	: Unrecognized arrival
L	: Unfounded claims
M	: Difficult task
N	: Solution
Q	: Recognized

Ex : Exposure
T : Transfiguration
U : Punishment
W : Wedding
Vi : Villain
Do : Donor
Hel : Helper
PHF : Princess and Father
Dis : Dispatcher
He : Hero
FH : False Hero

CHAPTER I

INTRODUCTION

A. Background of study

Films have become one of the important sources of entertainment in the 21st century. Film has various genres, including; action, adventure, comedy, drama, horror, science fiction, romantic, horror, fantasy, and thriller. Fantasy movies are one of the films that are liked by most people. Yan Yonghao (2018) states Fantasy films can also be called imaginative films are mostly centered on fantasy stories and are frequently based on a variety of story forms, narrative films with particular barbaric traits, and conflicts between characters good and evil.

The Spiderwick Chronicles is a fantasy film created by Tony DiTerlizzi, a best-selling author and illustrator of *The New York Times*. He collaborated with Holly Black to create this middle-grade series. Initially, *The Spiderwick Chronicles* were children's storybooks, but after selling more than 20 million copies, these storybooks were adapted into a feature film and translated into over thirty countries. The storyline of *The Spiderwick Chronicles* film follows the adventure of a group of children, namely Jared, Mallory, and Simon, who discover a magical fantasy world around the old house they have just moved into after finding an ancient book called "Spiderwick Guide's Book." This book contains instructions about faerie creatures and supernatural events. However, as they explore this new world, they must confront evil faerie creatures who want to seize the "Spiderwick Guide's Book." for nefarious purposes. Jared, Mallory, and Simon must protect the book while trying to unravel the secrets within it,

but they also have to face various dangers that arise on their journey.

Researcher choose this film because the entire story contains a series of events, which will be analyzed to allow researcher to delve deeper into the function of dramatis personae. The dramatis personae in this story complement each other. This is because Jared as main character, who find a book and strives to protect the book from the evil creatures namely Mulgarath and The Goblins. He also seeks to eliminate Mulgarath and The Goblins. Meanwhile, Mallory and Simon, who are his siblings, are characters who assist Jared in the struggle against Mulgarath. There are other characters such as Hogsqueal and Thimbletack who also help and provide information about the faerie world and assist in the destruction of Mulgarath and The Goblins. As known, Mulgarath and The Goblins are antagonistic characters who are trying to take *Spiderwick Guide's Book* for their own purposes. Based on the researcher's explanation, this research will use theory by Vladimir Propp, specifically the function of dramatis personae and the distribution of dramatis personae in *The Spiderwick Chronicles Film*.

Morphology of the Folktale is a theoretical book by Vladimir Propp that contains information about the structure and narrative elements commonly found in folktales from various cultures around the world. However, this concept can be used to analyze narratives other than folktales or literary works. Propp examines the thirty-one functions of dramatis personae and the dramatis personae (sphere of action) in his work.

The functions referred to are events or narrative element that play an important part in development of the storyline and character of the story.

Examples of functions include "Villainy," "Victory," "The Hero's Return," and so on. On the other hand, *dramatis personae* refers to the characters that appear in the folktales. These characters usually play roles in carrying out these functions. Some examples of characters that often appear in stories include "Hero," "Donor," "Villain," "Magical Helper," and so on. Therefore, the researcher use *dramatis personae* to examine the characters who appear in the film, while the thirty-one functions of *dramatis personae* are employed to examine the list of functions employed to determine the sequence of events in the film *The Spiderwick Chronicles*.

The first research by Marwa Wulansari (2018) entitled *The Dramatis Personae in Disney's Beauty and The Beast Fairy Tale Based on Vladimir Propp's Theory*. The focus of this research is to analyze the function of *dramatis personae* and identify character types based on *dramatis personae* from Vladimir Propp's theory in the Disney version of a fairy tale book entitled *Beauty and The Beast*. The second research by Gina Larasaty (2019) entitled *The Translation Procedure in Children Novel – Spiderwick Chronicle*. The focus of this research is to find the translation procedure from English to Indonesian used in translating the *Spiderwick Chronicles* novel, namely translating from the source language (English) to the target language (Indonesia). The third research by Mira Ardeatika and Melynurmal Setiawan (2019) entitled *Deixis in The Spiderwick Chronicles Movie Script*. The purpose of this study is to identify the types of *deixis* and the dominant *deixis* in *The Spiderwick Chronicles* film script, as well as the types and dominant *deixis* in *The Spiderwick Chronicle* script. The fourth research by Eka Indah Permatasari (2018) entitled *Analyzing Short Story Entitled*

"A Piece of Imagination "Using Theory of Vladimir Propp. The purpose of this study is to determine the function of the text of a short story named "A Piece of Imagination" using theory of Vladimir Propp. The five research by Takenori Wama and Ryohei Nakatsu entitled *Analysis and Generation of Japanese Folktales Based on Vladimir Propp's Methodology.* The focus of this research is to develop an automatic generation of interactive stories using Japanese folklore.

Based on the five previous studies explained, none of them use Vladimir Propp's theory to discuss *The Spiderwick Chronicles* film. There are two research have the same object, namely *The Spiderwick Chronicles*, but those reaserch do not use Propp's theory. Then, there are 3 research that use propp theory as a discussion of analysis but only one research that uses both propp theory – The function of dramatis personae and dramatis personae namely research by Takenori Wama and Ryohei Nakatsu entitled *Analysis and Generation of Japanese Folktales Based on Vladimir Propp's Methodology.* Thus, this research will analyze all the characters and events in the film "The Spiderwick Chronicles" using Vladimir Propp's theory, namely the functions of dramatis personae and dramatis personae (sphere of action).

One of dialogues Mulgarath and Simon in the Spiderwick film that portays mulgarath as trickery function; Simon ask to mulgarath *"What do you want with me?"* and Mulgarath answer *"It's not what I want with you. Arthur Spiderwick's field guide. I know you found it. That's right, you can simply walk back the way you came. Just give me the book"*. The dialogue depicts that Mulgarath entices Simon to hand over the book "Arthur Spiderwick's Field Guide," promising to return Simon if he gives him the book. Mulgarath's

enticement falls within one of the thirty-one functions by Propp and represents the first variation. According Propp statement that trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the first variation is the villain uses persuasion (p. 29). Therefore, this research is formulated by the researcher with the title “The Function of Dramatis Personae and Their Distribution in *The Spiderwick Chronicles* Film (2008)”

A. Limitation of the Study

Based on the research above, the researcher will focus on identifying the concept of the function of dramatis personae by Vladimir Propp that appears in *The Spiderwick Chronicles* film and looking for how many dramatis personae by Propp are found in *The Spiderwick Chronicles* film

B. Formulation of the Problems

Related to the background of research, there are two question that need to be answered in this research:

1. What are the functions of dramatis personae in *The Spiderwick Chronicles* film?
2. How is the distribution of the functions among dramatis personae in *The Spiderwick Chronicles* film?

C. Objectives of the Study

Based on the formulation of the problem above, the purposes of this research are:

1. To reveal the functions of dramatis personae in *The Spiderwick Chronicles* Film.
2. To explain the distribution of the functions among dramatis personae in *The Spiderwick Chronicles* Film.

D. Benefits of the Study

1. Theoretical benefits

The theoretical benefits of this research to help researcher understand the basic narrative structure in the story and identify key elements that shape the plot, allowing researcher to comprehend how characters and events in the film contribute to the development of the story. Additionally, researchers can analyze the roles and functions of characters in the story more systematically, enabling them to explain the characters' roles and how they interact with each other.

2. Practical benefits

The practical benefits of this research can be used as guideline or references at Raden Mas Said State University for those who want to analyze using Vladimir Propp's theory of Thirty-one functions and dramatic personae (spheres of action) or have similarities to the film to be analyzed.

E. Defining of the Key Terms

- a. Narrative

A story or narrative that depicts events or experiences through words, images, sound, or other media. Rimmon and Kenan (1983) stated narrative is a series of events that become the subject of discussion in discourse, with various relations linking events.

b. Functions

Vladimir Propp (1968) explained that function is an action that originates from the character, which is significant in terms of its impact on the course of action (p.21). The function serves to help illustrate how the story progress from one stage to the next and depict the roles of the characters in the journey of the narrative.

c. Dramatis Personae

Dramatis Personae each story portrays of the seven dramatis personae, and this is known as the sphere of action. The characters correspond to the sphere of action (Propp, 1968).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

Vladimir Jakovlevic Propp was born in St. Petersburg on April 1895. He became a student at St. Petersburg University in 1913-1918. After completing his degree, in 1932 Propp became a lecturer of folklore at Leningrad University and became a professor at the university (Propp, 1984:ix). Propp published his first book in 1928, *Morphology of Folktale* Book. In his book, Propp developed a structural theory of analysis of traditional Russian fairy tales by identifying identifying narrative elements and recurring character types. (Propp, 1984: xii)

In his study, Propp collected over 600 Russian folktales by Aleksandr N. Afanás'ev (1855-64), which he utilized as corpus numbers 50-151 of Afanás'ev's fable section—102 stories in total. The criteria for Propp's structural model are as follows (Aguirre, 2011: 2-3):

- 1) All fairytales are constructed on the basis of one single string of actions or events called “functions”
- 2) Function is significant action or event defined according to its place in the plot.
- 3) Function, and not theme, motif, character, plot or motivation, is the fundamental unit of analysis.
- 4) Functions are independent of how and by whom they are fulfilled; from the standpoint of structural analysis, not doers, their method, their motivations or their psychology but the deed itself alone matters.

- 5) The number of functions available to fairytale-tellers is thirty-one.
- 6) With (codifiable) exceptions, functions always follow a strict order.
- 7) Tales are organized into sequences (see below); each sequence is composed of a selection of functions in the appropriate temporal order, and constitutes a narrative episode.
- 8) Each function is susceptible of realization by different means “forms of function”: Propp offers lists of the “function forms” that appear in his corpus (but warns that others are possible).
- 9) Only seven characters are available to fairytale-tellers: hero, false hero, villain, donor, helper, dispatcher, princess (sought-for person) and/or her father.
- 10) All fairytales are composed of the same functions, though not every function appears in every tale.
- 11) All fairytales share the same fundamental structure.

1. Thirty-one Function of Dramatis Personae by Vladimir Propp (1968)

A tale begins with an initial situation and initial situation is one of important element. Beginning of the story with some kind of initial situation, including a family member mentioned, or introduction of the name of a hero or an indication of his status. The function does not take into account the original circumstance. (α) is the initial situation's code.

I. Absentation (β)

The first function is absentation, which is One of the members of a family absents himself from home. Variety of actions; (1) The person absenting himself can be a member of the older generation (β^1); (2) An

intensified form of absentation is represented by the death of parents (β^2);
(3) Sometimes members of the younger generation absent themselves (β^3)
(Propp 1968, 26)

II. Interdiction (γ)

An interdiction is addressed to the hero. variety of actions; (1) Interdiction not to go out is sometimes strengthened or replaced by putting children in a stronghold (γ^1); (2) An inverted form of interdiction is represented by an order or a suggestion (γ^2) (Propp 1968, 26-27)

III. Violation (δ)

The interdiction is violated, the forms of violation correspond to the forms of interdiction. At this point the Violation function can be used when a new character, the villain enters the story. Its role is to disturb the tranquility of a happy family, causing some form of misfortune, mischief, or danger. The villain may be a dragon, a demon, a bandit, a witch, or a stepmother, etc (Propp 1968, 27-28)

IV. Reconnaissance (ϵ)

The villain makes an attempt at reconnaissance. Variety of actions; (1) The reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc (ϵ^1); (2) An inverted form of reconnaissance is evidenced when the intended victim questions the villain (ϵ^2); (3) In separate instances one encounters forms of reconnaissance by means of other personages (ϵ^3). (p.28)

V. Delivery (ζ)

The villain receives information about his victim. (1) The villain directly receives an answer to his question (ζ^1); (2-3) An inverted or other form of information-gathering evokes a corresponding answer, ($\zeta^1 - \zeta^2$). (Propp 1968, 29)

VI. Trickery (η)

The villain attempts to deceive his victim in order to take possession of him or of his belongings. Variety of actions; (1) The villain uses persuasion (η^1); (2) The villain proceeds to act by the direct application of magical means (η^2); (3) The villain employs other means of deception or coercion (η^3). (Propp 1968, 29-30)

VII. Complicity (θ)

Victim submits to deception and thereby unwittingly helps his enemy. Variety of actions; (1) The hero agrees to all of the villain's persuasions (i.e., takes the ring, goes to steam bath, to swim, etc.) (θ^1); (2) The hero mechanically reacts to the employment of magical or other means (i.e., falls asleep, wounds himself, etc.) ($\theta^2 - \theta^3$) (Propp 1968, 30)

VIII. a. Villainy (A)

The villain causes harm or injury to a member of a family. Variety of actions; (1) The villain abducts a person (A^1); (2) The villain seizes or takes away a magical agent (A^2); (2a) The forcible seizure of a magical helper creates a special subclass of this form (A^{11}); (3) The villain pillages or spoils the crops (A^3); (4) The villain seizes the daylight (A^4); (5) The villain plunders in other forms (A^5); (6) The villain causes bodily injury (A^6); (7)

The villain causes a sudden disappearance (A^7); (8) The villain demands or entices his victim (A^8); (9) The villain expels someone (A^9); (10) The villain orders someone to be thrown into the sea (A^{10}); (11) The villain casts a spell upon someone or something (A^{11}); (12) The villain effects a substitution (A^{12}); (13) The villain orders a murder to be committed (A^{13}); (14) The villain commits murder (A^{14}); (15) The villain imprisons or detains someone (A^{15}); (16) The villain threatens forced matrimony (A^{16}); (17) The villain makes a threat of cannibalism (A^{17}); (18) The villain torments at night (A^{18}); (19) The villain declares war (A^{19}) (Propp 1968, 31)

VIII. b. Lack (a)

A member of a family lacks something or desires to have something. Variety of actions; (1) The hero is unmarried and sets out to find a bride with this a beginning is given to the course of the action (a^1); (2) A magical agent is needed. For example: apples, water, horses, sabres, etc. (a^2); (3) Wondrous objects are lacking (without magical power), such as the firebird, ducks with golden feathers, a wonder-of-wonders, etc. (a^3); (4) A specific form: the magic egg containing KoS&j's death (or containing the love of a princess) is lacking (a^4); (5) Rationalized forms: money, the means of existence, etc. are lacking (a^5); (6) Various other forms (a^6) (Propp 1968, 35-36).

IX. Mediation (B)

Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched. Variety of

actions; (1) A call for help is given, with the resultant dispatch of the hero (B^1); (2) The hero is dispatched directly (B^2); (3) The hero is allowed to depart from home (B^3); (4) Misfortune is announced (B^4); The banished hero is transported away from home (B^5); (6) The hero condemned to death is secretly freed (B^6). 7. A lament is sung (B^7) (Propp 1968, 37).

X. Beginning Counteraction (C)

The hero agrees to or decides upon counteraction. Sometimes this moment is not expressed in words, but a volitional decision, of course, precedes the search. This moment is characteristic only of those tales in which the hero is a seeker. Banished, vanquished, bewitched, and substituted heroes demonstrate no volitional aspiration toward freedom. (Propp 1968, 38)

XI. Departure (↑)

The hero leaves home. Departure here denotes something different from the temporary absence element. The departures of seeker-heroes and victim-heroes are also different. The departures of the former group have search as their goal, while those of the latter mark the beginning of a journey without searches, on which various adventures await the hero. (Propp 1968, 39)

XII. First function of the Donor (D)

The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper. Variety of actions; (1) The donor tests the hero (D^1); (2) The donor greets and interrogates the

hero (D^2); (3) A dying or deceased person requests the rendering of a service (D^3); (4) A prisoner begs for his freedom (D^4); The hero is approached with a request for mercy (D^5); (6) Disputants request a division of property (D^6); (7) The hero is shown a magical agent which is offered for exchange (D^7); (8) A hostile creature attempts to destroy the hero (D^8); (9) A hostile creature engages the hero in combat (D^9); (10) The hero is shown a magical agent which is offered for exchange (D^{10}) (Propp 1968, 41-42).

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

The hero reacts to the actions of the future Donor. Variety of actions; (1) The hero withstands (or does not withstand) a test (E^1); (2) The hero answers (or does not answer) a greeting. (3) He renders (or does not render) a service to a dead person (E^2); (4) He frees a captive (E^4); (5) He shows mercy to a suppliant (E^5); (6) He completes an apportionment and reconciles the disputants (E^6); (7) The hero performs some other service (E^7); (8) The hero saves himself from an attempt on his life by employing the same tactics used by his adversary (E^8); (9) The hero vanquishes (or does not vanquish) his adversary (E^9); (10) The hero agrees to an exchange, but immediately employs the magic power of the object exchanged against the barterer (E^{10}). (Propp 1968, 42-23)

XIV. Provision of A Magical Agent (*F*)

The hero acquires the use of a magical agent. The following things are capable of serving as magical agents: animals, objects out of which magical helpers appear (a flintstone containing a steed, a ring containing young men) objects possessing a magical property, such as cudgels, swords,

guslas, balls, and many others. Variety of actions; (1) The agent is directly transferred (F^1); (2) The agent is pointed out (F^2); (3) The agent is prepared (F^3); (4) The agent is sold and purchased (F^4); (5) The agent falls into the hands of the hero by chance (is found by him) (F^5); (6) The agent suddenly appears of its own accord (F^6); (7) The agent is eaten or drunk (F^7); (8) The agent is seized (F^8); (9) Various characters place themselves at the disposal of the hero (F^9) (Propp 1968, 43-44)

XV. Guidance (G)

Hero is led to the whereabouts of an object of search. Generally the object of search is located in "another" or "different" kingdom. Variety of actions; (1) He hero flies through the air (G^1); (2) He travels on the ground or on water (G^2); (3) He is led (G^3); (4) The route is shown to him (G^4); (5) He makes use of stationary means of communication (G^5); (6) He follows bloody tracks (G^6) (Propp 1968, 50-51).

XVI. Struggle (H)

The hero and the villain join in direct combat. This form needs to be distinguished from the struggle (fight) with a hostile donor. If the hero obtains an agent, for the purpose of further searching, as the result of an unfriendly encounter, on the other hand, the hero receives through victory the very object of his quest. Variety of actions; (1) They fight in an open field (H^1); (2) They engage in a competition (H^2); (3) They play cards (H^3); (4) Tale No. 93 presents a special form: a she-dragonff proposes the following to the hero: "Let Prince get on the scales with me; who will outweigh the other?" (H^4) (Propp 1968, 52).

XVII. Branding (*I*)

The hero is branded. Variety of actions; (1) A brand is applied to the body (I^1); (2) The hero receives a ring or a towel (I^2) (Propp 1968, 52)

XVIII. Victory (*J*)

The villain is defeated. Variety of actions; (1) The villain is beaten in open combat (J^1); (2) He is defeated in a contest (J^2); (3) He loses at cards (J^3); (4) He loses on being weighed (J^5); (5) He is killed without a preliminary fight A dragon is killed while asleep (J^5); (6) and He is banished directly (J^6) (Propp 1968, 53)

XIX. Liquidation of Lack (*K*)

The initial misfortune or lack is liquidated. Variety of actions; (1) The object of a search is seized by the use of force or cleverness (K^1); (2) The object of search is obtained by several personages at once, through a rapid interchange of their actions (K^2); (3) The object of search is obtained with the help of enticements (K^3); (4) The object of a quest is obtained as the direct result of preceding actions (K^4); (5) The object of search is obtained instantly through the use of a magical agent (K^5); (6) The use of a magical agent overcomes poverty (K^6); (7) A magic duck lays golden eggs (K^6); (8) The spell on a person is broken (K^8); (9) A slain person is revived (K^9); (10) A captive is freed (K^{10}); (11) The receipt of an object of search is sometimes accomplished by means of the same forms as the receipt of a magical agent (i.e., it is given as a gift, its location is indicated, it is purchased, etc.) (KF^1) (Propp 1968, 54)

XX. Return (↓)

The hero returns. A return is generally accomplished by means of the same forms as an arrival. Whereas a return takes place immediately and, for the most part, in the same forms as an arrival. Sometimes return has the nature of fleeing (Propp 1968, 55-56)

XXI. Pursuit (*Pr*)

The hero is pursued. Variety of actions; (1) The pursuer flies after the hero (*Pr*¹); (2) He demands the guilty person (*Pr*²); (3) He pursues the hero, rapidly transforming himself into various animals, etc (*Pr*³); (4) Pursuers (dragons' wives, etc.) turn into alluring objects and place themselves in the path of the hero (*Pr*⁴); (5) The pursuer tries to devour the hero (*Pr*⁵); (6) The pursuer attempts to kill the hero (*Pr*⁶); (7) he tries to go now through a tree in which the hero is taking refuge (*Pr*⁷)(Propp 1968, 56-57)

XXII. Rescue (*Rs*)

Rescue of the hero from pursuit. Variety of actions; (1) He is carried away through the air (sometimes he is saved by lightning-fast fleeing) (*Rs*¹); (2) The hero flees, placing obstacles in the path of his pursuer (*Rs*²); (3) The hero, while in flight, changes into objects which make him unrecognizable (*Rs*³); (4) The hero hides himself during his flight (*Rs*⁴); (5) The hero is hidden by blacksmiths (*Rs*⁵); (6) The hero saves himself while in flight by means of rapid transformations into animals, stones, etc (*Rs*⁶); (7) He avoids the temptations of transformed she-dragons (*Rs*⁷); (8) He does not allow himself to be devoured (*Rs*⁸); (9) He is saved from an attempt on his life (*Rs*⁹); (10) He jumps to another tree (*Rs*¹⁰) (Propp 1968,

57-58)

XXIII. Unrecognized Arrival (*O*)

Unrecognized, he arrives home or in another country. This function are distinguishable into two classes: arrival home, in which the hero stays with some sort of artisan and he arrives at the court of some king, and serves either as a cook or a groom (Propp 1968, 60)

XXIV. Unfounded Claims (*L*)

A false hero presents unfounded claims. If the hero arrives home, the false claims are presented by his brothers. If he is serving in another kingdom, a general, a water-carrier, or others present them (Propp 1968, 60)

XXV. Difficult Task (*M*)

A difficult task is proposed to the hero. Tasks are also assigned outside the connections just described, but these connections will be dealt with somewhat later. These tasks are so varied that each would need a special designation. Example; Ordeal by food and drink: to eat a certain number of oxen or wagonloads of bread; to drink a great deal of beer. Ordeal by fire: to bathe in a red-hot iron bathhouse. Riddle guessing and similar ordeals: to pose an unsolvable riddle (Propp 1968, 60)

XXVI. Solution (*N*)

The task is resolved. Forms of solution correspond exactly, of course, to the forms of tasks. Certain tasks are completed before they are set, or before the time required by the person assigning the task (Propp 1968, 62)

XXVII. Recognition (*Q*)

The hero is recognized. He is recognized by a mark, a brand (a wound, a star marking), or by a thing given to him (a ring, towel). In this case, recognition serves as a function corresponding to branding and marking. The hero is also recognized by his accomplishment of a difficult task. In the latter case, parents and children, brothers and sisters, etc., may recognize the hero after a long period of separation (Propp 1968, 62)

XXVIII. Exposure (*Ex*)

The false hero or villain is exposed. Sometimes all the events are recounted from the very beginning in the form of a tale. The villain is among the listeners, and he gives himself away by expressions of disapproval. (Propp 1968, 62)

XXIX. Transfiguration (*T*)

The hero is given a new appearance. Variety of actions; (1) A new appearance is directly effected by means of the magical action of a helper (T^1); (2) The hero builds a marvelous palace (T^2); (3) The hero puts on new garments (T^3); (4) Rationalized and humorous forms (T^4) (Propp 1968, 63)

XXX. Punishment (*U*)

The villain is punished. The villain is shot, banished, tied to the tail of a horse, commits suicide, and so forth. Usually only the villain of the second move and the false hero are punished, while the first villain is punished only in those cases in which a battle and pursuit are absent from the story. Otherwise, he is killed in battle or perishes during the pursuit (a

witch bursts in an attempt to (kink up the sea, etc.) (Propp 1968, 63)

XXXI. Wedding (W)

The hero is married and ascends the throne. Variety of actions; (1) A bride and a kingdom are awarded at once, or the hero receives half the kingdom at first, and the whole kingdom upon the death of the parents (W^*); (2) Sometimes the hero simply marries without obtaining a throne, since his bride is not a princess (W^*); (3) Sometimes, on the contrary, only accession to the throne is mentioned (W^*); (4) If a new act of villainy interrupts a tale shortly before a wedding, then the first move ends with a betrothal, or a promise of marriage (W^1); (5) In contrast to the preceding case, a married hero loses his wife; the marriage is resumed as the result of a quest (W^2); (6) The hero sometimes receives a monetary reward or some other form of compensation in place of the princess' hand (W^0) (Propp 1968, 64)

2. Dramatic Personae / Sphere of Actions by Vladimir Propp (1968)

Propp's drama personae or Sphere of action is a classification of character in Russian folklore. Propp categorizes each character based on the appearance, with each category employing a unique method of introducing the character into dramatis personae. According to Propp, the dramatis personae are divided into seven categories, which are as follows:

a) Villain

The villain serves as the antagonist or the party that creates conflicts and obstacles in the story. The villain often becomes the primary source of conflict in the story and acts as the main adversary to the hero. Propp

(1968) on his theory mention the villain frequently fights or engages in other sorts of conflict with the hero (p. 79). The villain appears twice during the action. He appears unexpectedly from the outside (flies to the scene, sneak up on someone, etc.) and then disappears. His second appearance in the story is as someone who has been sought after, usually as a result of guidance.

b) Hero

A hero is a character who resolves various challenges or conflicts that arise in the story. A highly significant narrative element is the Birth of the hero. It represents the initial situation in the story when the hero emerges. The birth of a hero is typically accompanied by prophecies about their destiny. Even before their complications begin, they exhibit attributes of a future hero (Propp 1968, p. 85).

c) Donor

The donor is a character who provides something important or offers assistance to the hero in the story. Propp (1968) mention, the donor is a character who prepares for the transmission of a magical agent or provides a magical agent to the hero. (p. 79). The donor was discovered by chance, usually in the woods (in a hut), but often in a field, on the road, or on the street (p. 84).

d) Helper

The helper has the role of resolving the challenges or conflicts they face in the story. Propp (1968) states the helper is a character who transfers the hero and liquidation of misfortune or lack. His assignment

to rescue from pursuit of hero and give the hero's solution about difficult tasks (p. 79).

e) Princess and Her Father

The functions of the princess and her father are inextricably linked. Due to antagonism toward the suitor, it is most often the father who assigns difficult tasks. He also frequently punishes (or orders the punishment of the false hero). They are assigned difficult tasks like as branding, exposure, recognition, the punishment of a second villain, and marriage (Propp 1968, p. 79-80).

f) Dispatcher

The dispatcher is a character who gives orders or initiates events in the story. The primary task of the dispatcher is to initiate the hero's actions or motivate the hero to carry out a specific mission or task (p.80). The dispatcher act as the catalyst or supporter the initial situation (Propp 1968, p. 84). However, the dispatcher's task is to guide the hero's journey and move the storyline forward.

g) False Hero

The false hero is a character who claims or pretends to be a hero but is not actually a true hero. Propp (1968) states the primary task of the false hero is to attempt to obtain the rewards or benefits that should rightfully belong to the genuine hero. (P. 80). He is sometimes not identified among the enumerated dramatis personae at initial situation, and it is only afterwards that it is revealed that he lives at court or in the house (p. 84).

3. The Spiderwick Chronicles (2008) film

The Spiderwick Chronicles tells the story of a family consisting of twins Jared and Simon, their older sister Mallory, and their mother Helen Grace, who move to an old, long-uninhabited house that belonged to their great-aunt Lucinda. Upon arriving at their new home, Jared accidentally discovers a room. It happens to be the private study of Arthur Spiderwick, the father of their great-aunt Lucinda. Inside the room, Jared finds a set of books. These books contain knowledge about a mystical world inhabited by creatures such as fairies, goblins, and other fantastical beings.

As Jared reads these books, he unintentionally opens a gateway to the mystical world filled with mysteries and dangers. They realize that the books are the key to understanding and interacting with these mystical creatures. However, there is also an evil creature named Mulgarath who is determined to obtain the books for his own sinister purposes.

As the story unfolds, the Grace family must protect the magical books from the threats posed by Mulgarath and his goblin minions. They also receive assistance from benevolent creatures like Hogsqueal and Thimbletack, who help them navigate the mystical world and provide guidance on facing the lurking dangers.

B. Previous Studies

The first research by Kurnia Ari Setiawan and Djoko Sutopo (2018) entitled *Translation Strategies Used by Donna Widjajanto in Rendering Culture-Specific Items in Diterlizzi's The Spiderwick Chronicles*. This research aims to

determine the implementation of the translation strategy used by translators and the achievement of equality. The researcher used a descriptive qualitative, which was used as the research design. This study focuses on analyzing the translation strategies used by translators rendering culture-specific items based on Aixela (1996) and Newmark (1988) translation strategies, the implementation of those strategies, and equivalence. The results showed that the translation strategies used by translators in translating 724 certain cultures were data items.

The second study, conducted by Atika Puspita, Cita Hikmahyanti, and Marlia in 2017, explored Character Analysis in the movie *Alice through The Looking Glass* using Vladimir Propp's theory. The primary objective of this research was to examine the characters within the film by focusing on Propp's seven spheres of action and categorizing the narrative into thirty-one functions of *dramatis personae*. The study employed a descriptive methodology, with the author organizing the characters into seven spheres of action and classifying the narrative into thirty-one function of *dramatis personae* s for data analysis. The findings of this investigation revealed six action spheres identified by the author: the villain, donor, helper, princess, dispatcher, and hero. Furthermore, the movie *Alice through The Looking Glass* contained seventeen *dramatis personae* functions, including absence, interdiction, violation, reconnaissance, delivery of a magical agent, guidance, unfamiliar arrival, transformation, villainy, victory, punishment, liquidation of lack, return, and marriage.

The third, study by Muhammad Agung Wicaksono (2017) entitled *Character Functions and Functional Schemes in The Equalizer Film Based on Vladimir Propp's Structural Theory*. This thesis aims to examine the functions

of characters and the functional plot schema through a structural approach in *The Equalizer* (2014), directed by Antoine Fuqua and written by Richard Wenk. The thesis employs a qualitative method and descriptive analysis technique. This research elucidates the character functions among the main characters and the functional schema using Vladimir Propp's theory, which encompasses thirty-one functions. Furthermore, to bolster this analysis, the author also utilizes characterizations by Boggs and Petrie.

The fourth, research by Arga Arkadhia Yusuf (2019) entitled *Analisis Naratif Film Animasi Frozen Dengan Model Vladimir Propp*. This research aims to understand the characters and narrative functions within the animated film *Frozen*. The study utilizes Vladimir Propp's theory for analysis. It employs a qualitative research method with a descriptive approach, encompassing data reduction, data display, and conclusion. Data collection involves analyzing the film to identify narrative elements while paying attention to specific scenes within the movie. The research findings reveal 24 data of 31 functions of *dramatis personae* by Propp, then found 7 characters in *dramatis personae*, and opposing character counterparts.

The fifth, study by A.M Ibrahim Rifwan and Drs. Hadi Purnama, M.Si (2018) is entitled *Analisis Naratif Film Captain America: The First Avengers (Analisis Naratif Dengan Teori Vladimir Propp)*. The research employs a qualitative approach with a narrative analysis using Vladimir Propp's teori. The focus of this study is to describe the portrayal of the 7 character in the film *Captain America* and to identify the opposing character counterparts between the hero and the villain in the film. This research utilizes a narrative analysis

research method. Narrative (narration) represents events. It was chosen as the research method because narrative analysis examines the text of a story, a tale that contains a plot, scenes, characters, and personalities within the story.

Based on previous studies, this research aims to analyze the functions and dramatis personae in the film *The Spiderwick Chronicles*. The gap in this research, in comparison to some of the previous studies, lies in the utilization of variations in Propp's theory, specifically the thirty-one functions, whereas in previous studies, there was only uniformity in the thirty functions without any variations. Furthermore, one of the previous studies shares a common object, which is *The Spiderwick Chronicles* film, but differs in terms of the theory employed compared to this research.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Research designs are methods used in conducting research that encompass decision-making from fundamental assumptions to specific data collection and analysis techniques. The nature of the research problem or question under inquiry, the researchers' unique backgrounds and expertise, and the target audience for the study all influence the choice of a research design. (Creswell 2009). Furthermore, Denzin and Lincoln (2011) states research designs are types of inquiry that include qualitative, quantitative, and mixed methods approaches that provide clear guidelines for the processes involved in the design of a research study. Based on the three types mentioned above, this research utilizes qualitative research because using the qualitative research researcher could gain a profound understanding of these characters and how they influence the overall function narrative.

Qualitative research is a method used to investigate and understand the significance of individual or group attributes in relation to a social or humanitarian issue (Creswell, 2009). Meanwhile, according to kusumastuti and khoiron (2019) states, qualitative research is related to qualitative phenomena, which is very important in behavioral science where the goal is to find the motives underlying human behavior. The research process includes developing inquiries and methodologies, collecting data in the environment of participant, inductive data analysis progressing from specific details to overarching themes, and the researcher deriving understandings of the data's significance (Creswell,

2009).

This research use qualitative because analyzing the Spiderwick Chronicles with Vladimir Propp's theory because allows researchers to apply this theory extensively to identify character roles and narrative functions within the story. Propp divides characters and characteristics within the story into 7 categories: the hero, the helper, the villain, the donor, the dispatcher, the fake hero, and the princess and her father, often referred to as dramatis personae. Additionally, through qualitative research, researchers can utilize Propp's theory to identify narrative elements within the story, such as departure, violation, reconnaissance, delivery, trickery, villainy, and others, often referred to as thirty-one function of dramatis personae.

B. Data and Data Sources

Data refers to the collection of information collected, recorded, and used for analysis or decision making. Data becomes an important tool in research in the form of phenomena in the field. While Data source refers to the place where data is obtained. The data source of this research is from the *The Spiderwick Chronicles* fim. In this case the data source are devided into two namely, primary data and secondary data.

1. Primary Data

Primary data is the type of data obtained from the main source or original source. In this research, the film is the primary data, that source in the form of image and text from *The Spiderwick Chronicles* film.

2. Secondary Data

The secondary data is the type of data obtained through the second choice of processing results from research results. In this research, secondary data are gathered from earlier research endeavors, enabling researchers to access pertinent information and data for addressing the problem. Additionally, information can also be sourced from various forms of media and the internet.

C. Research Instruments

Research instruments refer to the implements utilized by the researcher for data collection. Various types of instruments exist, which can be categorized according to their structure, purpose, characteristics, and accessibility. The choice of instruments depends on the research question. The process of selecting an instrument is a crucial and comprehensive aspect of the research journey, encompassing several steps. The effectiveness of an instrument hinges on its validity and reliability (Sathiyaseelan, 2015)

The main instrument for data collection is the researcher herself. The researcher are required to understand the functions, which will be analyzed in this research. This research was obtained by watching and recording data from the films *The Spiderwick Chronicles*. Additional instruments used by the researcher to assist in this research are articles, books, dictionaries, and journals.

D. Data Collection Techniques

Data collection involves the gathering and examination of information within the research. Cresswell, John W. & Creswell, J. David (2018) states setting the parameters for the study through sampling and recruitment; gathering

information through unstructured or semistructured observations and interviews, documents, and visual materials; and defining the technique for recording information are the phases in collecting data.

In this research, the researcher collects data through several steps:

1. Watching the movie: The first step is to collect data by watching the *The Spiderwick Chronicles* film. Those films are watched several times in order to fully comprehend and appreciate all of the content and ideas contained within them.
2. Making a note of scene on the film: The second step is to record scenes to find data that fits Vladimir Propp's theory, namely narrative function and dramatic personae.
3. Reading the movie script: The third step is to read the English transcript of *The Spiderwick Chronicles* film and its Indonesian translation intensively. Next, researchers compared English transcripts from the film and its Indonesian subtitles.
4. Identifying and grouping the data: After reading the film script, then identifying the data and classifying into the function of dramatic personae theory and dramatic personae, then the researcher entered the data into a data collection classification table.

Table. 1.1. Sample data collection table

No	Coding	Data	Type of Function	Type of Dramatis Personae	Explanation

E. Data Validation Tehniques

Data validation is an inspection technique to ensure that the data is in accordance with the established criteria, with the aim of ensuring that the data to be entered into the database is known and that the source and correctness of the data can be explained. Creswell & Miller (2000) statement validity is a notable advantage of qualitative research, as it involves assessing the accuracy of findings from the perspective of the researcher, the participants, or the readers of a report.

Data validation can be conducted using a validator, which acts to check the research methodology, alignment between research questions and collected data, and the accuracy of result interpretation. The aim is to ensure that the data used supports the arguments and findings presented in the research. There are two criteria for choosing the validator:

1. The validator should possess expertise in a specific field related to the research topic.
2. The validator's research interests should be in alignment with the research topic.

The researcher needs a validator to confirm the research data's credibility, transferability, dependability, and conformity. The chosen

validator for this research is Muhammad Rizal, M.A., an English literature lecturer at UIN Raden Mas Said Surakarta with expertise in literature.

F. Data Analysis Techniques

One of the important stages that researcher do in a qualitative approach is data analysis. Data analysis is the scrutiny of participant data, data organization, data structure, and data content to categorize findings related to data analysis components (Creswell 2009). In qualitative data analysis, tasks are conducted interactively and persistently until they are finished, ensuring that the data becomes saturated. Data saturation is reached when no new data or information is being acquired.

In this research, the researcher employed a qualitative descriptive approach for data analysis. According to Milles and Huberman (1994), data analysis involves three simultaneous activities: data reduction, data display, and drawing/verifying conclusions. Thus, it can be concluded that the Miles and Huberman framework was utilized in this research to analyze the data.


1. Data Reduction

Data reduction involves the activities of choosing, concentrating, simplifying, summarizing, and altering the data found within field notes or transcriptions. It's a type of analysis that refines, arranges, concentrates, removes, and structures data to enable the formulation and validation of ultimate conclusions.

At this stage, the researcher created codes for the characters, codes for the theory of thirty-one narrative functions, codes for the theory of dramatis personae, and codes for time. After that, the data was categorized or

grouped based on these codes through the process of data coding. Coding is the process of classifying and reducing generated data by assigning it a form of summarizing the word or phrase into initial segments. The coding aims to assist the author in selecting the data so that it fits the data group.


Table 2.1. Reduction Table

NO	Coding	Data
	<p>1/ε¹/Vi/The Goblins /05:33-05:38</p> <p>1: Data number. ε¹: Type of function. The Goblins: Character of the story. Vi: Type of the dramatic personae (spheres of action) – Villain. 13:35-14:54: The time of the scene.</p>	 <p>Note: Jared felt that someone was looking at him from the forest</p>

2. Data Display

Data display refers to a structured, condensed presentation of information that facilitates the process of drawing conclusions and making decisions. Various types of displays can be used, including matrices, graphs, charts, and networks. During this phase, the researcher will generate a table based on the data grouping performed during the data reduction stage. Creating the table aims to enhance the researcher's comprehension of the collected data.

Table 3.1. Data Display

No	Coding	Data	Type of functions	Type of dramatis personae	Explanation
1	<p>1/ε¹/Vi/The Goblins/05:33-05:38</p> <p>1: Data number. ε¹: Type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain</p> <p>13:35-14:54: The time of the scene.</p>	 <p>Note:</p> <p>Jared felt that someone was looking at him from the forest</p>	Reconnaissance (ε)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of Reconnaissance (ε¹) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows that when Jared arrived at the old house that his family would be living in, and The Goblins were watching him. This was because the house had been uninhabited for a long time and held secrets they were searching for. As mentioned by Propp that reconnaissance when is the villain makes an attempt at reconnaissance and the first variation is the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc (p.28).</p> <p>Based on the explanation above, The goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>

3. Conclusion Drawing and Verification

The process of drawing conclusions also involves a verification step as the analyst progresses. Verification can be as simple as a momentary reconsideration that occurs to the analyst while writing, prompting a quick return to the field notes. Alternatively, it can be a more thorough process involving in-depth discussions and debates among colleagues to establish an "intersubjective consensus," or it may require extensive efforts to replicate a finding using a different set of data. In line with the previous statement, during this stage, the author will review and revisit the analysis that has been compiled, ultimately drawing conclusions based on the displayed data.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher found the findings and discussions that showcase the outcomes of the research. The researcher's objective is to examine the functions of dramatis personae and how these functions are distributed among the dramatis personae identified in the film *The Spiderwick Chronicles* (2008).

A. Findings

In this segment, the researcher will provide an explanation of the the function of dramatis personae and detail how these function are distributed among the dramatis personae, drawing from Vladimir Propp's theory as applied to the film *The Spiderwick Chronicles* (2008). Propp assert that functions within a story are finite, and he delineated them as thirty-one functios in his book *Morphology of The Folktale*, he also added that not all of these functions are necessarily present in every story (propp 1968, 21). Below, a table illustrating the functions of the dramatis personae and their allocation as observed in *The Spiderwick Chronicles* film:

Table 4.1. Findings Table

Movie	The Function of Dramatis Personae																															
	B	γ	δ	ε	Z	η	θ	A	AB	C	↑	D	E	F	G	H	I	J	K	↓	P r	R s	o	L	M	N	Q x	E T	U	W		
The Spiderwick Chronicles	1	3	3	2	-	7	1	1	-	5	-	3	-	3	4	2	3	-	1	4	1	7	2	-	-	1	2	-	-	-	-	-
Total	67																															

Character s	Dramatis Personae (Sphere of Action)						
	Villain	Hero	Donor	Helper	Princess and Her Father	False Hero	Dispatch
Jared	X	16	X	X	X	X	X
Simon	X	3	X	2	X	X	X
Mallory	X	7	X	X	X	X	X
Mulgarat h	15	X	X	X	X	X	X
The Goblins	12	X	X	X	X	X	X
Hogsque al	X	X	1	2	X	X	X
Timbleta ck	X	X	X	1	X	X	X
Aunt Lucinda	X	X	X	X	X	X	2
Prof Arthur	X	X	X	1	X	X	X
The Sylph	X	X	X	1	X	X	X
Moletroll	2	X	X	X	X	X	X
A Man	X	X	X	1	X	X	X

Based on data findings, the functions of dramatis personae found 20 function of 31 functions. The researcher also found 5 characters of dramatis personae in *The Spiderwick Chronicles* (2008) film.

1. The Functions of Dramatis Personae Found in *The Spiderwick Chronicles* (2008) film

Based findings, the researcher found 20 functions out of 31 functions from Vladimir Propp's theory dramatis personae. There are 67 data in 24 functions include; 1 data of absentation (β), 3 data of interdiction (γ), 3 data violation (δ), 2 data of reconnaissance (ϵ), 7 data of trickery (η), 1 data of complicity (θ), 12 data of villainy (A), 5 data of mediation (B), 3 data of departure (\uparrow), 3 data of the hero's reaction (E), 4 data of provision or receipt of a magical agent (F), 2 data of guidance (G), 3 data of struggle (H), 1 data of victory (J), 4 data of liquidation of lack (K), 1 data of return (\downarrow), 7 data of pursuit (Pr), 2 data of rescue (Rs), 1 data of difficult task (M), 2 data of solution (N). The following explanation of data function that found by researcher in *The Spiderwick Chronicles* film:

a. Absentation (β)

Propp on his theory (1986) states Absentation is when one of the members of a family absents himself from home. This function has 3 variations. The researcher identified one scenes that fall under the absentation function:

1. Absentation (β)

1/ β ¹/Mom/27:14-27:21

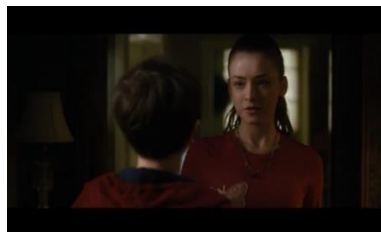


Figure 1.1. The scene when Jared asks Mallory where his mother, it turns out that her mother is going to work.

Jared: “*Mom! Mom! Mom! Where's Mom?*”

Mallory: “*She went to work, okay? I'm in charge.*”

Data number 1 show first variation of absentation, and this scene can be located at the timestamp 27:14 until 27:21 in the film. This scene shows his mother is away at work so Mallory is in charge of looking after her and Simon. Based on Propp theory (1968), the first variation of absentation is the person absenting himself can be a member of the older generation (p. 26).

b. Interdiction (γ)

Propp on his theory (1968) states interdiction is when an interdiction is addressed to the hero. This function has 2 variations. The researcher identified three scenes that fall under the interdiction function:

1. Interdiction (γ^1)

2/ γ^1 /He/Jared/13:35-14:54

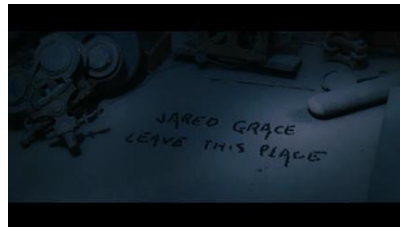


Figure 2.1. The scene when Jared get the command *Jared grace leave this place* at the dusty table.

Data number 2 show first variation of Interdiction, and this scene can be located at the timestamp 13:35 until 14:54 in the film. This scene shows Jared found a book wrapped in cloth in a pile of clothes in a box, before he opened the book there was a note marked warning and a startling sound, and made him come to him, on a dusty table written.

Jared grace leave this place but Jared did not carry out the order to leave the place immediately. Based on Propp theory (1968), the first variation of interdiction is an inverted form of interdiction is represented by an order or a suggestion (p. 26-27).

2. Interdiction (γ^1)

3/ γ^1 /He/Jared/15:58-16:26

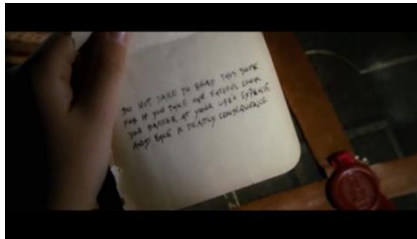


Figure 2.2. The scene when Jared got a note containing a command not to open the book so that his life was peaceful.

Data number 3 show first variation of Interdiction, and this scene can be located at the timestamp 15:58 until 16:26 in the film. This scene shows the book that Jared found contained a note that read: *Do not dare to read this book for if you take one fateful look you barter at your life's expense and peace a deadly consequence*. Based on Propp theory (1968), the first variation of interdiction is an inverted form of interdiction is represented by an order or a suggestion (p. 26-27)

3. Interdiction (γ^1)

4/ γ^1 /He/Mallory/35:39-35:58



Figure 2.3. The scene when Jared gave Mallory instructions for him to survive the Goblins' attack.

Jared: “*Mallory, this way, now! Now! Now!*”

Mallory: “*What? Don't yell at me.*”

Jared: “*Mal, come on! Come on! Run to the front door, fast!*”

Mallory: “*I'm not running anywhere, and stop throwing rocks at me!*”

Simon: “*Listen to him! You're surrounded by goblins! Get inside the protective circle!*”

Data number 4 show first variation of Interdiction, and this scene can be located at the timestamp 35:39 until 35:58 in the film. This scene shows Jared gave orders to Mallory not to pass through a road full of goblins, this is because Mallory can't see goblins. Based on Propp theory (1968) the first variation of interdiction is an inverted form of interdiction is represented by an order or a suggestion (p. 26-27).

c. Violation (δ)

Propp on his theory (1968) states violation when the interdiction is violated. The researcher identified three scenes that fall under the violation

1. Violation (δ)

5/ δ / Jared/14:52-15:08

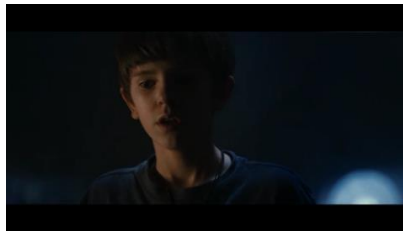


Figure 3.1. The scene when Jared still stood on the dusty table that written *Jared Grace leave this place.*

Data number 5 show violation, and this scene can be located at the timestamp 14:52 until 15:08 in the film. This scene shows Jared didn't

immediately execute the order to leave the place. Based on Propp theory (1968), the forms of violation correspond to the forms of interdiction. Functions II (Interdiction) and III (Violation) form a paired element (p. 27).

2. Violation (δ)

6/ δ /Mallory/19:21-19:48



Figure 3.2. The scene when consequences of Jared reading Prof. Arthur's book, there is a hamster on his thigh and mallory hair stuck on the headboard.

Mallory: *"Mom, please! Just cut me out! Cut it out! Please, just get a scissors! I don'tcare!"*

Jared: *"What happened?"*

Mallory: *"He ruined my hair! Get him cut!"* Mom: *"Jared, you've gone way too far this time."* Mallory: *"Mom, please! Please!"*

Jared: *"What? I didn't do this! I've been sitting in a footlocker for the last two hours, reading!"*

Data number 6 show violation, and this scene can be located at the timestamp 19:21 until 19:48 in the film. This scene shows that as a consequences of Jared opening the book, he got distractions, including his sister whose hair was tied to the headboard. Based on Propp theory (1968), the forms of violation correspond to the forms of interdiction. Functions II (Interdiction) and III (Violation) form a paired element (p. 27).

3. Violation (δ)

7/8/Jared/27:09-27:14



Figure 3.3. The scene when Jared seize Prof. Arthur's books from Thimbletack.

Thimbletack: *"No! No!"*

Jared: *"The book stays or we all die!"*

Jared: *"I need it! Let go!"*

Thimbletack: *"It must stay in the circle! In the circle!"*

Data number 7 show violation, and this scene can be located at the timestamp 27:09 until 27:14 in the film. This scene shows Jared seize the book to take him to where Simon was kidnapped, but Thimbletack with held the book. Finally, Jared managed to bring the book. Based on Propp theory (1968), the forms of violation correspond to the forms of interdiction. Functions II (Interdiction) and III (Violation) form a paired element (p. 27).

d. Reconnaissance (ϵ)

Propp on his theory (1968) states reconnaissance is when the villain makes an attempt at reconnaissance. This function has 3 variations. The researcher identified two scenes that fall under the reconnaissance function:

1. Reconnaissance (ϵ^1)

8/ ϵ^1 /Vi/The Goblins/05:33-05:38



Figure 4.1. The scene when Jared felt that someone was looking at him from the forest.

Data number 8 show first variation of reconnaissance, and this scene can be located at the timestamp 05:33 until 05:38 in the film. This scene shows that when Jared arrived at the old house that his family would live in, The Goblins stalked him, this was because this house had long been uninhabited and kept secrets. Based on propp theory (1968), the first variation of reconnaissance is the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects (p. 28).

2. Reconnaissance (ϵ^1)

9/ ϵ^1 /Vi/The Goblins/ 20:16-20:30



Figure 4.2. The scene where The Goblins stalk Jared, Mallory and Simon

Jared: “*What does appease mean?*”

Simon: “*Appease. You know, placate, pacify, assuage.*”

Jared: “*In English.*”

Simon: “*To make nice.*”

Data number 9 show first variation of reconnaissance, and this scene can be located at the timestamp 20:16 until 20:30 in the film. This scene shows the goblinstalking Jared, Mallory and Simon while talking, besides that the goblinis also targeting Prof. Arthur's book brought by Jared. Based on propp theory (1968), the first variation of reconnaissance is the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc (p.28).

e. Trickery (η)

Trickery is when the villain attempts to deceive his victim in orderto take possession of him or of his belongings. This function has three variations. The researcher identified seven scenes that fall under the interdection function:

1. Trickery (η^2)

10/ η^2 /Mulgarath/30:21-30:33



Figure 5.1. The scene when Mulgarath's form turned nto an oldman while trying to seduce Simon.

Jared: *“That's Mulgarath? That's the ogre. you're all freaked out about? That old man?”*

Hogsqueal: *“Don't be fooled by what you think you see. That's just what he wants.”*

Data number 10 show second variation of trickery, and this scene can be located at the timestamp 30:21 until 30:33 in the film. This scene Mulgarath transformed into old man by using his magic. Based

on Propp theory (1968), the second variation of trickery is the villain proceeds to act by the direct application of magical means (p. 29-30).

2. Trickery (η^1)

11/ η^1 /Mulgarath/ 31:56-32:18



Figure 5.2. The scene when Simon was terrified to see Mulgarath.

Simon: *“What do you want with me?”*

Mulgarath: *“It's not what I want with you. Arthur Spiderwick's field guide. I know you found it. That's right, you can simply walk back the way you came. Just give me the book.”*

Data number 11 show first variation of trickery, and this scene can be located at the timestamp 31:56 until 32:18 in the film. This scene Mulgarath tricked Simon into getting Prof Athur's book by using seduction. Based on Propp theory (1968), the first variation of trickery is the villain uses persuasion. (p. 29).

3. Trickery (η^3)

12/ η^3 / Mulgarath/32:05-32:25



Figure 5.3. The scene when The Goblin forcibly robbed Simon's belongings

Simon: *“I don't have it. I don't. Look.”*

Mulgarath: *“Search him!”*

Data number 12 show third variation of trickery, and this scene can be located at the timestamp 32:05 until 32:25 in the film. This scene Simon did not tell Mulgarath the whereabouts of Prof. Arthur's book that Mulgarath conducted a forced search. Based on Propp theory (1968), the third variation of trickery is the villain employs other means of deception or coercion(Propp, 1968. p. 30).

4. Trickery (η^1)

13/ η^1 /Vi/Mulgarath /33:19- 33:33



Figure 5.4. The scene when Mulgarath shows him a picture of Simon's family to threaten him

Mulgarath: *“If you give me the book, your life will go on as if nothing ever happened. However, if you fail, I'm afraid I'll have to find somebody else to get my book for me.”*

Data number 13 show first variation of trickery, and this scene can be located at the timestamp 33:19 until 33:33 in the film. This scene Mulgarath seduces Simon to bring Prof. Athur's book, promising to make Simon's life peaceful. Based on Propp theory (1968) the first variation of trickery is the villain uses persuasion. (p. 29).

5. Trickery (η^1)

14/ η^1 /Vi/The goblin/39:46-40:00



Figure 5.5. The scene when The Goblin negotiates with Jared notto burn Prof Arthur's book.

The Goblins: *“Okay, okay, okay, wait! You win. You are strong, smart human boy. So don't be foolish. Give us the book. We'll leave you alone.”*

Jared: *“I don't believe you!”*

The Goblins: *“No!”*

Data number 14 show first variation of trickery, and this scene can be located at the timestamp 39:46 until 40:00 in the film. This scene The Goblins seduces Simonto bring Prof. Athur's book, promising to make Simon's life peaceful. Based on Propp theory (1968), the first variation of trickery is the villain uses persuasion. (p. 29).

6. Trickery (η^2)

15/ η^2 /Vi/The Goblins/01:09:55-01:10:05



Figure 5.6. The scene when The Goblin sprinkled potion powderon the protective circle.

Jared: *“Oh, shoot! They started spreading the potion.”*

Data number 15 show second variation of trickery, and this scene can be located at the timestamp 39:46 until 40:00 in the film. This

scene When Jared, Simon and Mallory got around the house, they saw goblins sprinkling a powder around the mushroom fence. Based on Propp theory (1968), the second variation of trickery is the villain proceeds to act by the direct application of magical means (p. 29-30).

7. Trickery (η^1)

16/ η^1 /Vi/Mulgarath /01:17:29-01:17:43



Figure 5.7. The scene when Mulgarath was about to snatch a pagecut of Prof Arthur's book from Jared.

Mulgarath: *"I just wanted to tell you that I love you. Let me see"*.

Data number 16 show first variation of trickery, and this scene can be located at the timestamp 01:17:29 until 01:17:43 in the film. This scene Mulgarath tried to persuasion Jared when he changed form into Jared, Simon and Mallory's father. Based on Propp theory (1968), the first variation of trickery is the villain uses persuasion (p. 29).

f. Complicity (θ)

Propp on his theory (1968) states complicity is when the victim submits to deception and thereby unwittingly helps his enemy. This function has 2 variations. The researcher identified one scenes that fall under complicity function:

1. Complicity (θ^1)

17/ θ^1 /Vi/Simon/32:45- 32:56



Figure 6.1. The scene when Simon tried to negotiate with Mullgarath to be released.

Mulgarath: *“Do they have the book?”*

Simon: *“No. But I know where it is. I’ll go get it and give it to you. I swear”*

Data number 17 show first variation of complicity, and this scene can be located at the timestamp 32:45 until 32:56 in the film. This scene shows Simon agreed to Murgarath to bring Prof. Ahur's book. Based on Propp theory (1968) first variation of complicity is the hero agrees to all of the villain's persuasions (p. 30).

g. Villainy (A)

Propp on his theory (1968) states villainy si when the villain causes harm or injury to a member of a family. This function has 19 variations. The researcher identified twelve scenes that fall under villainy function:

1. Villainy (A^1)

18/ F^5 /The Goblins/26:54-27:06

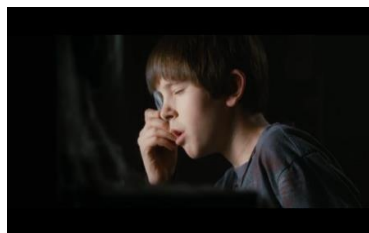


Figure 7.1. The scene when Jared sees Simon kidnapped by The Goblins.

Jared: *“Simon! They're taking him away. What's happening?”*

Thimbletack: *“The Stone! The Stone! Look through the Stone!”*

Data number 18 show first variation of villainy, and this scene can be located at the timestamp 26:54 until 27:06 in the film. This scene shows Jared saw Simon kidnapped by goblins and taken to the forest. Based on Propp theory (1968) the first variation of villainy is the villain abducts a person (p. 31).

2. Villainy (A¹⁵)

19/A¹⁵/Vi/Jared/30:21-30:33



Figure 7.2. The scene when Jared tries to free Simon from Cage.

Jared: *“Simon!”*

Simon: *“Jared. Oh, my God! Oh, my God! Jared, what's happening? Get me out of here.”*

Jared: *“Just hang on. I'm gonna cut you out.”*

Data number 19 show fifteenth variation of villainy, and this scene can be located at the timestamp 30:21 until 30:33 in the film. This scene shows Simon locked up in a hanging cage. Based on Propp theory (1968), the fifteenth variation of villainy is the villain imprisons or detains someone (p. 34).

3. Villainy (A¹²)

20/A¹²/Mulgarath/ 30:38 30:56



Figure 7.3. The scene when Mulgarath transforms himself into Old Man.

The goblins: *“Mulgarath! Mulgarath! Mulgarath!”*

Jared: *“What are they doing”*

Hogsqueal: *“Summoning Mulgarath. Get ready.”*

Data number 20 show twelfth variation of villainy, and this scene can be located at the timestamp 30:38 until 30:56 in the film. This scene because the mulgarath made his transformation into an old man. Based on Propp theory (1968) the twelfth of villainy is the villain effects a substitution (p. 33).

4. Villainy (A⁵)

21/A⁵/Mulgarath/ 32:45- 32:56

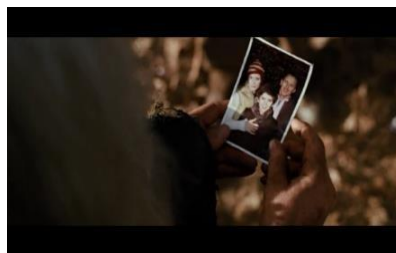


Figure 7.4. The scene when Mulgarath obtained a photo of Simon's family from his forced search.

Mulgarath: *“Pockets. Search the pockets.”*

The Goblins: *“The pockets! No, these! These are pockets, idiot! Master, this is all we found”*

Data number 21 show fifth variation of villainy, and this scene can be located at the timestamp 32:45 until 32:56 in the film. This scene because Mulgarath tried to search Simon's luggage by force. Based on Propp theory (1968) the fifth variation of villainy is the villainplunders in other forms (p. 31).

5. Villainy (A¹³)

22/A¹³/Vi/Mulgarath / 34:01- 34:08



Figure 7.5. The scene when because Mulgarath is angry to learn that Simon is not the one who owns Prof. Arthur's book.

The Goblins: *“There are two human boys with the same faces. The Jared and the not Jared. We took the wrong one.”*

Mulgarath: *“Then find the Jared, get the book and kill them!”*

Data number 22 show thirteenth variation of villainy, and this scene can be located at the timestamp 34:01 until 34:08 in the film. This scene the mulgarath ordered the goblins to kill the Jared, because he wrongly kidnapped people. Based on Propp theory (1968) the thirteenth variation of villainy is the villain orders a murder to be committed (p. 33).

6. Villainy (A⁶)

23/A⁶/Vi/Simon / 35:04- 35:24



Figure 7.6. The scene when Simon was bitten by the Goblins and left bite marks.

Data number 23 show sixth variation of villainy, and this scene can be located at the timestamp 35:04 until 35:24 in the film. This scene The Goblins pulled and bit Simon's leg. Based Propp theory (1968), the sixth variation of villainy is the villain causes bodily injury (p. 32).

7. Villainy (A⁶)

24/A⁶/ViMallory/35:47-36:04



Figure 7.7. The scene when Mallory gets scratches from The Goblins.

Data number 24 show sixth variation of villainy, and this scene can be located at the timestamp 35:04 until 35:24 in the film. This scene The Goblins attacked Mallory, her right hand and thigh were scratched by The Goblin. Based on Propp theory (1968) the sixth variation of villainy is the villain causes bodily injury (p. 32).

8. Villainy (A¹¹)

25/A¹¹/Vi/Mallory/40:05-40:21



Figure 7.8. The scene when Prof. Arthur's book was burned by Jared but the fire was extinguished suddenly.

The Goblins: *"Book, book, book, Book, book, book, book, book."*

Jared: *"It's cold."*

Data number 25 show eleventh variation of villainy, and this scene can be located at the timestamp 40:05 until 40:21 in the film. This scene the goblins whispered "Book, book, book, Book, book, book, book, book." like Prof. Arthur's book magic, which was originally burned, the fire began to go out, even the book was not charred, and when it was held by Jared, it was cold. Based on Propp theory (1968) the eleventh variation of villainy is the villain casts a spell upon someone or something (p. 32).

9. Villainy (A³)

26/A³/Vi/The Goblins /01:09:55-01:10:05



Figure 7.9. The scene when The Goblins sprinkled Potions around the protective circle.

Jared: *“Oh, shoot! They started spreading the potion.”*

Data number 26 show third variation of villainy, and this scene can be located at the timestamp 01:09:55 until 01:10:05 in the film. This scene Jared, Simon and Mallory got around the house, they saw the goblins sprinkling a powder around the mushroom fence. Based on Propp theory (1968), the third variation of villainy is the villain pillages or spoils the crops (p. 30-31).

10. Villainy (A⁵)

27/A⁵/Vi/The Goblins/01:12:38- 01:12:52



Figure 7.10. The scene when The Goblin began to enter Jared's house by force.

The goblins: *“The windows and doors are protected. Get down there. Go low! Go low! Break it! Break on through! Come on! The rest of you, up! Up, up, up! Go, you toads! Go! Find the book!”*

Data number 27 show fifth variation of villainy, and this scene can be located at the timestamp 01:12:38 until 01:12:52 in the film. This scene that after the circle of spells surrounding the house disappeared, goblins began to invade the house. It is supported by Propp theory (1968), the fifth variation of villainy is the villain plunders in other forms (p.30-31).

11. Villainy (A¹²)

28/A¹²/Vi/Mulgarath/01:16:35- 01:17:48



Figure 7.11. The scene when their father came after all the goblins defeat.

Mulgarath: *“I...I just wanted to tell you that I love you. Let mesee. Jared.”*

Jared: *“Wrong answer.”*

Mallory: *“Jared!”*

Mom: *“Get back! Get back!”*

Mallory: *“What did you do?”* Jared: *“It's not Dad!”*

Data number 28 show twelfth variation of villainy, and this scene can be located at the timestamp 01:16:35 until 01:17:48 in the film. This scene their father suddenly came when all the goblins they had defeated, but Jared knew that it wasn't their father but Mulgarath who changed shape. Based on Propp theory (1968) the twelfth of villainy is the villain effects a substitution (p. 33).

12. Villainy (A⁶)

29/A⁶/Vi/Mulgarath /01:18:53-01:18:55



Figure 7.12. The scene when Thimbletack is thrown towards the window while saving Jared from Mulgarath's attack.

Jared: *"Thimbletack!"*

Data number 29 show sixth variation of villainy, and this scene can be located at the timestamp 01:18:53 until 01:18:55 in the film. This scene Thimbletack helped Jared suddenly Mulgarath threw him so that he was unconscious. Based on Propp theory (1968) the sixth variation of villainy is the villain causes bodily injury (p. 32)

h. Mediation (B)

Propp on his theory (1968) states mediation is when misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched. This function has 7 variations. The researcher identified five scenes that fall under complicity function:

1. Mediation (B¹)

30/B¹/He/Jared/41:10- 41:26



Figure 8.1. The scene when Aunt Lucinda's photo makes them think that Aunt Lucinda can help them fight Mulgarath and The Goblins.

Jared: *"She can help us."*

Mallory: *"Aunt Lucinda? Are you kidding? We don't even know her or where she is!"*

Simon: *"I think I do. She's at the Woodhaven Sanatorium. But how do you get to her? You step outside that circle they'll get you."*

Thimbletack: *“Thimbletack knows a secret way.”*

Data number 30 show first variation of mediation and this scene can be located at the timestamp 41:10 until 41:26 in the film. This scene Jared needs the help of Aunt Lucinda, who is Prof. Arthur's son. And those who will go to see him are Jared and Mallory, the rest will be in the house. Based on Propp theory (1968) the first variation of mediation is a call for help is given, with the resultant dispatch of the hero (p. 32).

2. Mediation (B²)

31/B²/He/Jared and Mallory/41:10- 41:26

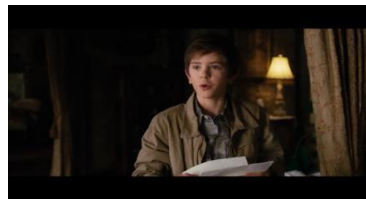


Figure 8.2. The scene when Simon tells Jared and Mallory to come out to see Aunt Lucinda.

Jared: *“She can help us.”*

Mallory: *“Aunt Lucinda? Are you kidding? We don't even know her or where she is!”*

Simon: *“I think I do. She's at the Woodhaven Sanatorium. But how do you get to her? You step outside that circle they'll get you.”*

Thimbletack: *“Thimbletack knows a secret way.”*

Data number 31 show second variation of mediation and this scene can be located at the timestamp 41:10 until 41:26 in the film. This scene Simon's leg was sore and Thimbletack had to look after the book, making Jared and Mallory who had to go see Aunt Lucinda. Based on Propp theory (1968) the second variation of mediation is the hero is dispatched directly (p. 32).

3. Mediation (B⁴)

32/B⁴/Hel/The Sylph/51:32-51:53



Figure 8.3. The scene when Prof. Arthur is taken by The Sylph, who is meant to survive the attack of The Goblins.

Little Lucinda: *“Daddy! Daddy? Daddy?”*

Aunt Lucinda: *“The sylph protect the entire faerie realm, and the secrets my father discovered put them in danger, So they rescued him from the goblins, but took him away from me.”*

Little Lucinda: *“Daddy!”*

Prof. Arthur: *“Lucy! I’ll be back!”*

Data number 32 show fourth variation of mediation and this scene can be located at the timestamp 51:32 until 51:53 in the film. This scene Prof. Arthur was taken by the sylph into the faerie realm to be saved from the dangers of The Goblins. It is support by Propp theory (1968) the fourth variation of mediation is misfortune is announced (p. 36-37).

4. Mediation (B¹)

33/B¹/Di/Aunt Lucinda /52:47-53:13

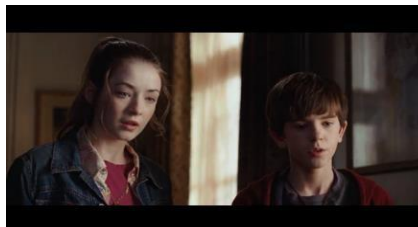


Figure 8.4. The scene when aunt Lucinda asks Jared to find her father a.k.a Prof Arthur, because only he can help them.

Aunt Lucinda: *“And there is only one person who can help you.”*

Jared: *“Who?”*

Aunt Lucinda: *“My father.”*

Jared: *“Your father? But your father's dead.”*

Aunt Lucinda: *“No! No, no, he's not dead. The sprites have told me he's alive, held captive by the sylph for all that he knows. You must find him, bring him his book and have him destroy it.”*

Data number 33 show first variation of mediation and this scene can be located at the timestamp 51:32 until 51:53 in the film. This scene Prof. Arthur was taken by The Sylph into the faerie realm to be saved from the dangers of The Goblins. Based on Propp theory (1968) the first variation of mediation is a call for help is given, with the resultant dispatch of the hero (p. 36-37).

5. Mediation (B⁴)

34/B⁴/Hel/Hogsqueal /57:21-57:49



Figure 8.5. The scene when Hogsqueal reports that Mulgarath was carrying several pages of Prof Arthur's book.

Hogsqueal: *“They have pages of the book. That stupid book! You don't understand. I talked to Spiderwick. I shared hobgoblin secrets. But Mulgarath stole just that one page, then used it to kill my entire family! If he gets ahold of the whole book, he will do the same to everyone, including you! And now he's coming. When the moon rises,”*

Data number 34 show fourth variation of mediation and this scene can be located at the timestamp 57:21 until 57:49 in the film.

This scene Hogsqueal told Jared that Mulgarath had 1 page from Prof. Arthur's book. Based on Propp theory (1968), the fourth variation of mediation is misfortune is announced (p. 36-37).

i. Departure (↑)

Propp on his theory (1968) states departure is when the hero leaves home. The researcher identified three scenes that fall under departure function:

1. Departure (↑)

35/↑/He/Jared/27:23-27:41



Figure 9.1. The scene when Jared goes into the woods to save Simon by himself.

Data number 35 show departure and this scene can be located at the timestamp 27:23 until 27:41 in the film. This scene shows Jared went into the woods to save Simon alone, while Mallory was at home. Based on Propp theory (1968), departures of seeker-heroes and victim-heroes are also different. The departures of the former group have search as their goal, while those of the latter mark the beginning of a journey without searches, on which various adventures await the hero (p. 39).

2. Departure (↑)

36/↑/Hel/Simon/42:04- 42:08

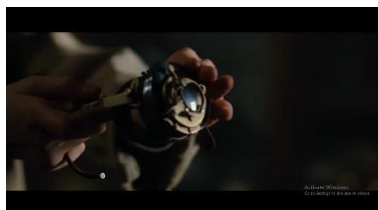


Figure 9.2. The scene when Simon gives Mallory the glasses to see magical creature.

Data number 36 show departure and this scene can be located at the timestamp 42:04 until 42:08 in the film. This scene shows when Jared and Mallory are about to leave, and Simon gives Mallory a pair of glasses to help her seemagical creatures. Based on Propp theory (1968), departures of seeker-heroes and victim-heroes are also different. The departures of the former group have search as their goal, while those of the latter mark the beginning of a journey without searches, on which various adventures await the hero(p. 39).

3. Departure (↑)

37/↑/He/Jared and Mallory/41:53- 42:00

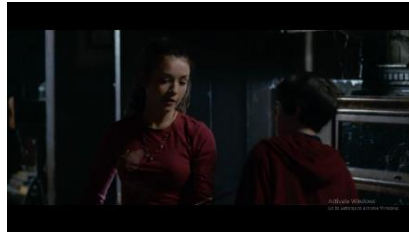


Figure 9.3. The scene when Jared and Mallory already to go the town.

Data number 37 show departure and this scene can be located at the timestamp 41:53 until 42:00 in the film. This scene shows when Jared and Mallory already going to town to meet Aunt Lucinda, while Simon and Thimbletack look after the house. Based on Propp theory (1968), departures of seeker-heroes and victim-heroes are also different. The departures of the former group have search as their goal, while those of the latter mark the beginning of a journey without searches, on which various adventures await the hero(p. 39).

j. The hero's reaction (E)

Propp on his theory (1968) states the hero's reaction is when the hero reacts to the actions of the future donor. This function has 10 variations. The researcher identified three scenes that fall under the hero's reaction function:

1. The hero's reaction (E⁷)

38/E⁷/He/Jared/29:05-29:22



Figure 10.1. The scene when Jared talks to Hogsqueal about apact, Jared ends up freeing Hogsqueal.

Jared: *"Who are you?"*

Hogsqueal: *"I am Hogsqueal. And I am here on a mission to destroy the ogre, Mulgarath, who killed my family!"*

Jared: *"Can you help me save my brother? Please?"*

Hogsqueal: *"Yeah! Sure! I was gonna suggest that right after you let me out of this cage. So, come on! Free me!"*

Jared: *"Okay, okay."*

Hogsqueal: *"Get it open. Yeah, yeah, yeah. Good."*

Data number 38 show seventh variation of the hero's reaction and this scene can be located at the timestamp 29:05 until 29:22 in the film. This scene shows Jared received a request from Hogsqueal who is a prisoner of Mulgarath, and if he frees him Hogsqueal will help him to help his sister. Based on Propp theory (1968) the seventh variation is the hero performs some other service. Sometimes these services correspond to requests (p.43).

2. The hero's reaction (E⁴)

39/E⁴/Jared/29:22-29:29



Figure 10.2. The scene when Jared frees Hogsqueal from a cageshaped like a birdcage.

Hogsqueal: *“Yeah! Sure! I was gonna suggest that right after you let me out of this cage. So, come on! Free me!”*

Jared: *“Okay, okay.”*

Hogsqueal: *“Get it open. Yeah, yeah, yeah. Good. Now get behind me and keep your mouth shut”*

Data number 39 show fourth variation of the hero's reaction and this scene can be located at the timestamp 29:22 until 29:29 in the film. This scene shows shows Jared freed Hogsqueal, who was a prisoner of the mulgarath. Based on Propp theory (1968) the fourth variation of the hero's reaction is He frees a captive (p. 42).

3. The hero's reaction (E⁹)

40/E⁹/He/Jared/01:20:48- 01:20:51



Figure 10.3. The scene when Jared hugged with his family for defeating Mulgarath.

Mallory: *“Jared, you did it.”*

Mom: *“Oh, my God. Oh, my God.”*

Mallory: *“Jared, are you okay?”*

Hogsqueal: *“Yes! Death to the ogre! We did it! You sent him right to me, and I ate him! That's teamwork!”*

Data number 40 show ninth variation of the hero's reaction and this scene can be located at the timestamp 01:20:48 until 01:20:51 in the film. This scene shows Jared managed to defeat Mulgarath. Based on Propp theory (1968) the ninth variation of the hero's reaction is the hero vanquishes (or does not vanquish) his adversar (p.42).

k. Provision or Receipt of A Magical Agent (F)

Propp on his theory (1968) states provision or receipt of a magical agent is when the hero acquires the use of a magical agent. This function has 9 variations. The researcher identified four scenes that fall under the provision or receipt of a magical agent function.

1. Provision or Receipt of A Magical Agent (F⁵)

41/F⁵/Jared/22:50-24:38

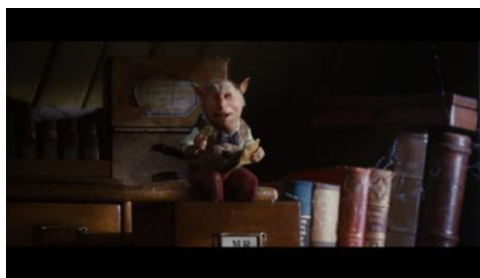


Figure 11.1. The scene when Jared meets Thimbletack for the firsttime.

Jared: *“Where are you? Why can't I see you?”*

Thimbletack: *“You don't see us, but now you do. But only if we want you to.”*

Jared: *“We? You mean all the magical creatures, Arthur Spiderwick wrote about.”*

Data number 41 show fifth variation of provision or receipt of a magical agent, and this scene can be located at the timestamp 22:50 until 24:38 in the film. This scene shows Jared found magical agents because of the clues written in the book. Based on Propp theory (1968), the fifth variation of provision or receipt of a magical agent is The agent falls into the hands of the hero by chance (is found by him) (p. 44).

2. Provision or Receipt of A Magical Agent (F¹)

42/E⁴/Do/Hogsqueal /29:46-30:07



Figure 11.2. The scene when Hogsqueal gave Jared magical agent a vision of a Mulgarath and himself.

Hogsqueal: *“Again with the brother? Okay, fine. If we kill them, saving him will be much easier. Trust me. Now drop that stone. You’ll need both hands to choke a goblin.”*

Jared: *“But how do I see without...”*

Data number 42 show first variation of provision or receipt of a magical agent, and this scene can be located at the timestamp 29:54 until 30:07 in the film. This scene shows Hogsqueal immediately spit in Jared's face right in the eye, but soon Jared was able to see him and the Goblins without need to use Stone. Based on Propp theory (1968), the first variation of provision or receipt of a magical agent is the agent is directly transferred (p. 44).

3. Provision or Receipt of A Magical Agent (F¹)

43/F¹/Do/Hogsqueal /58:01-58:10



Figure 11.3. The scene when Mallory and Simon were given by Hogsqueal magic agent.

Hogsqueal: *“Recruits for the alliance! Huh? Huh? Join us on our quest!”*

Data number 12 show first variation of provision or receipt of a magical agent, and this scene can be located at the timestamp 58:01 until 58:10 in the film. This scene shows Hogsqueal immediately spit on Simon and Mallory so they can see Hogsqueal and The Goblins without Stone as well as make it easier for them to fight the Goblins. Based on Propp theory (1968), the first variation of provision or receipt of a magical agent is the agent is directly transferred (p. 44).

4. Provision or Receipt of A Magical Agent (F⁵)

44// F⁵/Jared/01:00:36-01:00:45

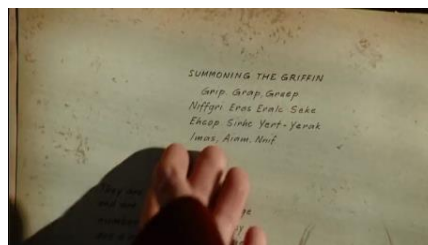


Figure 11.4. The scene when Jared summon the griffin.

Malloru: *“And you know how to summon a griffin in native tree elf?”*

Jared: *“Of course.”*

Data number 44 show fifth variation of provision or receipt of a magical agent, and this scene can be located at the timestamp 01:00:36 until 01:00:45 in the film. This scene show Jared figured out how to summon Prof. Arthur's animals, based on instructions from the book. Based on Propp theory (1968), the first variation of provision or receipt of a magical agent is the agent is directly transferred (p. 44).

1. Guidance (G)

Propp on his theory (1968) states guidance is when the hero is transferred, delivered, or led to the whereabouts of an object of search. This function has 6 variations. The researcher identified two scenes that fall under the guidance function:

1. Guidance(G⁴)

45/G⁴/Hel/simon/41:39- 41:52

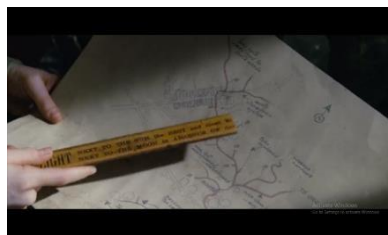


Figure 12.1. The scene when Simon shows and explains the route that Jared will take.

Simon: *“Okay, I think I have this figured out. Some sort of secret tunnel system, goes all the way to town. About a mile, that way. The first ladder you find, go up and the sanatorium's here.”*

Jared: *“Thanks.”*

Data number 45 show fourth variation of guidance and this scene can be located at the timestamp 41:39 until 41:52 in the film. This scene Simon tells him the route of the underground road that Jared and Mallory must take to the city without having to pass through a circle. Based on Propptheory (1968), the fourth variation of guidance is the route is shown to him (p. 50-51).

2. Guidance (G^1)

46/ G^1 / Jared, Simon, Dan Mallory /59:49-01:00



Figure 12.2. The scene when Jared, Mallory, and Simon go with the griffin to meet Prof. Arthur.

Data number 46 show first variation of guidance and this scene can be located at the timestamp 59:49 until 01:00 in the film. This scene Jared manages to summon Griffin and after that the three of them (Jared, Simon and Mallory) ride the animal to meet Prof. Arthur. Based on Propp theory (1968) first variation of guidance is the hero flies through the air (p. 50-51).

m. Struggle (H)

Propp on his theory (1968) states struggle is when the hero and the villain join in direct combat. This function has 4 variations. The researcher identified three scenes that fall under struggle function:

1. Struggle (H¹)

47/H¹/He/Mallory/36:01-36:35



Figure 13.1. The scene when Jared gives direction to Mallory to fight The Goblins, because Mallory cannot see where the Goblin's attack.

Jared: *“No, Mallory, they're short. Aim below your knees. 10 o'clock. 10 o'clock! Mallory! Mallory! 12 o'clock! Behind you! Behind you! 6 o'clock! 3 o'clock! 3 o'clock! Here. Look through this!”*

Data number 47 show first variation of struggle and this scene can be located at the timestamp 36:01 until 36:35 in the film. This scene Jared and Simon fight over Prof. Arthur's book, they are accidentally discovered by goblins and make them chase. Based on Propp theory (1968), the first variation of struggle is they fight in an open field (p. 52).

2. Struggle (H¹)

48/ H¹/Jared, Simon and Mallory/ 01:13:50- 01:14:41



Figure 13.2. The scene when Jared, Simon and Mallory fight The Goblins by throwing tomato sauce that can set them on fire.

Mallory: *“Come on, Jared! Come on! Let's go! Let's go!”*

Data number 48 show first variation of struggle and this scene

can be located at the timestamp 01:13:50 until 01:14:41 in the film. This scene Jared, Mallory, Simon, and mom have to fight the goblins who are in large numbers by throwing tomato sauce, because it is one of the things that can destroy the goblins. It is support by Propp theory (1968) he stated struggle is when the hero and the villain join in direct combat and the first variation is they fight in an open field (Propp, 1968. p. 52).

3. Struggle (H¹)

49/H¹/He/Jared/01:19:36- 01:19:55



Figure 12.3. The scene when Jared, must chase with Mulgarath and while at the top of the house Jared fights him by sticking a lightning rod in Mulgarath's hand.

Data number 49 show first variation of struggle and this scene can be located at the timestamp 01:19:36 until 01:19:55 in the film. This scene Jared running away to the roof of the house with Mulgarath who continues to chase him, until he reaches the top of Jared sticking a lightning rod towards Mulgarath's hand, and making Mulgarath's hand pierced, then Jared immediately goes down but it makes him slip and hang on the tree rope so as not to jake his hand. It is support by Propp theory (1968) he stated struggle is when the hero and the villain join in direct combat and the first variation is they fight in an openfield (Propp, 1968. p. 52).

n. Victory (J)

Propp on his theory (1968) states victory is when the villain is defeated. There is 6 variation of this function. The researcher identified one scenes that fall under victory function:

1. Victory (J⁵)

50/J⁵/Mulgarath /01:20:00-01:20:08



Figure 14.1. The scene when Jared throws a book at Hogsqueal and immediately Mulgarath turns himself into a bird.

Data number 50 show fifth variation of victory and this scene can be located at the timestamp 01:20:00 until 01:20:08 in the film. This scene Mulgarath was defeated without any war, that is, by being eaten by Hogsqueal. It is support by Propp theory (1968) he stated victory is when the villain is defeated and the fifth variation is he is killed without a preliminary fight (p. 53).

o. Liquidation of lack (K)

Propp on his theory (1968) states liquidation of lack is when the initial misfortune or lack is liquidated. This function has 10 variations. The researcher identified four scenes that fall under liquidation of lack function:

1. Liquidation Of Lack (K¹)

51/ K¹/ The Goblins/53:13- 53:28



Figure 15.1. The scene when The Goblins appear at the window and snatch Prof. Arthur's book by force.

Aunt Lucinda: *"No!"*

Jared: *"Give me that!"*

Mallory: *"Where did he come from"*

Jared: *"No!"*

Aunt Lucinda *"Horrible, horrible!"*

Data number 51 show first variation of Liquidation of Lack and this scene can be located at the timestamp 53:13 until 53:28 in the film. This scene when Lucida's aunt was about to give her book to Jared, suddenly from the window appeared goblins who tried to forcibly seize Prof. Arthur's book. Based on Propp theory (1968) the first variation of liquidation of lack is the object of a search is seized by the use of force or cleverness (p. 53).

2. Liquidation of Lack (K⁷)

52/K⁷/Mulgarath/53:58-54:13



Figure 15.2. The scene when mulgarath got a page of Prof Arthur's book.

Mulgarath: *"Charm for protective circle."*

The Goblins: *"Forgive me, master."*

Mulgarath: *"When the moon rises, the book will be mine. Redcap, we have a potion to make."*

Data number 52 show seventh variation of Liquidation of Lack and this scene can be located at the timestamp 53:58 until 54:13 in the film. This scene The Goblin managed to take a piece of the contents of the book he snatched earlier, and then gave it to Mulgarath. Based on Propp theory (1968) the seventh variation of liquidation of lack is the object of search is caught (p. 53-54).

3. Liquidation of Lack (K⁵)

53/ K⁵/ Jared /59:49-01:00



Figure 15.3. The scene when Jared showed how to summon Prof. Arthur's pet in the book.

Jared: *"Lucinda said our only chance is to take the book to Arthur spiderwick and have him destroy it."*

Mallory: *"What? We don't even know if he's alive, let alone how to find him."*

Mallory: *"What? What are you looking for?"*

Jared: *"He had a pet."*

Mallory: *"A pet? and fluffy the dog is gonna save us?"*

Jared: *"It wasn't a dog. It was this, a griffin."*

Data number 53 show fifth variation of Liquidation of Lack and this scene can be located at the timestamp 59:49 until 01:00 in the film. This scene Jared can summon Prof. Arthur's animals with spells in the book. Based on Propp theory (1968) the fifth variation

of liquidation of lack is the object of search is obtained instantly through the use of a magical agent (p. 54).

4. Liquidation of Lack (K⁵)

54/K⁵/Prof. Arthur /01:07:44-01:08:07



Figure 15.4. The scene when Jared meets Prof. Arthur's.

Data number 54 show fifth variation of Liquidation of Lack and this scene can be located at the timestamp 01:07:44 until 01:08:07 in the film. This scene when Jared, Simon, and Mallory successfully found Prof. Arthur by using Prof. Arthur's pets. Based on Propp theory (1968), the fifth variation of liquidation of lack is the object of search is obtained instantly through the use of a magical agent (p. 54).

p. Return (↓)

Propp on his theory (1968) states return is when the hero returns. The researcher identified one scenes that fall under return function:

1. Return (↓)

55/↓/He/Jared, Simon, and Mallory/01:09:55-01:10:05



Figure 16.1. The scene when Jared, Simon, and Mallory return home, but he hides behind a wooden fence because he sees a goblin in front of their house.

Data number 55 show return and this scene can be located at the timestamp 01:09:55 until 01:10:05 in the film. This scene When Jared, Simon and Mallory got around the house, they saw the goblins sprinkling a powder around the mushroom fence. Based on Propp theory (1968), return is when the hero is return or come back home (p. 55-56).

q. Pursuit (Pr)

Propp on his theory (1968) states pursuit is when the hero is pursued. This function has 7 variations. The researcher identified seven scenes that fall under pursuit function:

1. Pursuit (Pr¹)

56/Pr¹/Vi/The Goblins/32:45- 32:56



Figure 17.1. The scene when The Goblins chase Jared and Simon, because they bring Prof Arthur's book.

The Goblins: *"Get them! Go! Go! Go!"*

Jared: *"Come on!"*

The Goblins: *"After them! Get them! Get them! Rip them apart!"*

Data number 56 show first variation of pursuit and this scene can be located at the timestamp 32:45 until 32:56 in the film. This scene shows Simon agreed to Murgarath to bring Prof. Ahur's book. Based on Propp theory (1968) the first variation of pursuit is the pursuer flies after the hero (p. 56).

2. Pursuit (Pr⁵)

57/ Pr⁵/Vi/The Golins/42:47- 42:51



Figure 17.2. The scene when The Goblins follow in the footsteps of Jared and Mallory.

The goblins: “*Wait, wait, wait. This way, this way, this way. Hurry, hurry, hurry.*”

Data number 57 show fifth variation of pursuit and this scene can be located at the timestamp 42:47 until 42:51 in the film. This scene shows when Jared and Mallory made it through the basement door, the goblins found out and tried to chase him and devour them. Based on Propp theory (1968), the fifth variation of pursuit is the pursuer tries to devour the hero (Propp, 1968. p. 56).

3. Pursuit (Pr³)

58/Pr³/Vi/Mallory/44:37- 45:09

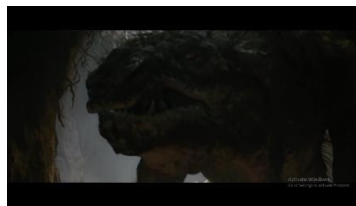


Figure 17.3. The scene when The Goblins who chase Jared and Mallory turn into Moletroll.

Mallory: “*Oh, my God! What was that?*”

Jared: “*It's a mole troll.*”

Mallory: “*What?*” Jared: “*Run*” Mallory: “*This way!*”

Jared: “*Go, go, go!*”

Data number 58 show third variation of pursuit and this scene can be located at the timestamp 44:37 until 45:09 in the film. This scene shows The Goblins who were chasing Jared and Mallory turned into Moletrolls. Based on Propp theory (1968), the third variation of pursuit is he pursues the hero, rapidly transforming himself into various animals (p. 56).

4. Pursuit (Pr⁶)

59/Pr⁶/Vi/Moletroll/45:12- 45:21

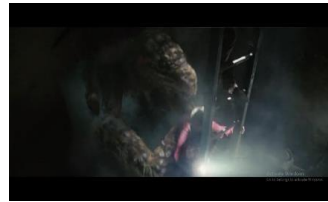


Figure 17.4. The scene when Moletroll catches Jared and attempts to eat Jared.

Data number 59 show sixth variation of pursuit and this scene can be located at the timestamp 45:12 until 45:21 in the film. This scene shows Moletroll manage to catch Jared and tried to kill him by eating him. Based on Propp theory (1968), the sixth variation of pursuit is tthe pursuer attempts to kill the hero (p. 57).

5. Pursuit (Pr⁸)

60/Pr⁸/He/Moletroll /45:12- 45:21



Figure 17.5. The scene when The Moletroll catches Jared and attempts to eat Jared, but luckily Jared manages to fight back by hitting the troll with an iron pipe.

Data number 60 show eighth variation of pursuit and this scene can be located at the timestamp 45:12 until 45:21 in the film. This scene shows Jared managed to escape from the moletroll so that it didn't make him eaten by the moletroll. Based on Propp theory (1968) the eighth variation of pursuit is He does not allow himself to be devoure (p. 57).

6. Pursuit (Pr³)

61/ Pr³/Vi/Mulgarath/01:17:59 -01:18:29



Figure 17.6. The scene when Mulgarath changed his form.

Mulgarath: *“Now give me the book!”*

Mallory: *“Run, Jared!”*

Mulgarath: *“Give me the book. Give me the book.”*

Data number 61 show third variation of pursuit and this scene can be located at the timestamp 01:17:59 until 01:18:29 in the film. This scene shows Mulgarath who failed when disguised as Jared's father, then Mulgarath changed to his original form. Based on Propp theory (1968), the third variation of pursuit is he pursues the hero, rapidly transforming himself into various animals, etc (p. 57).

7. Pursuit (Pr³)

62/Pr³/Vi/Mulgarath /01:18:26 -01:18:29



Figure 17.7. The scene when Mulgarath chases Jared in snakeform.

Mulgarath: “*Give me the book. Give me the book.*”

Data number 62 show third variation of pursuit and this scene can be located at the timestamp 01:17:59 until 01:18:29 in the film. This scene Mulgarath continued to chase Jared but luckily he managed to escape using his elevator, and made Mulgarath change his form into a snake to chase Jared through another way. Based on Propp theory (1968, the third variation of pursuit is he pursues the hero, rapidly transforming himself into various animals, etc (p. 56).

r. Rescue (Rs)

Propp on his theory (1968) states rescue is when rescue of the hero from pursuit. This function has 10 variations. The researcher identified two scenes that fall under rescue function:

1. Rescue (Rs⁸)

63/Rs⁸/He/Moletroll /45:12- 45:21



Figure 18.1. The scene when Moletroll catches Jared and attempts to eat Jared, but luckily Jared manages to fight

back by hitting the troll with an iron pipe.

Data number 63 show eighth variation of rescue and this scene can be located at the timestamp 45:12- 45:21 in the film. This scene Jared managed to escape from the moletroll so that it didn't make him eaten by the moletroll. Based on Propp theory (1968) the eighth variation of rescue is he does not allow himself to be devoured (p. 58).

2. Rescue (Rs²)

64/Rs²/Hel/Man/45:12- 45:21



Figure 18.2. The scene when Moletroll follows Jared and Simon up to the waterways around town.

Mallory: *"Jared, come on!"*

A man: *"Are you okay? Oh, man, did I hit somebody?"*

Jared: *"Yes. Thank you!"*

Data number 64 show second variation of rescue and this scene can be located at the timestamp 45:12- 45:21 in the film. This scene Jared and Mallory managed to escape from the moletroll a car came and directly hit the moletroll's body, so the moletroll returned to the channel. Based on Propp theory (1968) the second variation of rescue is the hero flees, placing obstacles in the path of his pursuer (p. 57).

s. Difficult task (M)

Propp on his theory (1968) states difficult task is when difficult task is proposed to the hero. The researcher identified one scenes that fall under difficult task function:

1. Difficult Task (M)

66/M/Di/Aunt Lucinda /52:39-53:16



Figure 19.1. The scene when Aunt Lucinda asks Jared to find her father, who is taken by The Sylph.

Aunt Lucinda: *“And there is only one person who can help you.”*

Jared: *“Who?”*

Aunt Lucinda: *“My father.”*

Jared: *“Your father? But your father's dead.”*

Aunt Lucinda: *“No! No, no, he's not dead. The sprites have told me he's alive, held captive by the sylph for all that he knows. You must find him, bring him his book and have him destroy it. It is your only hope.”*

Data number 65 show difficult task and this scene can be located at the timestamp 52:39 until 53:16 in the film. This scene Jared was given the task of finding Prof. Arthur who was brought by The Sylph. Based on Propp theory(1968), the tasks are also assigned outside the connections just described, but these connections will be dealt with somewhat later. These tasks are so varied that each would need a special designation. “Find someone” falls under the category “other tasks” (p. 61).

t. Solution (N)

Propp on his theory (1968) states solution is when the task is resolved. The researcher identified two scenes that fall under solution function:

1. Solution (N)

64/N/Hel/Hogsqueal/01:20:48- 01:20:51



Figure 20.1. The scene when Hogsqueal was thrilled to defeat themulgarath by eating it as it turned into a bird.

Hogsqueal: *“Yes! Death to the ogre! We did it! You sent him right to me, and I ate him! That’s teamwork! The taste of vengeance is sweet!”*

Data number 66 show solution and this scene can be located at the timestamp 01:20:48 until 01:20:51 in the film. This scene the Jared assignment of Prof. Arthur to defeat the mulgarath succeeded. Based on Propp theory (1968) solution is when the task is resolved (p.36).

2. Solution (N)

67/N/Hel/Thimbletack/01:22:26-01:22:44



Figure 20.2. The scene when Thimbletack informs Aunt Lucinda thatshe and the others managed to secure Prof Arthur's book.

Aunt Lucinda: “*My old friend Thimbletack. My little guardian angel. I miss you so much*”

Thimbletack: “*Book safe, Lucy. Book safe.*”

Aunt Lucinda: “*Yes, yes. And if my father were here, he'd say, "Job well done."*”

Data number 67 show solution and this scene can be located at the timestamp 01:22:26 until 01:22:44 in the film. This scene Thimbletack's task to guard Prof. Arthur's book of Mulgarath and the goblins succeeded. Based on Propp theory (1968), solution is when the task is resolved (Propp, 1968. p. 36).

2. The distribution of the functions among dramatis personae in *The Spiderwick Chronicles Film*

Every story has characters that play a crucial role in building the plot because these characters contribute to the development of the storyline, and the interactions among them create conflicts, changes, and resolutions in the story. Dramatis personae refer to the roles or functions of characters in the story. Having this can help readers understand who the main characters are in the story, how they interact, and what roles they play in advancing the plot. Dramatis personae are not only used for literary analysis but can also be used in theater or film production to provide guidance to actors about the characters they portray (Propp, 1986)

In the research findings table, the researcher identified five dramatis personae in *The Spiderwick Chronicles* film. These include the villain, donor, helper, dispatcher, and hero. The various types of dramatis personae found in the film are elaborated upon below:

a. Villain

The primary task of the villain is to hinder the hero and create challenges that the hero must overcome to achieve their goals. Propp (1968) on his theory stated the villain typically initiates a clash or some sort of strife with the the hero. Furthermore, the villain may cause injuy or harm to a family member of hero while chase villain (P. 79). The villain in *The Spiderwick Chronicles* film according to the functions foundby the researcher are Mulgarath, The Goblins, and Moletroll.

1. Mulgarath

- a. 16/A¹²/Vi/Mulgarath/ 30:38 30:56



Figure 21.1 Villain (Vi) Dramatis Personae.

Data number 16 and the scene can be located at the timestamp 30:38-30:56, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This sceneshows mulgarath made his transformation into an old man. It is supported by the statement the functional of villany is when the villaincauses harm or injury to a member of a family (Propp, 1968. p. 33).

- b. 17/ η^2 /Vi/Mulgarath/30:21-30:33



Figure 21.2 Villain (Vi) Dramatis Personae.

Data number 17 and the scene can be located at the timestamp 30:21-30:33, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath transformed into an old man by using his magic. It is supported by the statement the functional of trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p. 29-30).

c. 18/ η^1 /Vi/Mulgarath/ 31:56-32:18



Figure 21.3 Villain (Vi) Dramatis Personae.

Data number 18 and the scene can be located at the timestamp 31:56-32:18, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath tricked Simon into getting Prof Athur's book by using seduction. It is supported by the statement the functional of trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p. 29-30).

d. 19/ η^3 /Vi/Mulgarath / 32:05-32:25



Figure 21.4 Villain (Vi) Dramatis Personae.

Data number 19 and the scene can be located at the timestamp 32:05-32:25, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Simon did not tell Mulgarath the whereabouts of Prof. Arthur's book that Mulgarath conducted a forced search. It is supported by the statement the functional of trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p. 29-30).

e. 20/A⁵/Vi/Mulgarath/ 32:45- 32:56

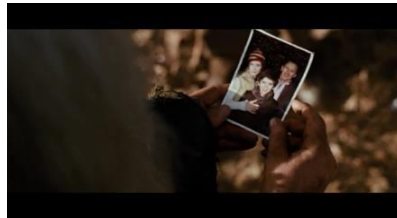


Figure 21.5 Villain (Vi) Dramatis Personae.

Data number 20 and the scene can be located at the timestamp 32:45- 32:56, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath tried to search Simon's luggage by force. It is supported by the statement the functional of villainy is when the villain causes harm or injury to a member of a family (Propp, 1968. p. 31).

f. 21/0¹/Vi/Mulgarath/ 32:45- 32:56



Figure 21.6 Villain (Vi) Dramatis Personae.

Data number 21 and the scene can be located at the timestamp 32:45- 32:56, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Simon agreed to Murgarath to bring Prof. Ahur's book. It is supported by the statement the functional of complicity is when the victim submits to deception and thereby unwittingly helps his enemy (Propp, 1968. p. 30).

g. 22/η¹/Vi/Mulgarath /33:19- 33:33



Figure 21.7 Villain (Vi) Dramatis Personae.

Data number 22 and the scene can be located at the timestamp 33:19- 33:33, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath seduces Simon to bring Prof. Athur's book, promising to make Simon's life peaceful. It is supported by the statement the functional of the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p. 29).

h. 23/A¹³/Vi/Mulgarath / 34:01- 34:08

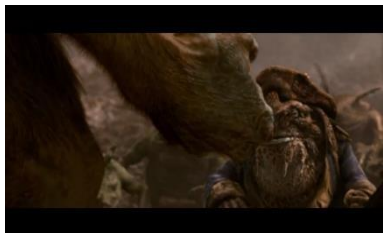


Figure 21.8 Villain (Vi) Dramatis Personae.

Data number 23 and the scene can be located at the timestamp 34:01- 34:08, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows the mulgarath ordered the goblins to kill the Jared, because he wrongly kidnapped people. It is supported by the statement the functional of villainy is when the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p.33).

- i. 55/A¹²/Vi/Mulgarath/01:16:35- 01:17:48



Figure 21.9 Villain (Vi) Dramatis Personae.

Data number 55 and the scene can be located at the timestamp 01:16:35- 01:17:48, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath transformed into Jared's father to trick him. It is supported by the statement the functional of villainy is when the villain causes harm or injury to a member of a family (Propp, 1968. p. 33).

- j. 56/η¹/Vi/Mulgarath/01:17:29-01:17:43

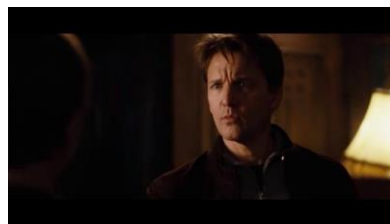


Figure.21.10. Villain (Vi) Dramatis Personae.

Data number 56 and the scene can be located at the timestamp

01:17:29-01:17:43, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath tried to persuasion Jared to get a Prof Arthur's book when he changed form into Jared, Simon and Mallory's father. It is supported by the statement the functional of trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p. 38).

k. 57/ Pr³/Vi/Mulgarath/01:17:59 -01:18:29



Figure 21.11 Villain (Vi) Dramatis Personae.

Data number 57 and the scene can be located at the timestamp 01:17:59 -01:18:29, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath who failed when disguised as Jared's father, then Mulgarath changed to his original form. It is supported by the statement the functional of pursuit is when the hero is pursued (Propp, 1968. p. 56).

l. 58/Pr³/Vi/Mulgarath /01:18:26 -01:18:29



Figure 21.12 Villain (Vi) Dramatis Personae.

Data number 58 and the scene can be located at the timestamp 01:18:26 -01:18:29, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath continued to chase Jared but luckily he managed to escape using his elevator, and made Mulgarath change his form into a snake to chase Jared through another way. It is supported by the statement the functional of pursuit is when the hero is pursued (Propp, 1968. p. 56).

m. 59/A⁶/Vi/Mulgarath /01:18:53-01:18:55



Figure 21.14 Villain (Vi) Dramatis Personae.

Data number 59 and the scene can be located at the timestamp 01:18:53-01:18:55, it show Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath threw Thimbletack when he try to helping Jared so that he was unconscious. It is supported by the statement the functional of the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p. 32).

n. 61/Pr³/Vi/Mulgarath/01:20:00-01:20:08



Figure 21.15 Villain (Vi) Dramatis Personae.

Data number 61 and the scene at minute 01:20:00-01:20:08, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows that Mulgarath turns into a bird when chasing Prof. Arthur is thrown by Jared. It is supported by the statement villain usually a fight or other forms of struggle with the hero, he also causes harm or injury to a member of a family's someone, or he try to persuit the hero (Propp, 1968. P. 79).

o. 62/J⁵/Mulgarath/01:20:00-01:20:08

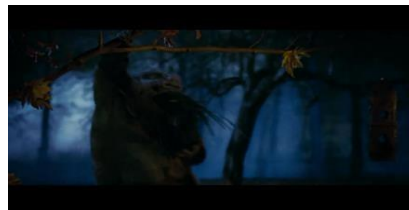


Figure 21.16 Villain (Vi) Dramatis Personae.

Data number 62 and the scene can be located at the timestamp 01:20:00-01:20:08, it shows Mulgarath as the villain in *The Spiderwick Chronicles* film. This scene shows Mulgarath was defeated without any war, that is, by being eaten by Hogsqueal. It is supported by the statement the functional of victory is when the villain is defeated (Propp, 1968. p. 53).

2. The Goblins

a. 1/ε¹/Vi/The Goblins/05:33-05:38



Figure 21.17 Villain (Vi) Dramatis Personae.

Data number 1 and the scene can be located at the timestamp 05:33-05:38, it shows s TheGoblins as the villain in *The Spiderwick Chronicles* film. This scene shows a point of view from the view of The Goblins who try to reconnaissance on Jared and his family. It is supported by the statementthe villain makes a sudden appearance from outside (flies to the scene,sneaks up on someone, etc.), and then disappears (Propp, 1968. p. 84).

b. 6/ ϵ^1 /Vi/The Goblins/20:16-20:30



Figure 21.18 Villain (Vi) Dramatis Personae.

Data number 6 and the scene can be located at the timestamp 20:16-20:30, it shows The Goblins as the villain in *The Spiderwick Chronicles* film. This scene shows The Goblins reconnaissance Jared, Mallory and Simon while talking, besides that the goblin is also targeting Prof. Arthur's book brought by Jared. It is supported by the statement the villain makes a sudden appearance from outside (flies to the scene, sneaks up on someone, etc.), and then disappears (Propp, 1968. p. 84).

c. 8/ F^5 /Vi/The Goblins/26:54-27:06



Figure 21.19 Villain (Vi) Dramatis Personae.

Data number 8 and the scene can be located at the timestamp 26:54-27:06, it shows The Goblins as the villain in *The Spiderwick Chronicles* film. This scene Simon kidnapped by goblins and taken to the forest. It is supported by the statement the function of villainy is when the villain causes harm or injury to a member of a family (Propp, 1968. p. 31).

d. 15/A¹⁵/Vi/The Goblins/30:21-30:33



Figure 21.20 Villain (Vi) Dramatis Personae.

Data number 15 and the scene can be located at the timestamp 30:21-30:33, it shows The Goblins as the villain in *The Spiderwick Chronicles* film. This scene Simon locked up in a hanging cage by The Goblins. It is supported by the statement the function of villainy is when the villain causes harm or injury to a member of a family (Propp, 1968. p. 34).

e. 25/A⁶/Vi/The Goblins/ 35:04- 35:24



Figure 21.21 Villain (Vi) Dramatis Personae.

Data number 25 and the scene can be located at the timestamp 35:04-35:24, it shows The Goblins as the villain in *The Spiderwick Chronicles* film. This scene The Goblins pulled and bit Simon's

leg. It is supported by the statement the function of villainy is when the villain causes harm or injury to a member of a family (Propp, 1968. p. 32).

f. 27/A⁶/Vi/The Goblins /35:47-36:04



Figure 21.22 Villain (Vi) Dramatis Personae.

Data number 27 and the scene can be located at the timestamp 35:47-36:04, it shows The Goblins as the villain in *The Spiderwick Chronicles* film. This scene suddenly The Goblins attacked the Mallory, his right hand and thigh were scratched by The Goblin. It is supported by the statement the function of villainy is when the villain causes harm or injury to a member of a family (Propp, 1968. p. 32).

g. 29/η¹/Vi/The goblin/39:46-40:00



Figure 21.23 Villain (Vi) Dramatis Personae.

Data number 29 and the scene can be located at the timestamp 39:46-40:00, it shows The Goblins as the villain in *The Spiderwick Chronicles* film. This scene The Goblins seduces Jared and Mallory to bring Prof. Athur's book promising to make their life

peaceful. It is supported by the statement the function of trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p.29).

h. 30/A¹¹/Vi/Mallory/40:05-40:21



Figure 21.24 Villain (Vi) Dramatis Personae.

Data number 30 and the scene can be located at the timestamp 40:05-40:21, it shows The Goblins as the villain in *The Spiderwick Chronicles* film. This scene show the goblins whispered "Book, book, book, Book, book, book, book, book." like Prof. Arthur's book magic, which was originally burned, the fire began to go out, even the book was not charred, and when it was held by Jared, it was cold. It is supported by the statement the function of trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. p.32).

i. 35/ Pr⁵/Vi/The Golins/42:47- 42:51



Figure 21.25 Villain (Vi) Dramatis Personae.

Data number 35 and the scene can be located at the timestamp 42:47- 42:51, it shows TheGoblins as the villain in *The*

Spiderwick Chronicles film. This scene show the goblins found out and tried to chase him and devour Jared andMallory. It is supported by the statement villain usually a fight or other forms of struggle with the hero, he also causes harm or injury to a member of a family's seomeone, or he try to persuit the hero (Propp, 1968. P. 79).

j. 50/η²/Vi/The Goblins/01:09:55-01:10:05



Figure 21.26 Villain (Vi) Dramatis Personae.

Data number 50 and the scene can be located at the timestamp 01:09:55-01:10:05, it shows The Goblins as the villain in *The Spiderwick Chronicles* film. This sceneshows The Goblins sprinkling a powder around the mushroom fence. Itis supported by the statement trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings (Propp, 1968. P. 29).

k. 53/A⁵/Vi/The Goblins/01:12:38- 01:12:52

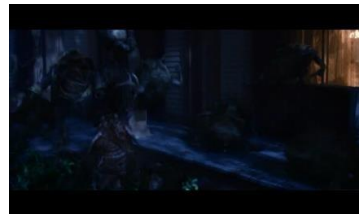


Figure 21.27 Villain (Vi) Dramatis Personae.

Data number 53 and the scene can be located at the timestamp 01:12:38- 01:12:52, it shows The Goblins as villain in

The Spiderwick Chronicles film. This scene shows The Goblins began to invade the house after the circle of spells surrounding the house disappeared. It is supported by the statement the functional of villain causes harm or injury to a member of a family (Propp, 1968. p. 31).

3. Moletroll

a. 36/Pr³/Vi/Moletroll/44:37- 45:09

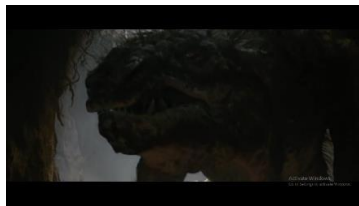


Figure 21.28 Villain (Vi) Dramatis Personae.

Data number 36 and the scene can be located at the timestamp 44:37- 45:09, it shows Moletroll as the villain in *The Spiderwick Chronicles* film. This scene show the pursuers who chase Jared and Mallory turn into moletrolls. It is supported by the statement pursuit is when the hero is pursued (Propp,1968. P. 79).

b. Hero

A hero is a central character who faces various obstacles, acts as a problem solver, and typically plays a role in ensuring the resolution or conclusion of the narrative. The hero's tasks include departure on a search (C↑), reaction to the demands of the donor (E), and wedding (W*). The first function (C) is characteristic of the seeker-hero, while the victim-hero performs only the remaining functions (Propp, 1968. p. 80). The hero in *The Spiderwick Chronicles* film according to the functions found by the researcher are Jared, Simon, and Mallory.

1. Jared

a. 2/ γ^1 /He/Jared/13:35-14:54



Figure 22.1 Hero (He) Dramatis Personae.

Data number 2 and the scene can be located at the timestamp 13:35-14:54, it shows Jared as the hero in The Spiderwick Chronicles film. This scene shows Jared did not carry out the order to leave the place immediately. It is supported by the statement the function of interdiction is an interdiction is addressed to the hero (Propp, 1968. p.25-27)

b. 4/ γ^1 /He/ Jared/15:58-16:26

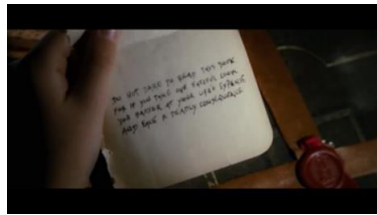


Figure 22.2 Hero (He) Dramatis Personae.

Data number 4 and the scene can be located at the timestamp 15:58-16:26, it shows Jared as the hero in The Spiderwick Chronicles film. This scene shows Jared got a note containing a command to not open the book so that his life was peaceful. It is supported by the statement the function of interdiction is an interdiction is addressed to the hero (Propp, 1968. p.25-27)

c. 7/ F^5 /Jared/22:50-24:38



Figure 22.3 Hero (He) Dramatis Personae.

Data number 7 and the scene can be located at the timestamp 22:50-24:38, it shows Jared as the hero in The Spiderwick Chronicles film. This scene shows Jared found magical agents because of the clues written in the book. It is supported by the statement the function of provision or receipt of a magical agent is when the hero acquires the use of a magical agent(Propp, 1968. p. 44)

d. 11/↑/He/Jared/27:23-27:41



Figure 22.4 Hero (He) Dramatis Personae.

Data number 11 and the scene can be located at the timestamp 27:23-27:41, it shows Jared as the hero in The Spiderwick Chronicles film. This scene shows Jared found magical agents because of the clues written in the book. It is supported by the statement the function of departure is when the hero leaves home (Propp, 1968. p. 39)

e. 12/E⁷/He/Jared/29:05-29:22



Figure 22.5 Hero (He) Dramatis Personae.

Data number 12 and the scene can be located at the timestamp 29:05-29:22, it shows Jared as the hero in The Spiderwick Chronicles film. This scene shows Jared received a request from Hogsqueal who

is a prisoner of Mulgarath, and if he frees him Hogsqueal will help him to help his brother. It is supported by the statement the function of the hero's reaction is when the hero reacts to the actions of the future donor (Propp, 1968. p. 43).

f. 13/E⁴/HeJared/29:22-29:29



Figure 22.6 Hero (He) Dramatis Personae.

Data number 13 and the scene can be located at the timestamp 29:22-29:29, it shows Jared as the hero in *The Spiderwick Chronicles* film. This scene shows Jared freed Hogsqueal, who was a prisoner of the mulgarath. It is supported by the statement the function of the hero's reaction is when the hero reacts to the actions of the future donor (Propp, 1968. p. 42)

g. 24/Pr¹/He/Jared and Simon/32:45- 32:56.



Figure 22.7 Hero (He) Dramatis Personae.

Data number 21 and the scene can be located at the timestamp 32:45- 32:56, it shows Jared and Simon as the hero in *The Spiderwick Chronicles* film. This scene shows Jared and Simon fight over Prof. Arthur's book, they are accidentally discovered by goblins and make

them chase. It is supported by the statement the functional of pursuit is when the hero is pursued (Propp, 1968. p. 56).

h. 31/B¹/He/Jared/41:10- 41:26



Figure 22.8 Hero (He) Dramatis Personae.

Data number 31 and the scene can be located at the timestamp 41:10- 41:26, it shows Jared as the hero in *The Spiderwick Chronicles* film. This scene shows Jared needs the help of Aunt Lucinda, who is Prof. Arthur's child. It is supported by the statement the functional of mediation is when misfortune or lack is made known; the hero is approached with a requestor command; he is allowed to go or he is dispatched (Propp, 1968. p. 32).

i. 32/B²/He/Jared and Mallory/41:10- 41:26

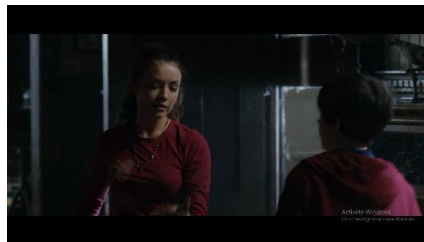


Figure 22.9 Hero (He) Dramatis Personae.

Data number 32 and the scene can be located at the timestamp 41:10- 41:26, it shows Jared and Simon as the hero in *The Spiderwick Chronicles* film. This scene shows Jared and Mallory who had to go meet Aunt Lucinda. It is supported by the statement the functional of mediation is when misfortune or lack is made known; the hero is approached with a requestor command; he is allowed to go or he is

dispatched (Propp, 1968. p. 32).

- j. 34/↑/He/Jared and Mallory/41:53- 42:00



Figure 22.10 Hero (He) Dramatis Personae.

Data number 34 and the scene can be located at the timestamp 41:53- 42:00, it shows Jared and Mallory as the hero in *The Spiderwick Chronicles* film. This scene shows Jared and Mallory going to town to meet Aunt Lucinda, while Simon and Thimbletack look after the house. It is supported by the statement the functional of mediation is when misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched (Propp, 1968. p. 32).

- k. 38/Rs⁸/He/Jared/45:12- 45:21

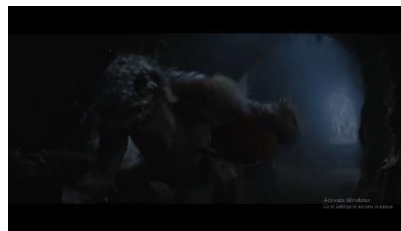


Figure 22.11 Hero (He) Dramatis Personae.

Data number 38 and the scene can be located at the timestamp 45:12- 45:21, it shows Jared as the hero in *The Spiderwick Chronicles* film. This scene shows Jared managed to escape from the Moletroll so that it didn't make him eaten by the Moletroll. It is supported by the statement the functional of rescue is when rescue of the hero from pursuit (Propp, 1968. p. 58).

- l. 41/B¹/He/Jared and Mallory/52:47-53:13



Figure 22.12 Hero (He) Dramatis Personae.

Data number 41 and the scene can be located at the timestamp 52:47-53:13, it shows Jared and Mallory as the hero in *The Spiderwick Chronicles* film. This scene shows Aunt Lucinda was asked Jared and Mallory to find Prof. Arthur, of which only he knows how to defeat goblins. It is supported by the statement the functional of mediation when misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched (Propp, 1968. p. 36-37).

- m. 49/G¹/Jared, Simon, and Mallory/59:49-01:00

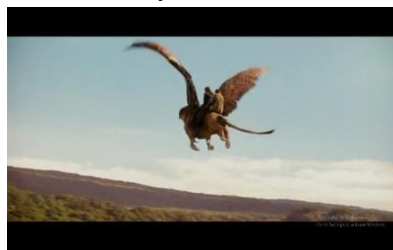


Figure 22.13 Hero (He) Dramatis Personae.

Data number 49 and the scene can be located at the timestamp 59:49-01:00, it shows Jared, Simon, and Mallory as the hero in *The Spiderwick Chronicles* film. This scene shows Jared manages to summon Griffin and after that the three of them (Jared, Simon and Mallory) ride the animal to meet Prof. Arthur. It is supported by the statement the functional of guidance is when the hero is led to the

whereabouts of an object of search (Propp, 1968. p. 50-51).

n. 51/↓/He/Jared, Simon, Dan Mallory/01:09:55-01:10:05



Figure 22.14 Hero (He) Dramatis Personae.

Data number 51 and the scene can be located at the timestamp 01:09:55-01:10:05, it shows Jared, Simon, and Mallory as the hero in *The Spiderwick Chronicles* film. This scene shows Jared, Simon and Mallory turn back on their house, It is supported by the statement the functional of return is when the hero is return or come back home (Propp, 1968. p.55-56).

o. 54/ H¹/He/Jared, Simon and Mallory/ 01:13:50- 01:14:41



Figure 22.15 Hero (He) Dramatis Personae.

Data number 54 and the scene can be located at the timestamp 01:13:50- 01:14:41, it shows Jared, Simon, and Mallory as the hero in *The Spiderwick Chronicles* film. This scene show Jared, Mallory, Simon, and Mom haveto fight the goblins who are in large numbers by throwing tomato sauce,because it is one of the things that can destroy the goblins. It is supportedby the statement the functional of struggle is when the hero and the villain join in direct combat. (Propp, 1968. p.52).

p. 60/H¹/He/Jared/ 01:19:36- 01:19:55



Figure 22.16 Hero (He) Dramatis Personae.

Data number 60 and the scene can be located at the timestamp 01:19:36- 01:19:55, it shows Jared as the hero in *The Spiderwick Chronicles* film. This scene show Jared running away to the roof of the house with Mulgarath who continues to chase him, until he reaches the top of Jared sticking a lightning rod towards Mulgarath's hand, and making Mulgarath's hand pierced, then Jared immediately goes down but it makes him slip and hang on the tree rope so as not to take his hand. It is supported by the statement the functional of struggle is the hero and the villain join in direct combat (Propp, 1968. p.52).

q. 63/E⁹/He/Jared/01:20:48- 01:20:51



Figure 22.17 Hero (He) Dramatis Personae.

Data number 63 and the scene can be located at the timestamp 01:20:48- 01:20:51, it shows Jared as the hero in *The Spiderwick Chronicles* film. This scene show Jared managed to defeat Mulgarath. It is supported by the statement the functional of the hero reacts to the actions of the future donor Propp, 1968. p.52).

2. Mallory

a. 26/ γ^1 /He/Mallory/35:39-35:58



Figure 22.18 Hero (He) Dramatis Personae.

Data number 26 and the scene can be located at the timestamp 35:39-35:58, it shows Mallory as the hero in *The Spiderwick Chronicles* film. This scene shows Jared gave orders to Mallory not to pass through a road full of goblins, this is because Mallory can't see goblins. It is supported by the statement the functional of interdiction is when an interdiction is addressed to the hero and an inverted form of interdiction is represented by an order or a suggestion (Propp, 1968. p. 26-27).

b. 28/H¹/He/Mallory/36:01-36:35



Figure 22.19 Hero (He) Dramatis Personae.

Data number 28 and the scene can be located at the timestamp 36:01-36:35, it is showa Mallory as the hero in *The Spiderwick Chronicles* film. This scene because the goblins attacked Mallory first, so he fought it with weapons, then Jared gave directions until there was a fight in the open field. It is supported by the statement of functional the struggle is when the hero and the villain join in direct combat (Propp, 1968. p. 32).

c. Donor

The donor is a character who provides something important or offers assistance to the hero in the story. Propp (1968) on his theory stated the donor is the preparation for the transmission of a magical agent or provision of the hero with a magical agent departure on a search is one reaction to the demands of the donor; wedding (p. 79). The donor in *The Spiderwick Chronicles* film according to the functions found by the researcher is Hogsqueal.

1. Hogsqueal

- a. 14/E⁴/Do/Hogsqueal/29:46 -30:07



Figure 23.1 Donor (Do) Dramatis Personae.

Data number 14 and the scene can be located at the timestamp 29:46 -30:07, it shows Hogsqueal as the donor in *The Spiderwick Chronicles* film. This scene shows Hogsqueal immediately spit in Jared's face right in the eye, but soon Jared was able to see him and the Goblins without the need to use Stone. It is supported by the statement the donor is the preparation for the transmission of a magical agent or provision of the hero with a magical agent. (Propp, 1968. p. 79).

b. 46/F¹/Do/Hogsqueal /58:01-58:10



Figure 23.2 Donor (Do) Dramatis Personae.

Data number 46 and the scene can be located at the timestamp 58:01-58:10, it shows Hogsqueal as the donor in *The Spiderwick Chronicles* film. This scene shows Hogsqueal immediately spit on Simon and Mallory so they can see Hogsqueal and The Goblins without Stone as well as make it easier for them to fight the Goblins. It is supported by the statement the donor is the preparation for the transmission of a magical agent or provision of the hero with a magical agent. (Propp, 1968. p. 79).

d. Helper

The primary task of the helper is to assist the hero in overcoming obstacles, providing the necessary aid, or acting as an ally who supports the hero in achieving their goals. Propp (1968) on his theory states the helper transference of the hero and liquidation of misfortune or lack. His tasks to rescue from pursuit and become the solution of difficult tasks of the hero (p. 79). The Helper in *The Spiderwick Chronicles* film according to the functions found by the researcher are; Simon, Hogsqueal, Prof Arthur, The Sylph, and A man.

1. Simon

a. 33/G⁴/Hel/Simon/41:39- 41:52



Figure 23.1 Helper (Hel) Dramatis Personae.

Data number 33 and the scene can be located at the timestamp 41:39- 41:52, it shows Hogsqueal as helper in *The Spiderwick Chronicles* film. This scene shows that Jared and Mallory must take to the city without having to pass through a circle. It is supported by the statement the helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

b. 35/↑/Hel/Simon/42:04- 42:08

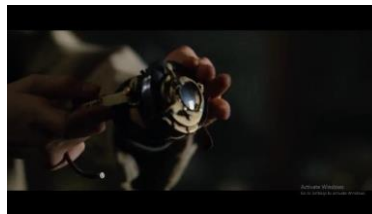


Figure 23.2 Helper (Hel) Dramatis Personae.

Data number 35 and the scene can be located at the timestamp 42:04-42:08, it shows Simon as helper in *The Spiderwick Chronicles* film. This scene shows that when Jared and Mallory are about to leave, and Simon gives Mallory a pair of glasses to help her see magical creatures. It is supported by the statement the helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

2. Hogsqueal

a. 45/B⁴/Hel/Hogsqueal /57:21-57:49



Figure 23.3 Helper (Hel) Dramatis Personae.

Data number 45 and the scene can be located at the timestamp 57:21-57:49, it shows Hogsqueal as helper in *The Spiderwick Chronicles* film. This scene shows Hogsqueal told Jared that Mulgarath had 1 page from Prof. Arthur's book. It is supported by the statement the helper's tasks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

b. 64/N/Hel/Hogsqueal/01:20:48- 01:20:51



Figure 23.4 Helper (Hel) Dramatis Personae.

Data number 64 and the scene can be located at the timestamp 01:20:48- 01:20:51, it shows Hogsqueal as helper in *The Spiderwick Chronicles* film. This scene shows because Hogsqueal ate Mulgarath that means Hogsqueal helped Jared to defeat Mulgarath. It is supported by the statement the helper's tasks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

3. Prof. Arthur

- a. 51/K⁵/Prof. Arthur /01:07:44-01:08:07



Figure 23.5 Helper (Hel) Dramatis Personae.

Data number 51 and the scene can be located at the timestamp 01:07:44-01:08:07, it shows Prof. Arthur as helper in *The Spiderwick Chronicles* film. This scene show when Jared, Simon, and Mallory successfully found Prof. Arthur by using Prof. Arthur's pets. It is supported by the statement the helper's tasks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

4. Thimbletack

- a. 65/N/Hel/Thimbletack /01:22:26-01:22:44



Figure 23.6 Helper (Hel) Dramatis Personae.

Data number 65 and the scene can be located at the timestamp 01:22:26-01:22:44, it shows Hogsqueal as helper in *The Spiderwick Chronicles* film. This scene show Thimbletack's task to guard Prof. Arthur's book of Mulgarath and the goblins succeeded. It is supported by the statement the helper's tasks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

5. The Sylph

- a. 40/B⁴/Hel/The Sylph/51:32-51:53



Figure 23.7 Helper (Hel) Dramatis Personae.

Data number 40 and the scene at minute 51:32-51:53, it shows a man as helper in *The Spiderwick Chronicles* film. This scene shows Prof. Arthur was taken by the sylph into the faerie realm to be saved from the dangers of the Goblins. It is supported by the statement the helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

6. A man.

- a. 39/Rs²/Hel/Man/45:12- 45:21



Figure 23.8 Helper (Hel) Dramatis Personae.

Data number 39 and the scene can be located at the timestamp 45:12-45:21, it shows a man as helper in *The Spiderwick Chronicles* film. This scene shows that a man who help Jared and Mallory escape from moletroll, because his car hit moletroll. It is supported by the statement the helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

e. Dispatch

The dispatcher is a character who gives orders or initiates events in the story. Propp (1968) on his theory states dispatcher is a character who initiate the hero's actions or motivate the hero to carry out a specific mission or task in the story (p. 79). The dispatch in *The Spiderwick Chronicles* film according to the functions found by the researcher are Aunt Lucinda and Hogsqueal.

1. Aunt Lucinda

a. 41/B¹/Di/Aunt Lucinda /52:47-53:13



Figure 24.1 Dispatch (Dis) Dramatis Personae.

Data number 41 and the scene can be located at the timestamp 52:47-53:13, it shows a Aunt Lucinda as dispatch in *The Spiderwick Chronicles* film. This sceneshows Jared was given the task of finding Prof. Arthur who was broughtby The Sylph. It is supported by the statement the helper's taks to transference of the hero and liquidation of misfortune or lack, to rescuefrom pursuit and become the solution of difficult tasks of the hero (Propp, 1968. p.79)

B. Discussion

In this section, the researcher explains the data discovered regarding the characters in *The Spiderwick Chronicles* film, employing Vladimir Propp's character theory framework and conducting an analysis on pages 43 to 106. The researcher identified twenty out of the thirty-one functions and five dramatis personae (spheres of action) out of the seven dramatis personae as

outlined by Propp (1968). The formula of the functions that researcher found in *The Spiderwick Chronicles* film as follow:

β	γ	δ	ε	ζ	η	θ	A	a	B	C	\uparrow	DE	F	G	H	I	J	K	\downarrow	Pr	Rs	o	L	M	N	Q	Ex	T	U	W		
β^1	γ^1	δ^1	ε^1	η^1	θ^1	A^1	B^1	\uparrow	E^4	F^1	G^1	H^1	J^5	K^1	\downarrow	Pr ¹	Rs ²						M	N								
	γ^1	δ^1	ε^1	η^1	A^3	B^2	\uparrow	E^7	F^1	G^4	H^1			K^5		Pr ³	Rs ⁸														N	
	γ^1	δ		η^1	A^5	B^4		E^9	F^5					K^7		Pr ³																
				η^2	A^5	B^4			F^5							Pr ³																
				η^2	A^6	B^4										Pr ³																
				η^3	A^6											Pr ⁵																
					A^6											Pr ⁶																
					A^{11}											Pr ⁶																
					A^{12}																											
					A^{12}																											
					A^{13}																											

Based on the formula, the most dominant functions that has found in this research is villain (A). Propp explain villainy is when the villain causes harm or injury to a member of a family, and he devide villainy into 19 variation. The first variation is the villain abducts a person (A^1), the second variation is The villain seizes or takes away a magical agent (A^2), the third variation is the villain pillages or spoils the crops (A^3), the fourth variation is the villain seizes the daylight (A^4), the fifth variation is villain plunders in other forms (A^5), the sixth variation is villain causes bodily injury (A^6), the seventh variation is villain causes a sudden disappearance (A^7), the eighth variation is villain demands or entices his victim (A^8), the ninth variation is the villain expels someone (A^9), the tenth variation is the villain orders someone to be thrown into the sea (A^{10}), the eleventh variation is the villain casts a spell upon someone or something (A^{11}), the twelfth variation is the villain effects a substitution (A^{12}), the thirteenth variation is the villain orders a murder to be committed (A^{13}), the fourteenth variation is the villain commits murder (A^{14}), the fifteenth variation

is the villain imprisons or detains someone (A¹⁵), the sixteenth variation is the villain threatens forced matrimony (A¹⁶), the seventeenth variation is the villain makes a threat of cannibalism (A¹⁷), the eighteenth variation is the villain torments at night (A¹⁸), the nineteenth variation is the villain declares war (A¹⁹).

From 65 data in thirty-one narrative functions, the researcher found twelve data of villain (A) in this research. On the first variation of villainy (A¹), the researcher found 1 data; the fifth variation of villainy (A⁵) found 2 data; the sixth variation of villainy (A⁶) found 3 data; the eleventh variation of villainy (A¹¹) found 1 data; the twelfth variation of villainy (A¹²) found 2 data; the thirteenth variation of villainy (A¹³) found 1 data; the fifteenth variation of villainy (A¹⁵) found 1 data.

The function of villainy in the sixth variation has more data from another variation of villains. The first, sixth variation of villainy (A⁶) and this scene can be located at the timestamp 35:04 until 35:24 in the film. The scene shows when the goblins chase Jared and Simon and pull Simon's leg quickly so he does not get into the circle. After that, the goblins bite Simon's right leg. The second, sixth variation of villainy (A⁶) and this scene can be located at the timestamp 35:47 until 36:04 in the film. The scene showed that when The Goblins attacked Mallory, his right hand and thigh were scratched by the goblin. The third, sixth variation of villainy (A⁶) and this scene can be located at the timestamp 01:18:53 until 01:18:55 in the film. The scene shows that when Thimbletack tries to help Jared, Mulgarath suddenly throws him so that he is unconscious.

The distribution of the functions among the dramatis personae found in *The Spiderwick Chronicles* Film. The most dominant dramatis personae is the villain, which has 29 data. These data originate from three different characters, namely, Mulgarath, The Goblins, and Moletrolls. As mentioned by Propp, the villain is a character that plays an antagonistic role in the story. The character acts as a villain or adversary to the hero. The villain's evil actions, such as creating conflicts or serving as the main obstacle to the hero in achieving their goals.

The Spiderwick Chronicles film is in the category of fantasy adventure films, and a typical film in this category is one with a central character who fulfils a specific role in the plot, including the protagonist, antagonist, and supporting characters. Based on the data, the most dominant dramatis personae in this research is that *The Spiderwick Chronicles* is a villain and hero. However, the twelve characters have different specific roles. In the film, the distribution of functions among the dramatis personae is as follows: the first character, Jared, has the dominant data of a hero, assuming his role is a hero. He becomes the central character of the film because he finds Spiderwick's Field Guide, which leads him to a magical world of creatures and fairies. This makes him responsible for uncovering the mystery surrounding the guide and protecting his family. It is shown in the scene at minute 15:58- 16:26. The scene shows Jared opening Prof. Arthur's book even though it contained a note prohibiting it. According to Propp (1968), an interdiction is addressed to the hero, and the first variation is an inverted form of interdiction represented by an order or a suggestion.

The second character, Simon, is Jared's twin brother; his role in this film is a crucial helper or supporter in the adventure, helping to uncover the secrets of the magical world. It is shown in the scene at minute 41:39- 41:52. The scene shows when Simon tells him the route of the underground road that Jared and Mallory must take to the city without having to pass through a circle. According to Propp (1968) states, "The helper" tasks to the transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution to complex tasks of the hero".

The third character, Mallory, is Jared and Simon's older sister. She is skilled in fencing and plays a protective role in the family. Her role in this film is to provide guidance and protection to his younger siblings during their magical journey, but at times, she has the role of hero. It is shown in the scene at minutes 36:01 -36:35. The scene shows when the goblins attacked Mallory first, so she fought it with weapons, and then Jared gave directions until there was a fight in the open field. According to thirty-one functions by Propp (1968), struggle is when the hero and the villain join in direct combat, and the first variation is when they fight in an open field.

The fourth character, Mulgarath, is the main antagonist in this film, a shape-shifting ogre who seeks to obtain the Spiderwick Field Guide for his evil purposes. His role as the main antagonist or villain drives conflict and danger in the plot. It is shown in the scene at minute 30:21- 30:33. The scene shows when Mulgarath transforms into an old man using his magic. According to thirty-one functions by Propp (1968), the villain proceeds to act by directly applying magical means.

The fifth character, Thimbletack, is a mischievous brownie who serves as the caretaker of Spiderwick Field. Her role is to provide guidance and assistance to Grace's children as they navigate the wizarding world. It is shown in the scene at minute 01:22:26-01:22:44. The scene shows when Thimbletack informs Aunt Lucinda that Prof Arthur's book has survived the attacks of Mulgarath and The Goblins. Propp (1968) states, "The helper's tasks are to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero".

The Sixth Characters, The Goblins, are Mulgarath's subordinates, the second antagonist after Mulgarath. His role is to hinder and help Mulgarath in causing problems. It is shown in the scene at minute 26:54- 27:06. It shows when Simon is kidnapped by goblins and taken to the forest. According to thirty-one functions by Propp (1968), the villain abducts a person.

The seventh character, Arthur Spiderwick, is the author of a important book in the film, as he created the "Spiderwick Field Guide," a book containing secret information about the world of magical creatures. This book is the key for the main characters of the story, namely Grace's siblings, to face these magical creatures. Through the knowledge contained in the "Spiderwick Field Guide," the main characters can face various dangers and defeat the antagonists in the story.

The eighth character, Aunt Lucinda, is the daughter of Prof. Arthur. After the departure of her father, she moved to the city to be away from his old home. Her role is the key to helping Jared defeat Mulgarath. It is shown in the scene at minute 52:39-53:16. The scene shows when Aunt Lucinda gives Jared

the task to find Prof. Arthur, whom The Sylph brought. According to Propp (1968), a "Dispatcher is a character who initiate the hero's actions or motivate the hero to carry out a specific mission or task."

The ninth character, Hogsqueal, is a creature in the magical world. His role is to inform Jared and Jared's assistants about defeating Mulgarath. It is shown in the scene at minute 57:21-57:49. It shows when Hogsqueal tells Jared that Mulgarath had 1 page from Prof. Arthur's book. According to Propp (1968) states, "The helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero."

The tenth Character, Sylph, is a fairy from the magical world; she saves Prof. Arthur from Mulgarath's pursuit. Her role is as a helper. It is shown in the scene at minute 51:32-51:53. The scene shows when Prof. Arthur was taken by the sylph into the faerie realm to be saved from the dangers of the Goblins. According to Propp (1968) states, "The helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero."

The eleventh Character, Moletrolls, is another type of creature from the magical world. His role is as an obstacle and a chaser for the hero. It is shown in the scene at minute 44:37- 45:09. The scene shows when the pursuers who chase Jared and Mallory turn into Moletrolls. According to thirty-one functions by Propp (1968), the pursuer, the hero, rapidly transforms himself into various animals.

The twelfth character, the man, is an ordinary human that Jared meets when he is on his way to town to meet Aunt Lucinda. His role as Jared's saviour in the pursuit of more roles. It is shown in the scene at minutes 51:32-51:53. The scene shows when Jared and Mallory manage to escape from the mole troll; a car comes and directly hits the mole troll's body, so the mole troll returns to the channel. According to Propp (1968) states, "The helper's tasks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero."

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

In this chapter, the researcher will summarize the conclusions and topics discussed in the previous chapter. Apart from that, the researcher will also present implications and suggestions in the hope of providing benefits to readers.

A. Conclusion

In conclusion, analysis of the characters in *The Spiderwick Chronicles* using Vladimir Propp's theory reveals several significant findings. The researcher discovered twenty functions out of thirty-one functions. The researcher has recorded the formula for the functions discovered in *The Spiderwick Chronicles* film as follows:

β	γ	δ	ε	ζ	η	θ	A	a	B	C	\uparrow	DE	F	G	H	I	J	K	\downarrow	Pr	Rs	o	LM	N	Q	Ex	T	U	W
β^1	γ^1	δ^1	ε^1	η^1	θ^1	A^1	B^1	\uparrow	E^4	F^1	G^1	H^1	J^5	K^1	\downarrow	Pr^1	Rs^2						M	N					
	γ^1	δ^1	ε^1	η^1	A^3	B^2	\uparrow	E^7	F^1	G^4	H^1	K^5	Pr^3	Rs^8											N				
	γ^1	δ		η^1	A^5	B^4		E^9	F^5			K^7	Pr^3																
				η^2	A^5	B^4		F^5					Pr^3																
				η^2	A^6	B^4							Pr^3																
				η^3	A^6								Pr^5																
					A^6								Pr^6																
					A^{11}								Pr^6																
					A^{12}																								
					A^{12}																								
					A^{13}																								

The Researcher found 20 functions out of 31 functions from Vladimir Propp's theory dramatis personae. There are 65 data in 24 functions include; 2 data of reconnaissance (ε), 3 data of interdiction (γ), 3 data violation (δ), 4 data of provision or receipt of a magical agent (F), 1 data of absentation (β), 4 data of departure (\uparrow), 3 data of the hero's reaction (E), 12 data of villainy (A), 7 data

of trickery (η), 1 data of complicity (θ), 7 data of pursuit (Pr), 3 data of struggle (H), 5 data of mediation (B), 2 data of guidance (G), 2 data of rescue (Rs), 1 data of difficult task (M), 5 data of liquidation of lack (K), 1 data of return (\downarrow), 1 data of victory (J), 2 data of solution (N).

Next, the researcher found 5 out of 7 dramatis personae in this finding section, and there are 67 data of dramatis personae found in *The Spiderwick Chronicles* film. Based on the dramatis personae found by the researcher Mulgarath, The Goblins, Moletroll as villain in the story; Jared, Mallory, Simon as hero in the story; Hogsquel as donor in the story; Simon, Hogsquel, Prof. Arthur, Thimbletack, The Sylph, A man as helper in the story; Aunt Lucinda as dispatch in the story. Then the data found by the researcher are: 29 data of villain, 26 data of hero, 1 data of donor, 8 data of helper, 3 data of dispatch.

B. IMPLICATIONS

This research analyzes the *The Spiderwick Chronicles* film using Vladimir Propp's theory, which includes the thirty-one functions and dramatis personae. The use of the thirty-one functions theory serves as an analysis tool to uncover how the events in the film are interconnected and how they influence the plot's development. Meanwhile, the second theory, dramatis personae is used to identify the roles of characters in the film.

C. SUGGESTIONS

The researcher hopes that this study will provide information to anyone who wants to learn about Vladimir Propp's theory, especially the thirty-one

functions of *dramatis personae* and *dramatis personae* (sphere of action). Additionally, this research can serve as a resource for those who intend to conduct analyses using Propp's theory or choose the same film as their research subject.

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Universitas Telkom, Fakultas Komunikasi Dan Bisnis.

APPENDICES

VALIDATION SHEET


This thesis data titled *The Functions of Dramatis Personae and Their Distribution The Spiderwock Chronicles (2008) film* had been checked and validated by Muhammad Rizal, M.A in:

Day : Friday

Date : September 29th 2023

Surakarta, September 29th 2023

Validator

A handwritten signature in black ink, appearing to read 'Rizal', with a horizontal line extending to the right.



Muhammad Rizal, M.A



VALIDATED MATRIX DATA

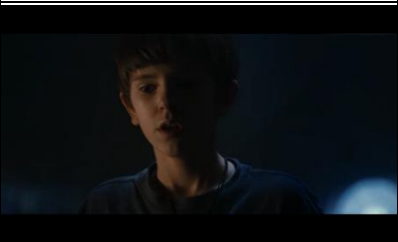
Title: The Functions of Dramatis Personae and Their Distribution in *The Spiderwick Chronicles* (2008) Film


Name: Olivia Nur Fadilla Rohmah



SRN: 196111032



No	Coding	Data	Type of Functions	Type of Dramatis Personae	Explanation	V/I
1.	1/ β^1 /Mom/27:14-27:21 1: Data number β^1 : The type of function. Mom: Character of the story. 27:14-27:21: The time of the scene	 Note: Jared: "Mom! Mom! Mom! Where's Mom?" Mallory: "She went to work, okay? I'm in charge."	Absentation (β)		Based on the note besides, this datum is categorized as the first variation of Absentation (β^1) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows his mother is away at work so Mallory is in charge of looking after her and Simon. Working is one of the categories of absentation. As mentioned by Propp that absentation is when one of the members of a family absents himself from home and the first variation is The person absenting himself can be a member of the older generation (p. 26).	valid
2.	2/ γ^1 /He/Jared/13:35-14:54 2: Data number. γ^1 : Type of function. Jared: Character of the story.	 Note:	Interdiction (γ)	Hero	Based on the note besides, this datum is categorized as the first variation of Interdiction (γ^1) according to Vladimir Propp's theory of thirty-one functions. That's because the data shows Jared did not obey the command to leave the place immediately. As mentioned by Propp that interdiction when is an interdiction is addressed to the hero and the first variation is an	valid



	<p>He: Type of the dramatis personae (spheres of action)- Hero. 13:35-14:54: The time of the scene.</p>	<p>Jared found a book wrapped in cloth in a pile of clothes in a box, before he opened the book there was a note marked warning and a startling sound, and made him come to him, on a dusty table written “Jared grace leave this place”</p>			<p>inverted form of interdiction is represented by an order or a suggestion (p. 26-27). Based on the explanation above, Jared fall into the category of dramatic persona (spheres of action) it is hero.</p>	
3	<p>3/γ^1/He/Jared/15:58-16:26</p> <p>3: Data number. γ^1: The type of function. Jared: Character of the story. He: Type of the dramatis personae (spheres of action)- Hero. 15:58-16:26: The time of the scene.</p>	 <p>Note: The book found by Jared contained a note that read: ‘do not dare to read this book for if you take one fateful look you barter at your life’s expense and peace a deadly consequence.’</p>	Interdiction (γ)	Hero	<p>Based on the note besides, this datum is categorized as the first variation of Interdiction (γ^1) according to Vladimir Propp’s theory of thirty-one functions. That’s because the data shows Jared received a note containing instructions not to open the book for his own peace of mind. As mentioned by Propp that interdiction when is An interdiction is addressed to the hero and the first variation is an inverted form of interdiction is represented by an order or a suggestion (p. 26-27). Based on the explanation above, Jared fall into the type of the dramatis personae (spheres of action) it is hero.</p>	valid
4.	<p>4/γ^1/He/Mallory/35:39-35:58</p> <p>4: Data number. γ^1: The type of function. Mallory: Character of the story. He: Type of the dramatis personae</p>	 <p>Note: Jared: “Mallory, this way, now! Now! Now!”</p>	Interdiction (γ)	Hero	<p>Based on the note besides, this datum is categorized as the first variation of Interdiction (γ^1) according to Vladimir Propp’s theory of thirty-one functions. It is because Jared instructed Mallory not to pass through the path filled with goblins because Mallory couldn't see the goblins.. As mentioned by Propp that interdiction is when an interdiction is addressed to the hero annd an inverted form of interdiction is represented by an order or a suggestion (p. 26-27).</p>	valid


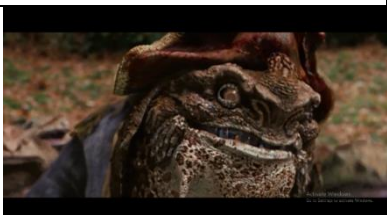
	(spheres of action)- Hero. 35:39-35:58: The time of the scene.	Mallory: "What? Don't yell at me." Jared: "Mal, come on! Come on! Run to the front door, fast!" Mallory: "I'm not running anywhere, and stop throwing rocks at me!" Simon: "Listen to him! You're surrounded by goblins! Get inside the protective circle!"			Based on the explanation above, Mallory fall into the type of the dramatis personae (spheres of action) it is hero.	
5	5/ δ /Jared/14:52-15:08 5: Data number. δ : The type of function. Jared: Character of the story. 14:52-15:08 : The time of the scene.	 Note: Even though he had received Jared Grace's order to leave this place, Jared still stood on the writing.	Violation (δ)		Based on the note besides, this datum is categorized as Violation (δ) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Jared disobeyed the command by not leaving the place immediately. As mentioned by Propp that The forms of violation correspond to the forms of interdiction. The violation occurred due to a rule being breached. Functions II (Interdiction) and III (Violation) form a paired element (p. 27).	valid



6	<p>6/δ/Mallory/19:21-19:48</p> <p>6: Data number δ: The type of function. Mallory: Character of the story. 15:58-16:26: The time of the scene.</p>	 <p>Note: Mallory: “Mom, please!” “Just cut me out! Cut it out! Please, just get a scissors! I don't care!” Jared: “what happened?” Mallory: “He ruined my hair! Get him out!” Mom: “Jared, you've gone way too far this time.” Mallory: “Mom, please! Please!” Jared: “What? I didn't do this! I've been sitting in a footlocker for the last two hours, reading!”</p>	Violation (δ)		<p>Based on the note besides, this datum is categorized as Violation (δ) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows that As a result of Jared opening the book, he experienced disturbances in the form of his hamster escaping from its cage and his older sister's hair being tied to the headbroad. As mentioned by Propp that The forms of violation correspond to the forms of interdiction. Functions II (Interdiction) and III (Violation) form a paired element (p. 27).</p>	valid
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7	<p>7/δ/ Jared/27:09-27:14</p> <p>7: Data number δ: The type of function. Jared: Character of the story. 27:09-27:14: The time of the scene</p>	 <p>Note: Thimbletack: “No! No!” Jared: “The book stays or we all die!” Jared: “I need it! Let go!”” Thimbletack: “It must stay in the circle! In the circle!”</p>	Violation (δ)		<p>Based on the note besides, this datum is categorized as Violation (δ) according to Vladimir Propp’s theory of thirty-one functions. It is because data shows Jared tried to seize the book to take him to where Simon was kidnapped, but Thimbletack withheld the book. Finally, the book was captured by Jared. As mentioned by Propp that The forms of violation correspond to the forms of interdiction. Functions II (Interdiction) and III (Violation) form a paired element (p. 27)</p>	valid
8	<p>8/ε¹/Vi/The Goblins/05:33-05:38</p> <p>8: Data number. ε¹: Type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action)- Villain 13:35-14:54: The time of the scene..</p>	 <p>Note: Jared felt that someone was looking at him from the forest</p>	Reconnaissance (ε)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of Reconnaissance (ε¹) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows that when Jared arrived at the old house that his family would be living in, and The Goblins were watching him. This was because the house had been uninhabited for a long time and held secrets they were searching for. As mentioned by Propp that reconnaissance when is the villain makes an attempt at reconnaissance and the first variation is the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc (p.28). Based on the explanation above, The goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid



9	<p>9/ϵ^1/Vi/The Goblins/ 20:16-20:30</p> <p>9: Data number. δ: The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action)- Villain 20:16-20:30: The time of the scene</p>	 <p>Note: Jared: "What does appease mean?" Simon: "Appease. You know, placate, pacify, assuage." Jared: "In English." Simon: "To make nice."</p>	Reconnaissance (ϵ)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of Reconnaissance (ϵ^1) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows The goblin was reconnaissance Jared, Mallory, and Simon as they were talking because the goblin was targeting the Spiderwick Field Guide book brought by Jared. As mentioned by Propp that reconnaissance when is the villain makes an attempt at reconnaissance and the first variation is the reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc (p.28). Based on the explanation above, The goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
10	<p>10/η^2/Mulgarath/30:21-30:33</p> <p>10: Data number. η^2: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action)- Villain. 30:21-30:33: The time of the scene.</p>	 <p>Note: Jared: "That's Mulgarath? That's the ogre. you're all freaked out about? That old man?" Hogsqueal: "Don't be fooled by what you think you see. That's just what he wants."</p>	Trickery (η)	Villain	<p>Based on the note besides, this datum is categorized as the second variation of Trickery (η^2) according to Vladimir Propp's theory of thirty-one functions. It is because Mulgarath transformed into an old man by using his magic. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the second variation is The villain proceeds to act by the direct application of magical means (p. 29-30). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid




11	<p>11/η^1/Mulgarath/ 31:56-32:18</p> <p>11: Data number η^1: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action)- Villain. 31:56-32:18: The time of the scene.</p>	 <p>Note: Simon: "What do you want with me?" Mulgarath: "It's not what I want with you. Arthur Spiderwick's field guide. I know you found it. That's right, you can simply walk back the way you came. Just give me the book."</p>	Trickery (η)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of Trickery (η^1) according to Vladimir Propp's theory of thirty-one functions. It is because Mulgarath persuaded Simon to obtain the Spiderwick Field Guide book. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the first variation is The villain uses persuasion (p. 29). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
12	<p>12/η^3/ Mulgarath / 32:05-32:25</p> <p>12: Data number. η^3: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 32:05-32:25: The time of the scene.</p>	 <p>Note: Simon: "I don't have it. I don't. Look." Mulgarath: "Search him!"</p>	Trickery (η)	Villain	<p>Based on the note besides, this datum is categorized as the third variation of Trickery (η^3) according to Vladimir Propp's theory of thirty-one functions. It was because Simon did not inform Mulgarath about the existence of the Spiderwick Field Guide book, so Mulgarath conducted a forcible search. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the third variation is The villain employs other means of deception or coercion (p. 30). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	Valid



13	<p>13/η¹/Vi/Mulgarath /33:19- 33:33</p> <p>13: Data number. η¹: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 33:19- 33:33: The time of the scene.</p>	 <p>Note: Mulgarath: “If you give me the book, your life will go on as if nothing ever happened. However, if you fail, I'm afraid I'll have to find somebody else to get my book for me.”</p>	Trickery (η)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of trickery (η¹) according to Vladimir Propp’s theory of thirty-one functions. It is because Mulgarath persuaded Simon to bring the Spiderwick Field Guide book, promising to make Simon's life peaceful. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the first variation is The villain uses persuasion (p. 29). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
14	<p>14/η¹/Vi/The goblin/39:46-40:00</p> <p>29: Data number. η¹: The type of function. The Goblin: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 39:46-40:00: The time of the scene.</p>	 <p>Note: The Goblins: “Okay, okay, okay, wait! You win. You are strong, smart human boy. So don't be foolish. Give us the book. We'll leave you alone.” Jared: “I don't believe you!” The Goblins: “No!”</p>	Trickery (η)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of trickery (η¹) according to Vladimir Propp’s theory of thirty-one functions. It is because The Goblins enticed Jared and Mallory to bring the Spiderwick Field Guide book, promising to disturb them no more. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the first variation is The villain uses persuasion (p. 29). Based on the explanation above, The Goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	Valid



15	<p>15/η^2/Vi/The Goblins/01:09:55-01:10:05</p> <p>15: Data number η^2: The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 01:09:55-01:10:05: The time of the scene</p>	 <p>Note: Jared: "Oh, shoot! They started spreading the potion."</p>	Trickery (η)	Villain	<p>Based on the note besides, this datum is categorized as the second variation of trickery (η^2) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows When Jared, Simon and Mallory got around the house, they saw goblins sprinkling a powder around the mushroom fence. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the second variation is the villain proceeds to act by the direct application of magical means (p. 29-30) Based on the explanation above, The Goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
16	<p>16/η^1/Vi/Mulgarath /01:17:29-01:17:43</p> <p>16: Data number η^1: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (seven spheres of action) –Villain. 01:17:29-01:17:43 : The time of the scene</p>	 <p>Note: Mulgarath: "What's that? Let me see." Jared: "Not until you tell me what you need to tell me." Mulgarath: "What?" Jared: "The last time we were on the phone, you said the next time we met, you had something you needed to say to me." Mulgarath: "So what is it?"</p>	Trickery (η)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of Trickery (η^1) according to Vladimir Propp's theory of thirty-one functions. It is because data shows Mulgarath tried to approach and persuasion Jared when he changed into Jared's father to get the Spiderwick Field Guide book. As mentioned by Propp that trickery is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the first variation is The villain uses persuasion (p. 28) Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	Valid



		<p>Jared: “Look me in the eyes and tell me. I just want to hear you say it.”</p> <p>Mulgarath: “I just wanted to tell you that I love you. Let me see”.</p>				
17	<p>17/θ^1/Vi/Mulgarath/32:45- 32:56</p> <p>17: Data number. θ^1: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 32:54-33:19: The time of the scene.</p>	 <p>Note: Mulgarath: “Do they have the book?” Simon: “No. But I know where it is. I'll go get it and give it to you. I swear”</p>	Complicity (θ)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of Complicity (θ^1) according to Vladimir Propp’s theory of thirty-one functions. It is because Due to his fear of Mulgarath, Simon agreed to retrieve the Spiderwick Field Guide book. As mentioned by Propp that complicity is when the victim submits to deception and thereby unwittingly helps his enemy and the first variation is the hero agrees to all of the villain's persuasions (p. 30). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
18	<p>18/F^5/The Goblins/26:54-27:06</p> <p>18: Data number F^5: The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain.</p>	 <p>Note: Jared: “Simon! They're taking him away. What's happening?” Thimbletack: “The Stone! The Stone! Look through the Stone!”</p>	Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the first variation of villainy (A^1) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows Jared saw Simon kidnapped by goblins and taken to the forest. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family and the first variation is The villain abducts a person (p. 31). Based on the explanation above, The goblins fall into the type of the dramatic personas (seven spheres of action) it is villain.</p>	valid



	26:54-27:06: The time of the scene					
19	19/A ¹⁵ /Vi/The Goblins/30:21-30:33 19: Data number. A ¹⁵ : The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 30:21-30:33: The time of the scene.	 Note: Jared: "Simon!" Simon: "Jared. Oh, my God! Oh, my God! Jared, what's happening? Get me out of here." Jared: "Just hang on. I'm gonna cut you out."	Villainy (A)	Villain	Based on the note besides, this datum is categorized as the fifteenth variation of villainy (A ¹⁵) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Simon was confined in a cage by The Goblins.. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family and the fifteenth variation is The villain imprisons or detains someone (p. 34). Based on the explanation above, The goblins fall into the type of the dramatis personae (spheres of action) it is villain.	valid
20	20/A ¹² /Mulgarath/30:38 30:56 16: Data number. A ¹² : The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 30:38-30:56: The time of the scene.	 Note: The goblins: "Mulgarath! Mulgarath! Mulgarath!" Jared: "What are they doing" Hogsqueal: "Summoning Mulgarath. Get ready."	Villainy (A)	Villain	Based on the note besides, this datum is categorized as the twelfth of villainy (A ¹²) according to Vladimir Propp's theory of thirty-one functions. It is because Mulgarath transformed himself into an old man. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family and the twelfth is The villain effects a substitution (p. 33). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.	valid



21	<p>21/A⁵/Mulgarath/ 32:45- 32:56</p> <p>21: Data number. A⁵: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 32:45- 32:56: The time of the scene.</p>	 <p>Note: Mulgarath: "Pockets. Search the pockets." The Goblins: "The pockets! No, these! These are pockets, idiot! Master, this is all we found"</p>	Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the fifth variation of villainy (A⁵) according to Vladimir Propp's theory of thirty-one functions. It is because Mulgarath attempted to forcibly search Simon's clothing. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family and the fifth variation is the villain plunders in other forms (p. 31). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
22	<p>22/A¹³/Vi/Mulgarath / 34:01- 34:08</p> <p>22: Data number. A¹³: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 34:01- 34:08: The time of the scene.</p>	 <p>Note: The Goblins: "There are two human boys with the same faces. The Jared and the not Jared. We took the wrong one." Mulgarath: "Then find the Jared, get the book and kill them!"</p>	Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the thirteenth variation of Villainy (A¹³) according to Vladimir Propp's theory of thirty-one functions. It was because the mistake made by The Goblins when kidnapping people, Mulgarath ordered the goblins to find and kill Jared and Simon. As mentioned by Propp that villainy is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the thirteenth variation is The villain orders a murder to be committed (p. 33). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
23	<p>23/A⁶/Vi/The Goblins/ 35:04- 35:24</p> <p>23: Data number.</p>		Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as sixth variation of villainy (A⁶) according to Vladimir Propp's theory of thirty-one functions. Itu because The Goblins pulled and bit Simon's leg. As mentioned by Propp that</p>	valid


	<p>A⁶: The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 35:04- 35:24: The time of the scene.</p>	<p>Note: Simon: "Jared! Jared! Over here! Help me! Help me!"</p>			<p>villany is when the villain causes harm or injury to a member of a family and the sixth variation is The villain causes bodily injury (p. 32). Based on the explanation above, The Goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	
24	<p>23/A⁶/Vi/The Goblins /35:47-36:04</p> <p>27: Data number. A⁶: The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 35:47-36:04: The time of the scene.</p>	 <p>Note: Suddenly the group of goblins attacked the mallory, his right hand and thigh were scratched by the goblin.</p>	Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the sixth variation of villainy (A⁶) according to Vladimir Propp's theory of thirty-one functions. It is because Suddenly, the goblins attacked Mallory, scratching her right hand and leg. As mentioned by Propp that villainy is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the sixth variation is The villain causes bodily injury (p. 32). Based on the explanation above, The Goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
25	<p>25/A¹¹/Vi/Mallory/40:05-40:21</p> <p>25: Data number. A¹¹: The type of function. The Goblin: Character of the story.</p>	 <p>Note:</p>	Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the eleventh variation of villainy (A¹¹) according to Vladimir Propp's theory of thirty-one functions. It is because The goblins whispered, "Book, book, book, book, book, book, book, book," as if the magic of the Spiderwick Field Guide book that was originally burned was not consumed, and when held by Jared, it felt</p>	valid


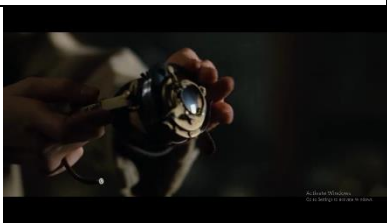
	<p>Vi: Type of the dramatis personae (spheres of action) - Villain. 40:05- 40:21: The time of the scene.</p>	<p>The Goblins: “Book, book, book, Book, book, book, book, book.” Jared: “It's cold.”</p>			<p>cold. As mentioned by Propp that villainy is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the eleventh variation is The villain casts a spell upon someone or something (p. 32). Based on the explanation above, The Goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	
26	<p>26/A³/Vi/ The Goblins /01:09:55-01:10:05</p> <p>26: Data number A³: The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 01:09:55-01:10:05 : The time of the scene</p>	 <p>Note: Jared: “Oh, shoot! They started spreading the potion.”</p>	Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the third variation is villainy (A³) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows When Jared, Simon and Mallory got around the house, they saw the goblins sprinkling a powder around the mushroom fence. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family and the third variation is the villain pillages or spoils the crops (p. 30-31). Based on the explanation above, The Goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
27	<p>27/A⁵/Vi/The Goblins /01:12:38- 01:12:52</p> <p>27: Data number. A⁵: The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae</p>	 <p>Note: The goblins: “The windows and doors are protected. Get down there. Go low! Go low!”</p>	Villainy (A)	Villain	<p>Based on the note besides, this datum is categorized as the fifth variation of villainy (A⁵) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows that after the circle of spells surrounding the house disappeared, goblins began to invade the house. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family and the fifth variation is the villain plunders in other forms (p.30-31).</p>	valid



	(spheres of action) - Villain. 01:12:38- 01:12:52: The time of the scene.	Break it! Break on through! Come on! The rest of you, up! Up, up, up! Go, you toads! Go! Find the book!"			Based on the explanation above, The Goblins fall into the type of the dramatis personae (spheres of action) it is villain.	
28	28/A ¹² /Vi/Mulgarath/ 01:16:35- 01:17:48 28: Data number A ¹² : The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain-Villain. 01:16:35- 01:17:48 : The time of the scene	 Note: Mulgarath: "I...I just wanted to tell you that I love you. Let me see. Jared." Jared: "Wrong answer." Mallory: "Jared!" Mom: "Get back! Get back!" Mallory: "What did you do?" Jared: "It's not Dad!"	Villainy (A)	Villain	Based on the note besides, this datum is categorized as the twelfth variation of villainy (A ¹²) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows that their father suddenly came when all the goblins they had defeated, but Jared knew that it wasn't their father but Mulgarath who changed shape. As mentioned by Propp that villainy is when the villain causes harm or injury to a member of a family and the twelfth variation is the villain plunders in other forms (p. 33). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.	valid
29	29/A ⁶ /Vi/Mulgarath /01:18:53-01:18:55 29: Data number. A ⁶ : The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 01:18:53-01:18:55: The time of the scene	 Note: Jared: "Thimbletack!"	villainy (A)	Villain	Based on the note besides, this datum is categorized as the sixth variation of villainy (A ⁶) according to Vladimir Propp's theory of thirty-one functions. It is because when Thimbletack helped Jared suddenly Mulgarath threw him so that he was unconscious. As mentioned by Propp that villainy is when the villain attempts to deceive his victim in order to take possession of him or of his belongings and the sixth variation is The villain causes bodily injury (p. 32). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.	valid



30	<p>30/B¹/He/Jared and Mallory/41:10- 41:26</p> <p>30: Data number. B¹: The type of function. Jared: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 41:10- 41:26: The time of the scene.</p>	 <p>Note: Jared: “She can help us.” Mallory: “Aunt Lucinda? Are you kidding? We don't even know her or where she is!” Simon: “I think I do. She's at the Woodhaven Sanatorium. But how do you get to her? You step outside that circle they'll get you.” Thimbletack: “Thimbletack knows a secret way.”</p>	Mediation (B)	Hero	<p>Based on the note besides, this datum is categorized as the first variation of mediation (B¹) according to Vladimir Propp’s theory of thirty-one functions. It is because Jared needs the help of Aunt Lucinda, who is Prof. Arthur's child and Jared and Mallory are going to meet her. As mentioned by Propp that mediation is when misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched and the first variation is A call for help is given, with the resultant dispatch of the hero (p. 32). Based on the explanation above, Jared and Mallory fall into the type of the dramatis personae (spheres of action) it is hero.</p>	valid
31	<p>31/B²/He/Jared and Mallory/41:10- 41:26</p> <p>31: Data number. B²: The type of function. Jared and Mallory: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero.</p>	 <p>Note: Jared: “She can help us.” Mallory: “Aunt Lucinda? Are you kidding? We don't even know her or where she is!” Simon: “I think I do. She's at the Woodhaven</p>	Mediation (B)	Hero	<p>Based on the note besides, this datum is categorized as the second variation of mediation (B²) according to Vladimir Propp’s theory of thirty-one functions. It was because Simon's leg was sore and Thimbletack had to look after the book, making Jared and Mallory who had to go meet Aunt Lucinda. As mentioned by Propp that mediation is when misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched and the second variation is the hero is dispatched directly (p. 32).</p>	valid

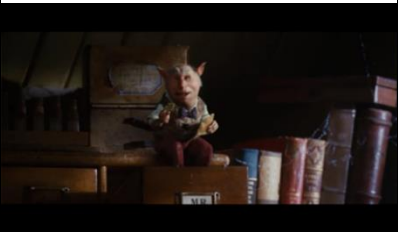

	41:10- 41:26: The time of the scene.	Sanatorium. But how do you get to her? You step outside that circle they'll get you." Thimbletack: "Thimbletack knows a secret way."			Based on the explanation above, Jared and Mallory fall into the type of the dramatis personae (spheres of action) it is hero.	
32	32/B ⁴ /Hel/The Sylph/51:32-51:53 32: Data number. B ⁴ : The type of function. The Sylph: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 51:32-51:53: The time of the scene	 Note: Little Lucinda: "Daddy! Daddy? Daddy?" Aunt Lucinda "The sylph protect the entire faerie realm, and the secrets my father discovered put them in danger, So they rescued him from the goblins, but took him away from me." Little Lucinda: "Daddy!" Arthur: "Lucy! I'll be back!"	Mediation (B)	Helper	Based on the note besides, this datum is categorized as the fourth variation of mediation (B ⁴) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Prof. Arthur was taken by the sylph into the faerie realm to be saved from the dangers of the Goblins. As mentioned by Propp that mediation is when misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched and the fourth variation is misfortune is announced (p. 36-37). Based on the explanation above, Prof. Arthur fall into the type of the dramatis personae (spheres of action) it is helper. Supported by the statement "The helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero" (p.79)	valid
33	33/B ¹ /He/Jared and Mallory/52:47-53:13 33: Data number B ¹ : The type of function. Jared and Mallory: Character of the story. He: Type of the dramatis personae	 Note: Aunt Lucinda: "And there is only one person who can help you." Jared: "Who?"	Mediation (B)	Hero	Based on the note besides, this datum is categorized as the first variation of mediation (B ¹) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Aunt Lucinda was asked jared and Mallory to find Prof. Arthur, of which only he knows how to defeat goblins. As mentioned by Propp that mediation when misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched and the first	Valid


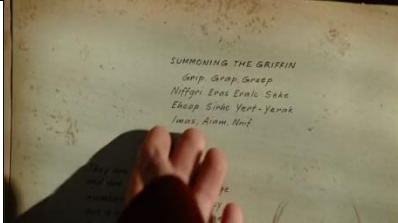
	(seven spheres of action) - Hero. 52:47-53:13: The time of the scene	Aunt Lucinda: "My father." Jared: "Your father? But your father's dead." Aunt Lucinda: "No! No, no, he's not dead. The sprites have told me he's alive, held captive by the sylph for all that he knows. You must find him, bring him his book and have him destroy it."			variation is A call for help is given, with the resultant dispatch of the hero (p. 36-37). Based on the explanation above, Jared and Mallory fall into the type of the dramatis personae (spheres of action) it is hero.	
34	34/B ⁴ /Hel/Hogsqueal /57:21-57:49 34: Data number B ⁴ : The type of function. Hogsqueal: Character of the story. Hel: Type of the dramatis personae (spheres of action) - Helper. 57:21-57:49: The time of the scene	 Note: Hogsqueal: "They have pages of the book. That stupid book! You don't understand. I talked to Spiderwick. I shared hobgoblin secrets. But Mulgarath stole just that one page, then used it to kill my entire family! If he gets ahold of the whole book, he will do the same to everyone, including you! And now he's coming. When the moon rises,"	Mediation (B)	Helper	Based on the note besides, this datum is categorized as the fourth variation of Mediation (B ⁴) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Hogsqueal told Jared that Mulgarath had one page from Prof. Arthur's book. As mentioned by Propp that Mediation is when misfortune or lack is made known; the hero is approached with a request or command and the fourth variation is misfortune is announced (p. 36-37). Based on the explanation above, Hogsqueal fall into the type of the dramatis personae (seven spheres of action) it is Helper. Supported by the statement "The helper's tasks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero" (p.79)	valid

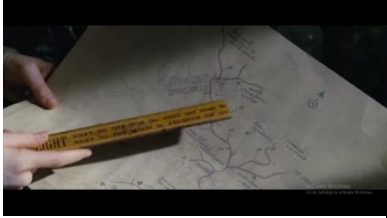

35	<p>35/↑/He/Jared/27:23-27:41</p> <p>35: Data number. ↑: The type of function. Jared: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 27:23-27:41: The time of the scene.</p>	 <p>Note: Jared goes into the woods to save Simon by himself.</p>	Departure (↑)	Hero	<p>Based on the note besides, this datum is categorized as Departure (↑) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Jared went into the woods to save Simon alone, while Mallory was at home. As mentioned by Propp that the departures of seeker-heroes and victim-heroes are also different. The departures of the former group have search as their goal, while those of the latter mark the beginning of a journey without searches, on which various adventures await the hero (p. 39). Based on the explanation above, Jared fall into the type of the dramatis personae (spheres of action) it is Hero.</p>	valid
36	<p>36/↑/Hel/Simon/42:04 - 42:08</p> <p>36: Data number. ↑: The type of function. Jared and Mallory: Character of the story. Hel: Type of the dramatis personae (spheres of action) - Helper. 42:04- 42:08: The time of the scene.</p>		Departure (↑)	Helper	<p>Based on the note besides, this datum is categorized as Departure (↑) according to Vladimir Propp's theory of thirty-one narrative functions. It is because the data shows when Jared and Mallory are about to leave, and Simon gives Mallory a pair of glasses to help her see magical creatures. As mentioned by Propp that The departures of seeker-heroes and victim-heroes are also different. The departures of the former group have search as their goal, while those of the latter mark the beginning of a journey without searches, on which various adventures await the hero (p. 39). Based on the explanation above, simon fall into the type of the dramatis personae (spheres of action) it is Helper. Supported by the statement "The helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero" (p.79)</p>	valid



37	<p>37/↑/He/Jared and Mallory/41:53- 42:00</p> <p>37: Data number. ↑: The type of function.</p> <p>Jared and Mallory: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 41:53- 42:00: The time of the scene.</p>	 <p>Note: Jared: “You ready?” Mallory: “Oh, yeah. Now I'm ready.” Jared: “All right. Let's go.”</p>	Departure (↑)	Hero	<p>Based on the note besides, this datum is categorized as Departure (↑) according to Vladimir Propp’s theory of thirty-one narrative functions. It is because the data shows Jared and Mallory going to town to meet Aunt Lucinda, while Simon and Thimbletack look after the house. As mentioned by Propp that The departures of seeker-heroes and victim-heroes are also different. The departures of the former group have search as their goal, while those of the latter mark the beginning of a journey without searches, on which various adventures await the hero (p. 39).</p> <p>Based on the explanation above, Jared and Mallory fall into the type of the dramatis personae (spheres of action) it is hero.</p>	valid
38	<p>38/E⁷/He/Jared/29:05-29:22</p> <p>38: Data number. E⁷: The type of function.</p> <p>Jared: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 29:05-29:22: The time of the scene.</p>	 <p>Note: Jared: “Who are you?” Hogsqueal: “I am Hogsqueal. And I am here on a mission to destroy the ogre, Mulgarath, who killed my family!” Jared: “Can you help me save my brother? Please?” Hogsqueal: “Yeah! Sure! I was gonna suggest that right after you let me out of this</p>	The Hero's Reaction (E)	Hero	<p>Based on the note besides, this datum is categorized as the seventh The Hero's Reaction (E⁷) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows that Jared received a request from Hogsqueal, who was a captive of Mulgarath, and if he freed him, Hogsqueal would help Jared in freeing Simon from Mulgarath. As mentioned by Propp that the hero's reaction is when the hero reacts to the actions of the future donor and the seven variation is The hero performs some other service. Sometimes these services correspond to requests (p.43).</p> <p>Based on the explanation above, Jared fall into the type of the dramatis personae (spheres of action) it is hero.</p>	valid



		<p>cage. So, come on! Free me!”</p> <p>Jared: “Okay, okay.”</p> <p>Hogsqueal: “Get it open. Yeah, yeah, yeah. Good.”</p>				
39	<p>39/E⁴/Jared/29:22-29:29</p> <p>39: Data number. E⁴: The type of function. Jared: Character of the story. He: Type of the dramatis personae (spheres of action) Hero. 29:22-29:29: The time of the scene.</p>	 <p>Note: Hogsqueal: “Yeah! Sure! I was gonna suggest that right after you let me out of this cage. So, come on! Free me!” Jared: “Okay, okay.” Hogsqueal: “Get it open. Yeah, yeah, yeah. Good. Now get behind me and keep your mouth shut</p>	The Hero's Reaction (E)	Hero	<p>Based on the note besides, this datum is categorized as the fourth variation of The Hero's Reaction (E⁴) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Finally, Jared freed Hogsqueal from the cage. As mentioned by Propp that the hero's reaction is when the hero reacts to the actions of the future donor and the fourth variation is He frees a captive (p. 42). Based on the explanation above, Jared fall into the type of the dramatis personae (spheres of action) it is Hero.</p>	valid
40	<p>40/E⁹/He/Jared /01:20:48- 01:20:51</p> <p>40: Data number. E⁹: The type of function. Jared: Character of the story. He: Type of the dramatis personae</p>	 <p>Note: Mallory: “Jared, you did it. Mom: “Oh, my God. Oh, my God.” Mallory “Jared, are you okay?”</p>	The Hero's Reaction (E)	Hero	<p>Based on the note besides, this datum is categorized as the third variation of The Hero's Reaction (E⁹) according to Vladimir Propp's theory of thirty-one functions. it is because Jared managed to defeat Mulgarath. As mentioned by Propp that the hero's reaction is when the hero reacts to the actions of the future donor and the ninth variation is the hero vanquishes (or does not vanquish) his adversar (p.42).</p>	valid




	(spheres of action)- Hero. 01:20:48- 01:20:51: The time of the scene.	Hogsqueal “Yes! Death to the ogre! We did it! You sent him right to me, and I ate him! That's teamwork!”			Based on the explanation above, Jared fall into the type of the dramatis personae (spheres of action) it is hero.	
41	41/F ⁵ /Jared/22:50-24:38 41: Data number. F ⁵ : The type of function. Jared: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 22:50-24:38: The time of the scene.	 Note: Jared: “Where are you? Why can't I see you?” Thimbletack: “You don't see us, but now you do. But only if we want you to.” Jared: “We? You mean all the magical creatures, Arthur Spiderwick wrote about.”	Provision Or Receipt Of A Magical Agent (F)	Hero	Based on the note besides, this datum is categorized as the fifth variation of provision or receipt of a magical agent (F ⁵) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows Jared found Thimbletack, who was a magical agent, because of the instructions written in the book. As mentioned by Propp that provision or receipt of a magical agent is when the hero acquires the use of a magical agent and the fifth variation is The agent falls into the hands of the hero by chance (is found by him) (p. 44). Based on the explanation above, Jared fall into the type of the dramatis personae (spheres of action) it is hero.	valid
42	42/E ⁴ /Do/Hogsqueal /29:46 -30:07 42: Data number. E ⁴ : The type of function. Hogsqueal: Character of the story. Do: Type of the dramatis personae (spheres of action) - Donor.	 Note: Hogsqueal: “Again with the brother? Okay, fine. If we kill them, saving him will be much easier. Trust me. Now drop that stone. You'll need	Provision Or Receipt Of A Magical Agent (F)	Donor	Based on the note besides, this datum is categorized as the first variation of the provision or receipt of a magical agent (F ¹) according to Vladimir Propp’s theory of thirty-one functions. It is because Hogsqueal immediately spat in Jared's eyes, but shortly thereafter, Jared could see him and The Goblins without using the Stone. As mentioned by Propp that provision or receipt of a magical agent is when the hero acquires the use of a magical agent and the first variation the agent is directly transferred (p. 44). Based on the explanation above, Hogsqueal fall into the type of the dramatis personae (spheres of	valid


	29:46 -30:07: The time of the scene.	both hands to choke a goblin.” Jared: “But how do I see without...”			action) it is donor. Supported by the statement “The donor is the preparation for the transmission of a magical agent or provision of the hero with a magical agent.” (p. 79).	
43	43/F ¹ /Do/Hogsqueal /58:01-58:10 43: Data number F ¹ : The type of function. Hogsqueal: Character of the story. Do: Type of the dramatis personae (spheres of action) - Donor. 29:46 -30:07: The time of the scene	 Note: Hogsqueal: “Recruits for the alliance! Huh? Huh? Join us on our quest!”	The Provision Or Receipt Of A Magical Agent (F)	Donor	Based on the note besides, this datum is categorized as the first variation of the provision or receipt of a magical agent (F ¹) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows Hogsqueal immediately spit on Simon and Mallory so they can see Hogsqueal and The Goblins without Stone as well as make it easier for them to fight the Goblins. As mentioned by Propp that provision or receipt of a magical agent is when the hero acquires the use of a magical agent and the first variation the agent is directly transferred (p. 44). Based on the explanation above, Hogsqueal fall into the type of the dramatis personae (spheres of action) it is donor. Supported by the statement “The donor is the preparation for the transmission of a magical agent or provision of the hero with a magical agent.” (p. 79).	valid
44	44/ F ⁵ /Jared/01:00:36-01:00:45 44: Data number F ⁵ : The type of function. Jared: Character of the story. 01:00:36-01:00:45: The time of the scene.	 Note: Malloru: “And you know how to summon a griffin in native tree elf?” Jared: “Of course.”	Provision Or Receipt Of A Magical Agent (F)		Based on the note besides, this datum is categorized as the fifth variation of provision or receipt of a magical agent (F ⁵) according to Vladimir Propp’s theory of thirty-one functions. It is because data shows Jared figured out how to summon Prof. Arthur's animals, based on instructions from the book. As mentioned by Propp that provision or receipt of a magical agent is when the hero acquires the use of a magical agent and the fifth variation is the agent falls into	valid



					the hands of the hero by chance (is found by him) (p.43-44).	
45	45/G ⁴ /Hel/simon/41:39- 41:52 45: Data number. B ¹ : The type of function. Simon: Character of the story. Hel: Type of the dramatis personae (spheres of action) Helper. 41:39- 41:52: The time of the scene.	 Note: Simon: “Okay, I think I have this figured out. Some sort of secret tunnel system, goes all the way to town. About a mile, that way. The first ladder you find, go up and the sanatorium's here.” Jared: “Thanks.”	Guidance (G)	Helper	Based on the note besides, this datum is categorized as the fourth variation of guidance (G ⁴) according to Vladimir Propp’s theory of thirty-one functions. It is because Simon tells him the route of the underground road that Jared and Mallory must take to the city without having to pass through a circle. As mentioned by Propp that guidance is when the hero is transferred, delivered, or led to the whereabouts of an object of search and the fourth variation is The route is shown to him (p. 50-51). Based on the explanation above, Simon fall into the type of the dramatis personae (spheres of action) it is helper. Supported by the statement “The helper’s taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero” (p.79)	valid
46	46/G ¹ /Jared, Simon, and Mallory /59:49-01:00 46: Data number G ¹ : The type of function. Jared, mallory, and simon: Character of the story. 59:49-01:00: The time of the scene.	 Note: Jared, Mallory, and Simon go with the griffin to meet Prof. Arthur.	Guidance (G)	Hero	Based on the note besides, this datum is categorized as the first variation of provision or receipt of a guidance (G ¹) according to Vladimir Propp’s theory of thirty-one functions. It is Because the data shows Jared manages to summon Griffin and after that the three of them (Jared, Simon and Mallory) ride the animal to meet Prof. Arthur. As mentioned by Propp that guidance is when the hero is led to the whereabouts of an object of search and the first variation is the hero flies through the air (p.50-51).	valid


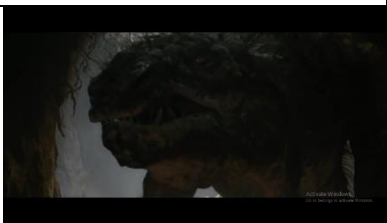

					Based on the explanation above, Jared, Simon, Dan Mallory fall into the type of the dramatis personae (spheres of action) it is hero.	
47	47/H ¹ /He/Mallory/36:01-36:35 47: Data number H ¹ : The type of function. Mallory: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 36:01-36:35 : The time of the scene.	 Note: Jared: “No, Mallory, they're short. Aim below your knees. 10 o'clock. 10 o'clock! Mallory! Mallory! 12 o'clock! Behind you! Behind you! 6 o'clock! 3 o'clock! Here. Look through this!”	Struggle (H)	Hero	Based on the note besides, this datum is categorized as the first variation of Struggle (H ¹) according to Vladimir Propp’s theory of thirty-one functions. It is Because the goblins began to attack Mallory, she fought back with a foil, while Jared provided instructions, leading to a battle in the open field. As mentioned by Propp that struggle is when the hero and the villain join in direct combat and the first variation is They fight in an open field (p. 32). Based on the explanation above, Mallory fall into the type of the dramatis personae (spheres of action) it is hero.	valid
48	48/ H ¹ /He/Jared, Simon and Mallory/01:13:50- 01:14:41 48: Data number. H ¹ : The type of function. Jared, Simon and Mallory: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero.	 Note: Mallory: “Come on, Jared! Come on! Let's go! Let's go!”	Struggle (H)	Hero	Based on the note besides, this datum is categorized as the first variation of according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows Jared, Mallory, Simon, and mom have to fight the goblins who are in large numbers by throwing tomato sauce, because it is one of the things that can destroy the goblins. As mentioned by Propp that struggle is when the hero and the villain join in direct combat and the first variation is they fight in an open field (p.52). Based on the explanation above, Jared, Simon and Mallory fall into the type of the dramatis personae (spheres of action) it is hero.	valid



	01:13:50- 01:14:41: The time of the scene.					
49	49/H ¹ /He/Jared/ 01:19:36- 01:19:55 49: Data number. H ¹ : The type of function. Jared: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 01:19:36- 01:19:55: The time of the scene.	 Note: Mulgarath continues to chase Jared to the roof of the house to get the book held by Jared.	Struggle (H)	Hero	Based on the note besides, this datum is categorized as the first variation of Struggle (H ¹) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Jared running away to the roof of the house with Mulgarath who continues to chase him, until he reaches the top of Jared sticking a lightning rod towards Mulgarath's hand, and making Mulgarath's hand pierced, then Jared immediately goes down but it makes him slip and hang on the tree rope so as not to take his hand. As mentioned by Propp that struggle is the hero and the villain join in direct combat and the first variation is they fight in an open field (p. 52). Based on the explanation above, Jared falls into the type of the dramatis personae (spheres of action) it is hero.	valid
50	50/J ⁵ /Villain/Mulgarath /01:20:00-01:20:08 50: Data number. J ⁵ : The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 01:20:00-01:20:08: The time of the scene	 Note: After that, Jared throws a book at Hogsqueal and immediately Mulgarath turns himself into a bird.	Victory (J)	Villain	Based on the note besides, this datum is categorized as the fifth variation of Victory (J ⁵) according to Vladimir Propp's theory of thirty-one functions. It is because Mulgarath was defeated without any war, that is, by being eaten by Hogsqueal. As mentioned by Propp that victory is when the villain is defeated and the fifth variation is he is killed without a preliminary fight (p.53). Based on the explanation above, Mulgarath falls into the type of the dramatis personae (spheres of action) it is villain.	valid



51	<p>51/ K¹/ The Goblins/53:13- 53:28</p> <p>51: Data number. K¹: The type of function. Goblins: Character of the story. 53:13- 53:28: The time of the scene.</p>	 <p>Note: Aunt Lucinda: “No!” Jared: “Give me that!” Mallory: “Where did he come from” Jared: “No!” Aunt Lucinda “Horrible, horrible!”</p>	Liquidation Of Lack (K)		<p>Based on the note besides, this datum is categorized as the first variation of Liquidation Of Lack (K¹) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows that when Lucida's aunt was about to give her book to Jared, suddenly from the window appeared goblins who tried to forcibly seize Prof. Arthur's book. As mentioned by Propp that Liquidation Of Lack is when the initial misfortune or lack is liquidated and the object of a search is seized by the use of force or cleverness (p. 53).</p>	valid
52	<p>52/K⁷/Mulgarath/53:5 8-54:13</p> <p>52: Data number. K⁷: The type of function. Mulgarath: Character of the story. 53:58-54:13: The time of the scene.</p>	 <p>Note: Mulgarath: "Charm for protective circle." The Goblins: “Forgive me, master.” Mulgarath: “When the moon rises, the book will be mine. Redcap, we have a potion to make.”</p>	Liquidation Of Lack (K)		<p>Based on the note besides, this datum is categorized as the seventh variation of Liquidation Of Lack (K⁷) according to Vladimir Propp’s theory of thirty-one functions. It is because The Goblin managed to take a piece of the contents of the book he snatched earlier, and then gave it to Mulgarath. As mentioned by Propp that Liquidation Of Lack is when the initial misfortune or lack is liquidated and the seventh variation is the object of search is caught (p. 53-54).</p>	valid
53	<p>53/ K⁵/ Jared /59:49-01:00</p> <p>53: Data number K⁵: The type of function.</p>		Liquidation Of Lack (K)		<p>Based on the note besides, this datum is categorized as the fifth variation of Liquidation Of Lack (K⁵) according to Vladimir Propp’s theory of thirty-one functions. It is because data shows Jared can summon Prof. Arthur's animals with spells in his book. As mentioned by Propp</p>	valid



	<p>Jared: Character of the story. 59:49-01:00: The time of the scene.</p>	<p>Note: Jared: “Lucinda said our only chance is to take the book to Arthur piderwick and have him destroy it.” Mallory: “What? We don't even know if he's alive, let alone how to find him.” Mallory: “What? What are you looking for?” Jared: “He had a pet.” Mallory: “A pet? And Fluffy the dog is gonna save us?” Jared: “It wasn't a dog. It was this, a griffin.”</p>			<p>that Liquidation Of Lack is when the initial misfortune or lack is liquidated and the object of search is obtained instantly through the use of a magical agent (p. 54).</p>	
54	<p>54/K⁵/Hel/Prof. Arthur /01:07:44-01:08:07</p> <p>54: Data number G¹: The type of function. Prof. Arthur: Character of the story. Hel: Type of the dramatis personae (spheres of action) - Helper. 59:49-01:00: The time of the scene.</p>	 <p>Prof. Arthur: “Listen, son. The boy who had the tenacity to find me, doesn't need my help. Now, Mulgarath wants the power that comes with knowledge. You have that knowledge. You are the book now. And you have to get out of here. Now.”</p>	Liquidation Of Lack (K)	Helper	<p>Based on the note besides, this datum is categorized as the fifth variation of Liquidation Of Lack (K⁵) according to Vladimir Propp’s theory of thirty-one functions. It is Because the data shows when Jared, Simon, and Mallory successfully found Prof. Arthur by using Prof. Arthur's pets. As mentioned by Propp that liquidation of lack is when the initial misfortune or lack is liquidated and the fifth variation is the object of search is obtained instantly through the use of a magical agent (p.54). Based on the explanation above, Prof. Arthur fall into the type of the dramatis personae (spheres of action) it is helper. Supported by the statement “The helper’s taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero” (p.79)</p>	valid



55	<p>55/↓/He/Jared, Simon, Dan Mallory/01:09:55-01:10:05</p> <p>55: Data number ↓: The type of function. Jared, simon, dan mallory: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 01:09:55-01:10:05: The time of the scene</p>	 <p>Note: Jared, Simon, and Mallory return home, but he hides behind a wooden fence because he sees a goblin in front of their house</p>	Return (↓)	Hero	<p>Based on the note besides, this datum is categorized as Return (↓) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows When Jared, Simon and Mallory got around the house, they saw the goblins sprinkling a powder around the mushroom fence. As mentioned by Propp that return is when the hero is return or come back home (p.55-56). Based on the explanation above Jared, Simon, Dan Mallory fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
56	<p>56/Pr¹/He/Jared and Simon/32:45- 32:56</p> <p>56: Data number. Pr¹: The type of function. Jared and Simon: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero. 32:45- 32:56: The time of the scene.</p>	 <p>Note: The Goblins: "Get them! Go! Go! Go!" Jared: "Come on!" The Goblins: "After them! Get them! Get them! Rip them apart!"</p>	Pursuit (Pr)	Hero	<p>Based on the note besides, this datum is categorized as the first variation of Pursuit (Pr¹) according to Vladimir Propp's theory of thirty-one functions. It is because when While Jared and Simon were fighting over the Spiderwick Field Guide book, the goblins accidentally found them and the book, leading to both of them being pursued by The Goblins. As mentioned by Propp that pursuit is when the hero is pursued and the first variation is the pursuer flies after the hero (p. 56). Based on the explanation above, Jared and Simon fall into the type of the dramatis personae (spheres of action) it is Hero</p>	valid

57	<p>57/ Pr⁵/Vi/The Golins/42:47- 42:51</p> <p>57: Data number. Pr: The type of function. The Goblins: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 42:47- 42:51: The time of the scene</p>	 <p>Note: The goblins: “Wait, wait, wait. This way, this way, this way. Hurry, hurry, hurry.”</p>	Pursuit (Pr)	Villain	<p>Based on the note besides, this datum is categorized as the fifth variation of Pursuit (Pr⁵) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows that when Jared and Mallory made it through the basement door, the goblins found out and tried to chase him and devour them. As mentioned by Propp that pursuit is when the hero is pursued and the fifth variation is the pursuer tries to devour the hero (p. 56). Based on the explanation above, The Goblins fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
58	<p>58/Pr³/Vi/Moletroll/44 :37- 45:09</p> <p>58: Data number Pr³: The type of function. Moletroll: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 44:37- 45:09: The time of the scene.</p>	 <p>Note: Mallory: “Oh, my God! What was that?” Jared: “It’s a mole troll.” Mallory: “What?” Jared: “Run” Mallory: “This way!” Jared: “Go, go, go!”</p>	Pursuit (Pr)	Villain	<p>Based on the note besides, this datum is categorized as the third variation of Pursuit (Pr³) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows the pursuers who chase Jared and Mallory turn into moletrolls. As mentioned by Propp that pursuit is when the hero is pursued and the third is the pursues the hero, rapidly transforming himself into various animals (p. 56). Based on the explanation above, Moletroll fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
59	<p>59/Pr⁶/Vi/Moletroll/45 :12- 45:21</p> <p>59: Data number.</p>		Pursuit (Pr)	Villain	<p>Based on the note besides, this datum is categorized as sixth variation of Pursuit (Pr⁶) according to Vladimir Propp’s theory of thirty-one functions. It is because the data shows Moletroll managed to catch Jared and tried to kill</p>	valid

	<p>Pr⁶: The type of function. Moletroll: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 45:12- 45:21: The time of the scene.</p>	<p>Note: Moletroll catches Jared and attempts to eat Jared.</p>			<p>him by eating him. As mentioned by Propp that pursuit is when the hero is pursued and the sixth variation is The pursuer attempts to kill the hero (p. 57). Based on the explanation above, Moletroll fall into the type of the dramatis personae (spheres of action) it is villain.</p>	
60	<p>60/ Pr³/Vi/Mulgarath /01:17:59 -01:18:29</p> <p>60: Data number Pr³: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 01:09:55-01:10:05: The time of the scene.</p>	 <p>Note: Mulgarath: "Now give me the book!" Mallory: "Run, Jared!" Mulgarath: "Give me the book. Give me the book."</p>	Pursuit (Pr)	Villain	<p>Based on the note besides, this datum is categorized as the third variation of Pursuit (Pr³) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Mulgarath who failed when disguised as Jared's father, then Mulgarath changed to his original form. As mentioned by Propp that pursuit is when the hero is pursued and the third variation is he pursues the hero, rapidly transforming himself into various animals, etc (p. 56) Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
61	<p>61/Pr³/Vi/Mulgarath /01:18:26 -01:18:29</p> <p>61: Data number Pr³: The type of function. Vi: Type of the dramatis personae (spheres of action) - Villain.</p>	 <p>Note: Mulgarath: "Give me the book. Give me the book."</p>	Pursuit (Pr)	Villain	<p>Based on the note besides, this datum is categorized as the third variation of pursuit (Pr³) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Mulgarath continued to chase Jared but luckily he managed to escape using his elevator, and made Mulgarath change his form into a snake to chase Jared through another way. As mentioned by Propp that pursuit is when the hero is pursued and the third variation is he pursues the hero, rapidly</p>	valid

	<p>Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action). 01:18:26 -01:18:29: The time of the scene.</p>				<p>transforming himself into various animals, etc (p. 56). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	
62	<p>62/Pr³/Vi/Mulgarath /01:20:00-01:20:08</p> <p>62: Data number Pr³: The type of function. Mulgarath: Character of the story. Vi: Type of the dramatis personae (spheres of action) - Villain. 01:20:00-01:20:08: The time of the scene</p>	 <p>Note: Mulgarath: "Give me the book now!" Jared: "You want the book?" Mulgarath: "Yeah." Jared: "Go get it!"</p>	Pursuit (Pr)	Villain	<p>Based on the note besides, this datum is categorized as the third variation of Pursuit (Pr³) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows that Mulgarath turns into a bird when chasing Prof. Arthur is thrown by Jared. As mentioned by Propp that pursuit is when the hero is pursued and the third variation is he pursues the hero, rapidly transforming himself into various animals, etc (p. 56). Based on the explanation above, Mulgarath fall into the type of the dramatis personae (spheres of action) it is villain.</p>	valid
63	<p>63/Rs⁸/He/Jared/45:12 - 45:21</p> <p>63: Data number. Rs⁸: The type of function. Jared: Character of the story. He: Type of the dramatis personae (spheres of action) - Hero.</p>	 <p>Note: The Moletroll catches Jared and attempts to eat Jared, but luckily Jared manages to fight back by hitting the troll with an iron pipe.</p>	Rescue (Rs)	Hero	<p>Based on the note besides, this datum is categorized as the eighth of Rescue (Rs⁸) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows that Jared managed to escape from the moletroll so that it didn't make him eaten by the moletroll. As mentioned by Propp that rescue is when rescue of the hero from pursuit and the eighth variation is He does not allow himself to be devoured (p. 58). Based on the explanation above, Jared fall into the type of the dramatis personae (spheres of action) it is hero.</p>	valid

	45:12- 45:21: The time of the scene.					
64	64/Rs ² /Hel/Man/45:12 - 45:21 64: Data number. Rs ² : The type of function. Moletroll: Character of the story. Hel: Type of the dramatis personae (spheres of action) - Helper. 45:12- 45:21: The time of the scene.	 Note: Mallory: "Jared, come on!" A man: "Are you okay? Oh, man, did I hit somebody?" Jared: "Yes. Thank you!"	Rescue (Rs)	Helper	Based on the note besides, this datum is categorized as the eighth of rescue (Rs ²) according to Vladimir Propp's theory of thirty-one functions. It is because when Jared and Mallory managed to escape from the moletroll a car came and directly hit the moletroll's body, so the moletroll returned to the channel. As mentioned by Propp that rescue is when rescue of the hero from pursuit and the second variation is the hero flees, placing obstacles in the path of his pursuer (p.57). Based on the explanation above, A man fall into the type of the dramatis personae (spheres of action) it is helper. Supported by the statement "The helper's taks to transference of the hero and liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero" (p.79)	valid
65	65/M/Di/Aunt Lucinda /52:39-53:16 65: Data number. M: The type of function. Aunt Lucinda: Character of the story. Di: Type of the dramatis personae (spheres of action) - Dispatch. 52:39-53:16: The time of the scene.	 Note: Aunt Lucinda: "And there is only one person who can help you." Jared: "Who?" Aunt Lucinda: "My father." Jared: "Your father? But your father's dead."	Difficult Task (M)	Dispatcher	Based on the note besides, this datum is categorized as Difficult Task (M) according to Vladimir Propp's theory of thirty-one functions. It is because the data shows Jared was given the task by Aunt Lucinda to finding Prof. Arthur who was brought by The Sylph. As mentioned by Propp that an tasks are also assigned outside the connections just described, but these connections will be dealt with somewhat later. These tasks are so varied that each would need a special designation. "Find someone" falls under the category "other tasks" (p. 61). Based on the explanation above, Aunt Lucinda fall into the type of the dramatis personae (spheres	valid

		Aunt Lucinda: “No! No, no, he's not dead. The sprites have told me he's alive, held captive by the sylph for all that he knows. You must find him, bring him his book and have him destroy it. It is your only hope.”			of action) it is dispatcher. Supported by the statement “Dispatcher is a character who gives or sends a hero to fulfill a mission.” (p.80).	
66	66/N/Hel/Hogsqueal /01:20:48- 01:20:51 66: Data number. N: The type of function. Jared: Character of the story. Hel: Type of the dramatis personae (spheres of action) - Helper. 01:20:48- 01:20:51: The time of the scene.	 Note: Hogsqueal “Yes! Death to the ogre! We did it! You sent him right to me, and I ate him! That's teamwork! The taste of vengeance is sweet!”	Solution (N)	Helper	Based on the note besides, this datum is categorized as Solution (N) according to Vladimir Propp’s theory of thirty-one functions. It is because of the Jared assignment of Prof. Arthur to defeat the mulgarath succeeded. As mentioned by Propp that solution is when the task is resolved (p.62). Based on the explanation above, Hogsqueal fall into the type of the dramatis personae (spheres of action) it is helper. Supported by the statement “The taks of helper is to rescue from pursuit and become the solution of difficult tasks of the hero” (p.79).	valid
67	67/N/Hel/Thimbletack /01:22:26-01:22:44 67: Data number N: The type of function. Thimbletack: Character of the story. Hel: Type of the dramatis personae	 Note: Aunt lucinda: “My old friend Thimbletack. My little guardian angel. I miss you so much”	Solution (N)	Helper	Based on the note besides, this datum is categorized as Solution (N) according to Vladimir Propp’s theory of thirty-one functions. It is because Thimbletack's task to guard Prof. Arthur's book of Mulgarath and the goblins succeeded. As mentioned by Propp that solution is when the task is resolved (p.62) Based on the explanation above Thimbletack fall into the type of the dramatis personae (spheres of action) it is helper. Supported by the statement “The helper’s taks to transference of the hero and	valid

	(spheres of action) Helper. 01:09:55-01:10:05 : The time of the scene	Thimbletack: "Book safe, Lucy. Book safe." Aunt lucinda: "Yes, yes. And if my father were here, he'd say, "Job well done."			liquidation of misfortune or lack, to rescue from pursuit and become the solution of difficult tasks of the hero" (p.79)	
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