

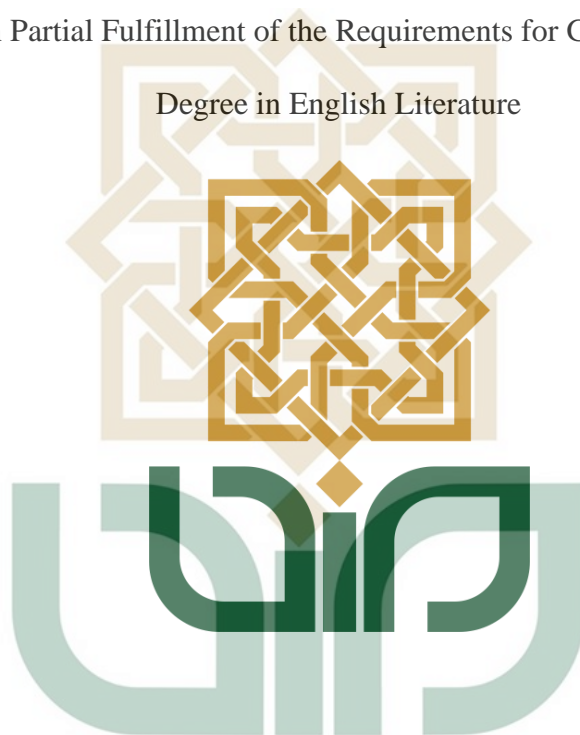
NARRATIVE FUNCTIONS OF LUC BESSON'S "LUCY" 2014:

PROPP'S MODEL OF NARRATIVE THEORY

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor

Degree in English Literature



By:

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2020

A FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other writer's opinions or findings included in the graduating paper are quoted or cited in accordance with ethical standards.



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THEORY

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

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**NARRATIVE FUNCTIONS OF LUC BESSON’S “LUCY” 2014: PROPP’S
MODEL OF NARRATIVE THEORY**

By: Banu Sa'id

ABSTRACT

Lucy is a science fiction action movie released in 2014 and is written and directed by Luc Besson. This movie tells a story about human's brain capacity, it starts when Lucy as the main character gains a magical power when a drug named C.P.H.4 is absorbed into her body system. Lucy movie is chosen because it has an interesting and unique idea of the plot, how Lucy as the main character uses drugs to do a goodness in evolving the science. Lucy is also considered a hero because she defeats the enemy and finishes a difficult task. This research aims to find and to determine the structure of narrative function in Lucy movie by adopting Vladimir Propp's narrative theory. There are 2 methods in analyzing this movie which are determined by 31 narrative functions in the sequence events in the movie and also determined by 7 spheres of action that fits with a certain character in the movie. The result shows that there are 19 out of 31 narrative functions and 4 out of 7 spheres of action that appeared in Lucy movie. 31 narrative functions and 7 spheres of action is not only can be applying in the movie, but also in the novel and other works of fiction.

Keywords: *Lucy, Vladimir Propp, 31 Narrative Functions, 7 spheres of actions, hero.*

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FUNGSI NARATIF “LUCY” 2014 KARYA LUC BESSON: TEORI

FUNGSI-FUNGSI NARATIF OLEH PROPP

Oleh: Banu Sa'id

ABSTRAK

Lucy adalah film aksi fiksi ilmiah yang dirilis pada tahun 2014, ditulis dan disutradarai oleh Luc Besson. Film ini menceritakan tentang kapasitas otak manusia, cerita berawal ketika Lucy sebagai karakter utama mendapatkan kekuatan magis setelah narkoba bernama C.P.H.4 terserap kedalam sistem tubuhnya. Film Lucy dipilih karena memiliki alur plot yang menarik dan unik, bagaimana Lucy sebagai karakter utama menggunakan narkoba untuk tujuan kebaikan dalam perkembangan ilmu pengetahuan. Lucy juga dianggap sebagai Pahlawan karena dia mengalahkan musuh dan melakukan tugas berat dalam misi menyelesaikan tugas. Penelitian bertujuan untuk menemukan dan menentukan struktur dan fungsi naratif dalam film Lucy dengan menggunakan teori strukturalisme naratif Vladimir Propp, ada dua metode yang digunakan yaitu menentukan 31 fungsi naratif pada urutan kejadian-kejadian didalam film dan menentukan 7 pola dasar yang sesuai dengan karakter-karakter didalam film. Hasil dari penelitian menunjukkan bahwa terdapat 19 fungsi naratif dan 4 pola dasar yang terdapat dalam film Lucy. Teori 31 fungsi naratif dan 7 pola dasar Vladimir Propp dapat digunakan tidak hanya pada film, namun juga pada novel dan cerita fiksi lainnya.

Kata Kunci: *Lucy, Vladimir Propp, 31 Fungsi Naratif, 7 pola dasar, pahlawan.*

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MOTTO

Love the Life You Live,

Live the Life You Love.

- *Bob Marley*

لَا تَحْزَنُ إِنَّ اللَّهَ مَعَنَا

“Do not worry; Allah is certainly with us.” (QS. Attaubah: 40)



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DEDICATION

This final project I dedicated to :

- ❖ My beloved Mother and Father
- ❖ My big family
- ❖ My dear late little brother, Tamimmun Ni'am.
- ❖ All of my beloved friends in English Department of UIN Sunan Kalijaga
Yogyakarta
- ❖ The beloved institution, English Department of UIN Sunan Kalijaga
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TABLE OF CONTENTS

COVER	i
A FINAL PROJECT STATEMENT	ii
HALAMAN PENGESAHAN.....	iii
NOTA DINAS	iv
ABSTRACT.....	v
ABSTRAK	vi
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGEMENT	ix
TABLE OF CONTENTS.....	xii
LIST OF FIGURES	xvi
LIST OF TABLES	xviii
CHAPTER I INTRODUCTION	1
1.1. Background of Study	1
1.2. Research Question	5
1.3. Objective of Study	5
1.4. Significances of Study	5
1.5. Literature Review	6
1.6. Theoretical Approach	7
1.6.1. Vladimir Propp’s Concept of Structuralism	8
1.6.1.1. Thirty-one Narrative Functions	10
1.6.1.2. Proppian Archetypes / 7 Spheres of Action.....	12

1.6.2. Science Fiction Formula.....	13
1.6.2.1. Anomaly and Linear Retrospective	13
1.6.2.2. Hero or Heroine	14
1.6.3. Mise-en-scene.....	15
1.7. Method of Research	15
1.7.1. Type of Research.....	15
1.7.2. Data Sources.....	16
1.7.3. Data Collection Technique.....	16
1.7.4. Data Analysis Technique	17
1.8. Paper Organization.....	17
CHAPTER II INTRINSIC ELEMENTS	19
2.1. Plot.....	19
2.1.1. Movie Summary.....	22
2.2. Character and Characterization	24
2.2.1. Lucy.....	25
2.2.2. Professor Norman.....	26
2.2.3. Mr. Jang.....	27
2.2.4. Pierre Del Rio.....	29
2.3. Setting.....	30
2.3.1. Setting of Place.....	30
2.3.2. Setting of Time.....	33
2.3.3. Setting of Social Condition	34
2.4. Point of View	36

2.5. Theme.....	36
CHAPTER III DISCUSSIONS.....	39
3.1. Vladimir Propp’s Concept of Structuralism.....	39
3.1.1. Thirty-one Narrative Functions.....	39
3.1.1.1. Initial Situation.....	39
3.1.1.2. Absentation.....	41
3.1.1.3. Interdiction.....	43
3.1.1.4. Violation.....	45
3.1.1.5. Reconnaissance.....	46
3.1.1.6. Mediation.....	47
3.1.1.7. Beginning Counteraction.....	48
3.1.1.8. Departure.....	49
3.1.1.9. The First Function of a Donor.....	50
3.1.1.10. The Hero’s Reaction.....	51
3.1.1.11. Provision or Receipt of a Magical Agent.....	53
3.1.1.12. Guidance.....	54
3.1.1.13. Struggle.....	55
3.1.1.14. Branding/Marking.....	56
3.1.1.15. Victory.....	57
3.1.1.16. Pursuit/Chase.....	58
3.1.1.17. Rescue.....	59
3.1.1.18. Difficult Task.....	60
3.1.1.19. Solution.....	62

3.1.2. Proppian Archetypes / 7 Spheres of Action	67
3.1.2.1. The Villain: Mr. Jang.....	67
3.1.2.2. The Donor: Police Del Rio	67
3.1.2.3. The Helper: Prof. Norman	68
3.1.2.4. The Hero: Lucy.....	69
3.2. Science Fiction Formula.....	69
3.2.1. Anomaly and Linear Retrospective.....	69
3.3. Hero or Heroine.....	71
3.3.1. Having an Anomaly	71
3.3.2. Has Curiosity and Confusion About the Situation Happening in the Society.....	72
3.3.3. Fighting the Villain	72
3.3.4. Feeling Responsible to Finish the Task	72
CHAPTER IV CONCLUSION AND SUGGESTION.....	73
4.1. Conclusion.....	73
4.2. Suggestion.....	74
REFERENCES	75

LIST OF FIGURES

Fig. 01. Plot Diagram of <i>Lucy</i> (2014) movie	20
Fig. 02. Lucy rejected Richard's request to deliver the briefcase to Mr. Jang.....	25
Fig. 03. Professor Norman was lecturing his students in university	26
Fig. 04. Mr. Jang washed the blood on his hand after killing 2 men	28
Fig. 05. Del Rio was talking to Lucy by phone	29
Fig. 06. The front bus glass shows that the place was in Taipei, Taiwan	31
Fig. 07. The scene shows Tegel airport in Berlin, Germany.....	32
Fig. 08. The scene shows that the place is in Rome, Italy	32
Fig. 09. Airplane ticket shows the date was in October 15 th	34
Fig. 10. TV news in Taipei airport shows that the year was in 2017.....	34
Fig. 11. Lucy was partying in the night club with her friends	35
Fig. 12. Richard handcuffed Lucy's wrist to the handle of the briefcase	40
Fig. 13. Lucy was kidnapped by Mr. Jang's crew	41
Fig. 14. Lucy was ordered to open the briefcase by Mr. Jang	43
Fig. 15. Lucy refused when she was offered a job then got smacked by Mr. Jang.....	45
Fig. 16. Mr. Jang wanted to seize C.P.H.4 from Lucy.....	46
Fig. 17. Lucy discovered the side effect of C.P.H.4	47
Fig. 18. Lucy came to Mr. Jang apartment in order to endanger him.....	48
Fig. 19. Lucy arrived in Paris and meet Police Del Rio.....	49
Fig. 20. Lucy came to the hospital and asked the surgeon to take C.P.H.4 from her stomach.....	50

Fig. 21. Lucy told Del Rio to arrest the drug smugglers in Paris, Berlin, and Rome	52
Fig. 22. Lucy has seized the C.P.H.4 from Mr. Jang’s crew	53
Fig.23. Lucy travelled to the hospital with Police Del Rio.....	54
Fig. 24. Police Del Rio and his crew were in the middle of battle with Mr. Jang’s Crew	56
Fig. 25. Lucy got scars after Mr.Jang’s crew put 1 kg of C.P.H.4 into her stomach	56
Fig. 26: Lucy got easily fought and defeated them because of her magical power	58
Fig. 27. Lucy was chased by Mr. Jang and his crew.....	59
Fig. 28. Police Del Rio tried to rescue Lucy from pursuit	59
Fig. 29. Prof. Norman injected C.P.H.4 into Lucy’s artery	60
Fig. 30. Lucy’s body released the black roots after being injected the C.P.H.4 into her artery	62

LIST OF TABLES

Table 01. Plot of Science Fiction Formula.....	14
Table 02. The Features of Hero or Heroine	15
Table 03. The narrative functions appeared in the movie.....	64
Table 04. The character's archetypes that appeared in the movie	69
Table 05. Plot of Science Fiction Merged with Propp's Narrative Function.....	70



CHAPTER I

INTRODUCTION

1.1. Background of Study

The movie is a literary work because it is a result of a creative activity of a work of art. Movie has similarity to the drama form, movie and drama have the important parts to express a feeling and imagination of someone. Movie also has the basic elements of a literary work, they are plot and character. The movie consists series of moving pictures, usually shown on a cinema or television and colored with a story. Movie is the art of simulating experiences to communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations (Severny, 2013).

In this section, the writer wants to discuss Sci-Fi or science fiction movie. Sci-Fi is a genre that incorporates hypothetical, science-based themes into the plot of the movie. Often, this genre incorporates futuristic elements and technologies to explore social, political, and philosophical issues. The movie itself is usually set in the future, either on earth or in space. Traditionally, a Sci-Fi movie will incorporate heroes, villains, unexplored locations, fantastical quests, and advanced technology (Buffan, 2011)

Lucy is one of popular Sci-Fi movie that released in 2014, it was written and directed by Luc Besson. This movie tells a story about woman named Lucy; she was trapped by her boyfriend to get involved in drug trafficking which conducted

by Mr. Jang who came from Korea. The movie seems inspired by the real-life which is usually the drug dealer smuggles the drug into the human body. In this movie, Lucy was an American girl who studied in Taipei, she was forced by Mr. Jang to be involved in the action of spreading a drug named C.P.H.4 to Europe. Finally, Mr. Jang and his team successfully anesthetized Lucy and put 1 kilo-gram of C.P.H.4 into her stomach, the drug entered into Lucy's stomach exactly under her intestine. This drug works to increase the user brain's capacity and gain powerful strength if it consumed excessively. In the spreading of this drug, there were also 3 men which were treated the same as Lucy. At the time of captivity, there was a man flirted and abused Lucy. With all her power, Lucy tried to against him but the man did the rude, he kicked Lucy's stomach which was still bandaged and it caused the drug packages to break. Soon after, that wound bleed and that drugs spread to her bloodstream and inflicted a very great reaction. As the result, Lucy got amazing unusual strength, physical strength and mental strength. Lucy could absorb all information and knowledge in this world in an instant way, she could not feel pain at all although got shot so she could get out easily from the captivity and killed everyone that were involved. Lucy could feel everything, she could see propagation of light in a tree, she could see the electromagnetic waves, hear and feel what could not be felt by an ordinary human. She realized that her ability makes her uncomfortable. Through the internet, she finds a scientist named Professor Norman which has been researching about the capacity of human brain for the last 20 years. She was trying to meet Prof. Norman to get information about her condition. With the help of police Del Rio, she collaborated to find out the rest of C.P.H.4 in the

body of 3 men in Rome, Paris and Berlin. After getting the rest of C.P.H.4, Lucy with Del Rio came to Prof. Norman to find out about Lucy's ability. Lucy wants the best for her and the people around her. Through the help by Prof. Norman and his colleagues, they inject the entire C.P.H.4 into Lucy's artery and finally her body removes something like black roots, her body absorbs all the energy and information from the computers. And finally, her body disappears and that black roots change into a flash drive. When Del Rio asks where Lucy is, suddenly his cell phone rang, it was not a call but the sign "I'M EVERYWHERE" then the movie ends.

The writer chooses *Lucy* (2014) movie because it has an interesting and unique idea of the plot. The drug is a bad thing in a real-life and having a bad effect for healthiness of the user, also makes the user do the bad things. But in this movie, the drugs named C.P.H.4 is a good thing to maximize human's brain capacity when it consumed excessively and makes Lucy do the good things for the improvement of science even though makes herself vanish by turning into a flash drive.

The second reason is because *Lucy* (2014) movie has a same genre and idea of the story with *Limitless* (2011) movie which is about using drugs to increase human's brain capacity and do better because of it. *Lucy* (2014) is more interesting than *Limitless* (2011) because it has a theory of evolution to strengthen the plot.

After the drugs spread to her body, Lucy becomes strong and her brain could optimize into maximum capacity beyond human logic.

According to Islam about human brain and its capacity, Allah says in Qur'an surah (Al-baqarah verse 2:31)

وَعَلَّمَ آدَمَ الْأَسْمَاءَ كُلَّهَا ثُمَّ عَرَضَهُمْ عَلَى الْمَلَائِكَةِ فَقَالَ أَنْبِئُونِي بِأَسْمَاءِ
هَؤُلَاءِ إِنْ كُنْتُمْ صَادِقِينَ

"And He taught Adam all the names (of everything), then He showed them to the angels and said, "Tell Me the names of these if you are truthful." (Al-Baqarah 2:31)

According to Muhammad Sarwar, the surah means: He taught Adam all the names. Then He introduced (some intelligent beings) to the angels, asking them to tell Him the names of these beings, if the angels were true to their claim (that they more deserved to be His deputies on earth) (<http://corpus.quran.com/translation.jsp?chapter=2&verse=31>)

As same as the surah said, this movie shows that Lucy has an amazing brain capacity that makes her become intelligent and knowing everything even though beyond human logic.

The purpose of this research is to know the possibility of applying the model of Vladimir Propp's narrative theory in the movie by showing parts in the movie that fit on Propp's narrative function and also to see Proppian Archetypes that appeared in the movie. Applying the science fiction formula in the movie to prove that Lucy is considered as a hero.

However, the narrative of this movie is still formed by a systematic plot and pattern that is pretty similar to the other Sci-Fi object of literary works. For those reason mentioned above, the writer has chosen "NARRATIVE FUNCTIONS OF LUC BESSON'S "LUCY" 2014: PROPP'S MODEL OF NARRATIVE THEORY" as the title of this graduating paper.

1.2. Research Question

In this research, the writer chooses to discuss the research problems which have the most substantial bond with the topic that are going to be discussed later.

The writer formulates the following questions to analyze:

1. How many narrative functions and Proppian Archetypes appeared in the *Lucy* (2014) movie? What are they?
2. How is the application of science fiction formula in *Lucy* (2014) movie?
3. Why *Lucy* as the main character is considered as the hero?

1.3. Objective of Study

In this research, the writer concludes the specific purpose of the study as written bellow:

1. To find and explain about how many narrative functions and Proppian Archetypes appeared in *Lucy* (2014) movie.
2. To explain the science fiction formula that appeared in *Lucy* (2014) movie.
3. To explain why *Lucy* as the main charter is considered as a hero.

1.4. Significance of Study

The significance of this research includes the following:

Theoretically, this research is to give a contribution in the literary field, particularly as a reference and additional input in discussing character analysis in a movie. It can be used as appropriate references in conducting further research with similar topic of Propp's structuralism (31 narrative functions and Proppian archetypes) theory.

Practically, this research can be used to understand the content of the work in analyzing the character functions that appeared in *Lucy* (2014) movie according to Propp's structuralism (31 narrative functions and Proppian archetypes) theory.

1.5. Literature Review

The writer finds two researches that analyze *Lucy* (2014) movie or other objects that use Propp's structuralism. Here are the related literature reviews.

The first literature review is a graduating paper written by Achmad Said Rois (Student of Sunan Kalijaga State Islamic University) titled A NARRATOLOGY PERSPECTIVE OF LUC BESSON'S MOVIE : "LUCY". This graduating paper was written to achieve his bachelor degree. In this research, the writer uses Greimas' theory of narratology to see the narrative structure which is portrayed in this film. The writer explains this research in two part of schemes, the Canonical Narrative schema and Actantial Narrative schema.

The second literature review is a graduating paper written by Yolanda Febriani (State Polytechnic of Sriwijaya) titled "STORY STRUCTURE AND FUNCTION ANALYSIS OF FOUR MURATA FOLKTALES USING PROPP'S MORPHOLOGY". She had written this graduating paper on 2016 to achieve her bachelor degree, the writer uses Propp's Structuralism (31 narrative functions and 7 sphere of action). The purpose of this research is to know the certain story structure of four Muratara folktales, to know the possibilities of the application of Propp's narrative structure on the four Muratara folktales and to know the moral values that reflected by the characters in Muratara folktales.

Further, the first literature review has closer similarity to this research because it has the same object and also discusses the narrative structures in the movie, also uses film theory to analyze the movie. Ahmad Said Rois uses Greimas narratology theory to analyze how the canonical narrative and actantial narrative schema of Luc Besson's *Lucy* and apply film theory in the movie. The difference can be seen from the theory and how to apply it, this research aims to use Propp's narrative theory to understand *Lucy* movie in 31 narrative functions and 7 spheres of action that appeared in *Lucy* movie. Also uses science fiction formula to define the elements of the story which work as narrative structure and applied them to the formula by adding plot, character and setting which are suitable with the formula. The formula consists of anomaly and linear retrospective, the concept of the hero to determine why *Lucy* is considered as a hero, and also apply film theory as well. The second literature review also has close similarity with this research because it has a same theory but different object which uses. Yolanda Febriani uses Propp's narrative theory to analyze and identify of the story structures, narrative functions and moral values in four Muratara folktales. The difference can be seen on how to analyze the object, this research uses Propp's narrative theory to find the narrative structure, science fiction formula to define the narrative structure that match with the formula, and film theory as well.

1.6. Theoretical Approach

In analyzing characters in *Lucy* movie, the writer used a descriptive method, because this study explained and interpreted the data from action of the characters in the movie that will be inquired based on Propp's structuralism theory.

Descriptive research approach is used to describe the narrative functions and Proppian archetypes in *Lucy* (2014) movie.

In analyzing the movie, the writer classified the sequences of the movie into thirty-one narrative functions and categorized all characters into Proppian Archetypes.

To support the movie analysis, the writer also uses science fiction formula as secondary theory because *Lucy* (2014) movie is suitable to be analyzed with science fiction formula by Cawelti in his book *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*.

The writer also uses *Mise-en-scene* theory by Roy Thompson and Christopher J. Bowen in their book entitled *Grammar of The Shot Second Edition*.

The writer examined the analysis in *Lucy* (2014) movie in terms of the following subjects:

1.6.1. Vladimir Propp's Concept of Structuralism

Levin (1967) and Breymayer (1972a) mentioned in the book *Theory and History of Folklore* that Vladimir Jakovlevic Propp was born on April 17 (29), 1895, in St. Petersburg to a family of German extraction. He spent the tempestuous years 1913-1918 as a student at the University of St. Petersburg, where he majored in Russian and German philology. He started his career as a teacher of these languages in secondary school but soon became a college instructor of German; in the list of his publications are three textbooks for Russian students of German and one article on German grammar. In 1932 he joined the faculty of Leningrad University and worked there until his death. During the first years at the University

he also taught languages, but after 1938 he concentrated on folklore and never returned to linguistics or language pedagogy. He chaired the Department of Folklore until folklore was incorporated into the Department of Russian Literature. Like many university professors, he had close ties with the Academy of Sciences of the USSR (Propp, 1984: ix)

In Propp's book of *Theory and History of the Folklore* in the introduction is also mentioned by Anatoly Liberman that:

“The basic idea of Morphology is that the tremendous diversity of details in Russian wonder tales is reducible to one single plot, that the elements of this plot (thirty-one in number) are always the same and always follow one another in the same order and, finally, that only seven different characters should be taken into consideration.” (1984: xii)

Propp defines function as, “function is understood as an act of a character, defined from the point of view of its significance for the course of the action” (Propp, 1968:21)

Propp's structural model is based on following criteria: (Propp, 1968: 21-23)

1. Functions of characters serve as stable, constant element in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
2. The number of functions known to the fairy tale is limited. which only thirty-one functions in total.

3. The sequence of functions is always identical.
4. All fairy tales are of one type in regard to their structure.

1.6.1.1.Thirty-one Narrative Functions

Propp divided the tales or prose into a unit called narrative functions or narratemes which is a smaller unit on Propp's structuralism. Each narrateme, later be called function, is an event that drives the narrative forward, possibly taking it in a different direction. These thirty-one narrative functions do not necessarily all exist in every story, Propp called these thirty-one narrative functions because he wanted to emphasize that what they do advance the narrative is more important than what they are.

A tale usually begins with some sort of initial situation. The members of a family are enumerated, or the future hero (e.g., a soldier) is simply introduced by mentioning his name or indication of his status. Although this situation is not a function, it nevertheless is an important morphological element. The species of tale beginnings can be examined only at the end of the present work. Propp designates this element as the *initial situation* (Propp, 1968: 25)

According to Propp, excluding the initial situation, a cohesive story can be created the use of these thirty-one functional sections. The narrative functions are enumerated as follows (Propp, 1968: 26-64):

1. Absentation: one of the members of the family absents himself/herself from home.
2. Interdiction: A. An interdiction is addressed to the hero.
B. An inverted form of interdiction is represented by an order or a suggestion.

3. Violation: The interdiction is violated.
4. Reconnaissance: The villain makes an attempt at reconnaissance.
5. Delivery: The villain receives information about his victim.
6. Trickery: The villain attempt to deceive his victim in order to take possession of him or of his belongings.
7. Complicity: The victim submits to deception and thereby unwittingly helps his enemy.
- 7a. Preliminary misfortune: Preliminary misfortune caused by a deceitful agreement.
8. Villainy: The villain causes harm or injury to a member of a family.
- 8a. Lack: A member of a family lacks something or desires to have something.
9. Mediation: Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.
10. Beginning Counteraction: The seeker/hero agrees to or decides upon Counteraction.
11. Departure: The hero leaves home.
12. First Function of the Donor: The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper.
13. The Hero's Reaction: The hero reacts to the actions of the future Donor.
14. Provision or Receipt of a Magical Agent: The hero acquires the use of a magical agent.
15. Guidance: Hero is led to the whereabouts of an object of Search.
16. Struggle: The hero and the villain join in direct combat.
17. Branding, Marking: The hero is branded or marked.
18. Victory: The villain is defeated.
19. Liquidation of Lack: The initial misfortune or lack is liquidated.
20. Return: The hero returns.
21. Pursuit: The hero is pursued.

22. Rescue: Rescue of the hero from pursuit.
23. Unrecognized Arrival: The hero, Unrecognized, arrives home or in another country.
24. Unfounded Claims: A false hero presents unfounded claims.
25. Difficult Task: A difficult task is proposed to the hero.
26. Solution: The task is resolved.
27. Recognition: The hero is recognized.
28. Exposure: The false hero or villain is exposed.
29. Transfiguration: The hero is given a new appearance.
30. Punishment: The villain is punished.
31. Wedding: The hero is married and ascend the throne.

1.6.1.2. Proppian Archetypes / 7 Spheres of Action

According to Propp, the characters take up the role of narrative which he named as archetypes or *dramatis personae*. The term *dramatis personae* means as “a classification scheme for the major functional roles that characters play in a story” (1968: 79). Propp also proposed that functions can logically join together into certain spheres. These spheres correspond to their respective performers. The spheres are enumerated as follows (1968: 79-80):

1. The Villain: The character that does villainy things; a fights or other forms of struggle with the hero, bothers the hero’s happiness or harm the hero’s family, etc.
2. Donor (Provider): Giving magical agent or helper.
3. Helper: Moves the hero, makes good a lack, rescues from pursuit, solves difficult tasks, or transform the hero.
4. Princess (a sought-for person) and of her father: the assignment of difficult tasks, branding, exposure, recognition, punishment of a second villain.
5. Dispatcher: Sends hero on quest/mission.

6. Hero (seeker or victim): departure on a search, reaction to the demand of the donor, attempts difficult tasks, marriage.
7. False Hero: The character that tries to claim the actions which has done by the hero.

1.6.2. Science Fiction Formula

According to Cawelti in his book *Adventure, Mystery, and Romance*. He states that:

“Formula and genre might be best understood not as denoting two different things, but as reflecting two phases or aspects of a complex process of literary analysis” (1976:7).

The first method is defining the elements of the story which work as narrative structure and applied them to the formula by adding plot, character and setting which are suitable with the formula. The formula consists of anomaly and linear retrospective, and also the concept of the hero.

1.6.2.1. Anomaly and Linear Retrospective

Elizabeth Kwasniewski in *Reading Popular Narrative* has stated that an anomaly as the unprecedented alteration which is introduced to the fictive alternative world. The anomaly can be something like alien invasion with unknown motives and purpose unknown or strange phenomena with unknown origin (1997: 96). Cawelti also stated “An actor who overturns all our previous conceptions of his role is usually less enjoyable than one who builds on the interpretations we have become accustomed to. But if he adds no special touches of his own to the part we will experience his performance as flat and uninteresting” (1976; 10). Besides,

anomaly comes as quest to unveil the truth behind it on how it starts and the reason behind it. The table of science fiction formula is delivered below:

Table 01. Plot of Science Fiction Formula

Beginning	Event 1	Event 2	Ending
The story starts with “anomaly”	Explain and provide details about the “anomaly”	The climax where the heroine feels the fear and are in chaos	The heroine defeated the evil or finish the quest

1.6.2.2. Hero or Heroine

Hero or Heroine is the main protagonist character in the work of literary arts such as fairy tales, science fiction movie, short story, and novel. In a science fiction movie, the hero/heroine starts as an innocent character who obey all the laws in the society until he/she finds an unsatisfying feel grows in him/herself. There is part where the character finds something odd in the society and makes his/her starts the journey to finish the quest and find the truth. According to Bob Ashley in his book *Reading Popular Narrative*, he has stated that in a science fiction prose the protagonist or the main character oftenly comes under the influence of some sort of strange sign and phenomenon with immense amount of powers, which awaken the protagonist’s insecurity, danger, and might as well the feeling of a draw on catastrophe or death (1997:99). Based on the explanation above, the writer concludes the explanation of feature of hero/heroine. The table is delivered below:

Table 02. The Features of Hero or Heroine

The Features of Hero or Heroine
Having an anomaly
Has curiosity and confusion about the situation happening in the society
Fighting the villain
Feeling responsible to finish the quest

1.6.3. *Mise-en-scene*

According to Sikov, *Mise-en-scene* is the first step in understanding how films produce and reflect meaning. The term *Mise-en-scene* describes the primary feature of cinematic representation. It's a term taken from the French, and it means that which has been put into the scene or put onstage. *Mise-en-scene* consists of all of the elements placed in front of the camera to be photographed: settings, props, lighting, costumes, makeup, figure behavior (meaning actors, their gestures, and their facial expressions), camera's actions, angles and the cinematography (Sikov, 2010: 5). Abrams also states that *Mise-en-scene* signifies "a director's overall conception, staging, and directing of a theatrical performance" (2009: 330).

1.7. Method of Research

The method of research consist of : type of research, data resources, method of collecting data, and method of analysis. Each of the data is briefly described as follows:

1.7.1. Type of Research

The method that used in this research is descriptive method that describes the data to be analyzed qualitatively. The data description is reviewing as event.

"Qualitative research is concerned with developing explanations of social phenomena. That is to say, it aims to help us to understand the social world in which we live and why things are the way they are" (baverley Hancock, 2009, p. 7)

This method can also be described as the method of gathering data, in which the researcher does not do any observations to collect the data, but only gathers the data from some referential books, websites, and other data sources.

Then, the writer collects the data by using library research by reading several books which contain the data needed in the research. Therefore, the writer also collects some literature books and other supporting literary documents in order to get sufficient and necessary data to analyze the movie.

1.7.2. Data Sources

The data sources in this paper are the main data and supporting data. The main data is the object that is used in the analysis taken from watching the movie and a script *Lucy* movie. The supporting data are taken from any data relating to the material concerns, such as: web sources and book references that aims to support the analysis of the research.

1.7.3. Data Collection Technique

In this research, a movie is a kind of documentation which is formed as writing. In the documentation, the writer does it by doing library research, watching the movie, read the script of the movie, and web surfing. The library research is done by doing some observation from some books that have relation to the topic of this research, while web surfing is done by searching some journals that support the writer in doing the analysis.

The documentation method in this research consists of some steps, the first step is watching the movie *Lucy* repeatedly, making a list of characters, finding the

action of the characters that consist of the criteria of thirty-one narrative functions and seven spheres of action. The second step is searching the script of the movie from the internet and reading the script of that movie to find the utterances that consist of the criteria of thirty-one narrative functions and seven spheres of action. The third step is making the point of the script to make easy in analyzing it, the fourth step is classifying and determining the relevant data into some categories and the last step is taking notes from the material and some other resources related to the movie and the analysis.

1.7.4. Data Analysis Technique

The writer analyzes the data descriptively using the literary theory of the Propp's theory of narrative approach. The writer attempt to understand the story in *Lucy* movie and content analysis to gain the data. The writer uses the data to analyze the characters in *Lucy* movie by employing the Propp's theory of 31 narrative functions and seven spheres of action. The writer makes the outline of the data that have been collected and analyzes in detail. After the analysis is completed, the writer describes the result of the analysis and makes the conclusion.

1.8. Paper Organization

The organization of this research consists of four chapters. The first chapter is introduction, it consists of 8 sub-chapters, they are background of the study, research question, objectives of the study, significance of the study, literature review, theoretical approach, methods of research, and paper organization. The second chapter is the intrinsic elements of *Lucy* (2014) movie. It consists of 5 sub-

chapters, they are plot, movie summary, character and characterization, setting, and plot. The third chapter is discussions, it is the main part of this research. Hence, the writer's findings are discussed and analyzed in this chapter. And the fourth chapter is the conclusion and suggestion.



CHAPTER IV

CONCLUSION AND SUGGESTION

The following data shows the research result about finding thirty-one narrative functions and Proppian Archetypes in the *Lucy (2014) movie*. Furthermore, the applying of science fiction formula by merging them with Propp's narrative theory.

4.1. Conclusion

This research applies Propp's structuralism (31 narrative function and Proppian Archetypes) to identify the function of characters in this movie in order to understand *Lucy (2014) movie* more deeply. Basically, the theory of Propp's structuralism more often and tend to be used to analyse literary works like short stories, novel, and fairy tales. In this case, the writer tries to apply it to the science fiction movie, so the focus of Propp's structuralism are finding how many functions of characters and Proppian archetypes appeared in the movie. As the result, the writer finds 19 out of 31 narrative functions and 4 out of 7 spheres of action that appeared in the movie. Besides, science fiction formula is used to merge Propp's structuralism in this movie by showing parts that fit with science fiction formula.

Lucy is also proven as a hero as he had fulfilled all the requirements from the narrative function and science fiction formula to be considered as a hero. In Propp's 31 narrative functions theory, there four function that only can be done by the hero. Lucy is considered as a hero because she did a violation when Mr. Jang ordered her a job, she departed on search of magical agent by the help of Del Rio

as a donor, she gained the victory by defeating Mr. Jang and his crew, and she did a final task as a solution. While in science fiction formula, Lucy is considered as a hero because she has the anomaly as someone who think, research, fight the villain, and has a responsibility feeling on finishing the task.

4.2. Suggestion

Based on the conclusion above, the writer suggest that the readers should more understand the story structure of the object. It can help the reader easier to analyse the object using Propp's narrative theory. The writer hopes that this research can give contribution for the next research which uses Propp's narrative theory, it can be used as a reference for the reader to know how to apply Propp's narrative theory in the literary works, especially in the movie.



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