

CHARACTER ANALYSIS IN THE MOVIE *ALICE THROUGH THE LOOKING GLASS* BASED ON PROPP'S THEORY

AtikaPuspasari¹, CitaHikmahyanti², Marlia³

DosenUniversitasBinaDarma¹, DosenUniversitasBinaDarma²,

MahasiswaUniversitasBinaDarma³

Jalan Ahmad Yani No. 3, Palembang

Email: atika.puspasari@binadarma.ac.id, citahikmahyanti@binadarma.ac.id, marlia567@gmail.com

Abstract: *This research analyzed characters in the movie Alice Through The Looking Glass by using Vladimir Propp's theory especially in seven spheres of action and thirty-one narrative functions. To conduct this research, the researcher used descriptive method. To analyze the data, the researcher classified the characters into seven spheres of action and classified the sequence into thirty-one narrative functions. The results of this research showed that there were six spheres of action that the researcher found there were villain, donor, helper, princess, dispatcher, and hero and seventeen narrative functions which appeared in the movie Alice Through The Looking Glass which were absentation, mediation, interdiction, beginning counteraction, departure, violation, reconnaissance, provision of magical agent, guidance, unrecognized arrival, transfiguration, villainy, victory, punishment liquidation of lack, return, and wedding.*

Key words: *The Movie Alice Through The Looking Glass, Characters, Propp's theory.*

Abstrak: *Penelitian ini membahas karakter dalam film Alice Through The Looking Glass dengan menggunakan teori Vladimir Propp terutama dalam tujuh lingkaran tindakan dan tiga puluh satu fungsi narasi. Dalam penelitian ini, penulis menggunakan metode deskriptif. Untuk menganalisa data, penulis mengklasifikasikan karakter dalam tujuh lingkaran tindakan dan mengklasifikasikan urutan cerita ke dalam tigapuluh satu fungsi narasi. Hasil dari penelitian ini menunjukkan bahwa terdapat enam lingkaran tindakan yang penulis temukan yaitu penjahat, donor (pembekal), pembantu, putri, perantara (pemberangkat) dan pahlawan dan tujuh belas fungsi narasi yang ada dalam film Alice Through The Looking Glass yaitu ketiadaan, perantaraan, larangan, penetralan (tindakan) dimulai, keberangkatan (kepergian), pelanggaran, pengintaian, penerimaan unsur magis (alat sakti), petunjuk, datang tak terkenal, penjelmaan, kejahatan, kemenangan, hukuman, kekurangan terpenuhi, kepulangan (kembali), dan pernikahan.*

Kata kunci: *Film Alice Through The Looking Glass, Karakter, Teori Propp.*

1. INTRODUCTION

Characters are what make and break a story. Abrams (1999, pp. 32-33) states that a character are people who appear in narrative prose or a novel and it is comprehended by the readers as a man who has moral qualities and certain affinity, for example, being communicated in what they say and what they do.

This component has the focal part in which the story will be alive, comprehended, and delighted in by the readers. Without characters, readers will not comprehend why the action happens. Therefore, the story is chiefly created through the characters with the qualities that make a story.

Propp (1968) in Sandy Louchart and Ruth Aylett (2004, p. 514) contended that characters are basically the results of the narrative that a

given Russian fairytale requires them to do. Vladimir Propp is the Structuralist Narratology, he analyzed hundreds of folk myths and fairy tales in Russia in 1928 since that, it can be viewed as an embryonic case of structuralist narratology (Luc Herman and Bart Vervack, 2005, p. 41).

Propp tries to arrive at a typology of narrative structures. Principles of narrative analysis were appeared in Propp's famous study, *Morphology of the Folktales*. Morphology implies the frame or structure in the story. In this study, he broke down a traditional Russian folk tales. By analyzing types of characters and kinds of action on them, Propp was able to arrive at the conclusion that there were thirty-one generic 'narratemes', which are called thirty-one functions of Dramatis Personae (character) and found that in every story there were constantly 7 characters exhibit which incorporate villain, donor, helper, princess, dispatcher, hero, and false hero as called sphere of actions. While a few stories contained all these thirty-one functions, others contained less.

Propp's theory was first distributed in 1928. However, it is peaceful old, despite everything it talked about by numerous current analysts, for instance ones that was conducted by Wama T. and Nakatsu R. (2008) and Alav Fatos Parsa (2004). This fact shows that this theory is as yet relevant in twentieth century. Propp's theory can be applied in Russian folktales, Japanese folktales, and even in film.

Nowadays, watching film is not only an interesting and entertaining activity but also a necessity. In film, expressive visual dialect that

depends on pictures turns out with a story including various filmic elements.

Using Propp's theory, when a character has been effectively distinguished inside a story, it is constantly predictable to what that character will do all through the story. Therefore, this study analyzed the types of characters in the movie *Alice Through The Looking Glass* based on Propp's Theory and how many narrative functions appeared in the movie.

Based on the explanation, the researcher was interested in finding any relation between Propp's narrative units and this movie. The researcher focused on 7 *spheres of action* and 31 *narrative functions* in the movie *Alice Through The Looking Glass*.

2. METHODOLOGY

In analyzing characters in the movie *Alice Through The Looking Glass*, the researcher 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 Vladimir Propp's theory. Descriptive research approach was used to describe the types and function of characters in the movie *Alice Through The Looking Glass*.

In collecting the data, the researcher collected the data by watching the movie, making a list of characters, finding the actions of the characters that consist of the criteria of seven spheres of action and thirty-one narrative functions, reading the movie script, and finding the utterances that consist of the criteria of seven spheres of action and thirty-one narrative

functions. In analyzing the data the researcher analyze the data by categorizing all characters into seven spheres of action and classifying the sequence in the movie into the thirty-one narrative functions.

The researcher examined the characters in the movie *Alice Through The Looking Glass* in terms of the following subject:

The Princess and her father.	A sought-for person: assigns difficult tasks, brands, exposes, recognizes, punishes
The Dispatcher	Sends hero on quest/mission.
The Hero (seeker or victim)	Departs on search, reacts to donor, attempts difficult tasks, marriage.

2.1 Seven Spheres of Action

Propp’s account of character is concerned only with what a character does in the narrative structure, not with whom he or she is as an individual. Character is defined in terms of a sphere of action. Sphere of action is the role of the character in a story.

In a story, one character can be incorporated in several of action for instance a character that acts in two compatible roles such as donor and helper, or a character that acts in opposing part, such as a witch that helps the hero involuntary or acts as an antagonist donor.

The roles of characters, their mission and their sphere of action are defined in Table 1.

Table 1
Spheres of Action Described by Propp
(Fiske, 1987, p.137)

Character Role	Sphere of Action
Villain	Villainy, fighting, action
Donor (provider)	Giving magical agent or helper
Helper	Moves the hero, makes good a lack, rescues from pursuit, solves difficult tasks, transform the hero.

2.2 Thirty-one Narrative Functions

Narrative function is an action or event defined from the point of view of its significance for the course of the action in the story. These thirty-one narrative functions do not necessarily all exist in every story, but if they do, they are composed of these listed below. 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.

According to Propp, excluding the initial situation, a cohesive story can be created the use of these thirty-one functional sections (Propp, 1968, pp. 26-64):

Table 2
Thirty-one Narrative Functions
(Propp, 1968, pp. 26-64)

THE THIRTY-ONE FUNCTIONS	
1.	One of the members of a family absents himself from home (Absentation)
2.	An interdiction is addressed to the Hero (Interdiction)
3.	The interdiction is violated (Violation)

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

23.	Unrecognized, he arrives home or in another country (Unrecognized arrival)
24.	A false hero presents unfounded claims (Unfounded Claims)
25.	A difficult task is proposed to the hero (Difficult task)
26.	The task is resolved (Solution)
27.	The hero is recognized (Recognition)
28.	The false hero or villain is exposed (Exposure)
29.	The hero is given a new appearance (Transfiguration)
30.	The villain is punished (Punishment)
31.	The hero is married and ascends the throne (Wedding)

3. RESULT AND DISCUSSION

The following data shows the research finding about seven spheres of action and thirty-one narrative functions in the movie *Alice Through The Looking Glass*.

3.1 Seven Spheres of Action

1. Villain

In this movie the villain was Red Queen which did the terrible things in the Underland. She took the Chronosphere to take control of the Underland and broken the time that caused time ended up noticeably insignificant.

2. Donor

The character that acted as the donor was White Queen. She was the one who gave the information about the Chronosphere which was the magical agent that used to travel back in time to help Mad Hatter's family.

3. Helper

There were few helper in this movie, there were Tweedledee and Tweedledum, Nivens McTwisp, Chessur, Bayard, Mally, Thackery Earwicket, Mrs. Helen Kingsleigh. Those helper was going to help the hero.

4. The Princess and her father

Princess is the one to be protected by the Hero. In a few stories we found that the princess is indistinguishable with lady which are excellent, pompous, the little girl of the lord, the beneficiaries, and at the end of the story will wed with Prince or the Hero. Be that as it may, in this motion picture the scientist found the Princess with different characteristics.

The princess' in this movie were Hatter and Mad Hatter's family.

5. The Dispatcher

There were two dispatchers in this movie. First was Absolem who guided Alice from the real world to The Underland. Second was White Queen, she was the one who sent Alice to the quest which traveled back in time to save Hatter's family.

6. The Hero

The hero in this movie was Alice. She was the one who did the difficult task, saved Hatter and rescued Mad Hatter's family.

7. The False Hero

There was no false hero in the movie *Alice Through The Looking Glass*.

3.2 Thirty-one Narrative Functions

The thirty-one narrative functions do not necessarily all exist in a story, but if they do, they are composed of those listed above. While some tales contained all these thirty-one functions, others contained less. In this movie the researcher found the thirty-one narrative functions is not in the form of what Propp stated. Every single story has different order of thirty-one narrative functions depends on the plot in the story itself. The type of the plot in this movie is chronological plot. In this movie the researcher found seventeen narrative functions from the thirty-one narrative functions as Propp stated in his theory because it was influence by the type of the plot and there was no false hero in this movie that made some narrative functions did not exist in this movie. So, that was effect to the amount of narrative functions that less than thirty-one.

The seventeen narrative functions and the order of the functions are listed as follows:

a. *The Initial Situation*

Initial situation is not the part of thirty-one narrative function. It is more giving some information about the state condition on the

beginning of a story. The initial situation will trigger other function, and it is the base of story.

“Alice Through The Looking Glass opens in 1874, with Alice Kingsleigh aboard her father’s ship, The Wonder, being forced by pursuing pirate ships to pass, impossibly, through the rocky Straits of Malacca. Alice was a Sea Captain. She was in the second year of her travel through the Orient. She believed that the only way to achieve the impossible was to believe that was possible. In initial situation the audiences have been directed through to the character of “hero.” The hero is usually the one who is brave, strong, committable, and responsible. “

b. Absentation

This section usually includes a member of a family to leave their home. This section usually is temporary absence element. It means they just go for a while.

This function of Absentation in this movie was when Alice absents herself for one year to travel through the Orient. She traveled to Strait of Malaka in 1874 and came back home one year later as seen in the conversation below:

After Alice succeeded to run away from Malay’s pirates and made the Malay pirates’ ships to sink and the Wonder to safely sail out of there in direction of England.

Alice: Set a course for London, Harper. Our work here is done.

Harper: Splice the mainbrace, lads! We are going home!

*One year later.
Alice arrived in London.*

*Crew: Captain ashore
Harper: Captain*

*Alice: Mother
Alice’s Mother: Well... here you are.
Finally.*

(00:04:14 – 00:05:27)

c. Mediation

This function brings the hero into the tale. This function appeared when Absolem landed in a flower in Hamish’s party. He guided Alice to follow him to a magical mirror in Lord Ascot’s old office. Alice went through the mirror and ended up in a mirrored office in Underland. She reencountered Absolem, who urged her to quickly go to her friends, because “he will be gone before long.”

Absolem appeared in Hamish’s party and he guided Alice to follow him. He guided Alice to go through the mirror in Hamish father study. Then, he brought her to the Underland.

Absolem: All will become clear in the fullness of Time. For now, hurry. Oh... And do mind your step

(00:16:00 – 00:16:10)

As seen in the conversation above Alice made decision to follow Absolem to go to the Underland.

d. Interdiction

This function is evidenced in a weakened form, as a request or bit of advice.

After the function of mediation then the function of interdiction appeared. In this sequence the reason of Absolem arrival has been known.

After falling through a door in the sky to the White Queen’s Castle, she was greeted back

by Mirana the White Queen, Nivens the White Rabbit, Tweedledee and Tweedledum, Mallymkun the Dormouse, Thackery the March Hare, Bayard the Bloodhound, Chessur the Cheshire Cat and the Bandersnatch. They informed her that Tarrant Hightopp was acting madder than usual and he believed that his family was still alive.

After Alice came back from Hatter's house and told them about his condition. White Queen told her if there was one way to save Hatter but it was so dangerous and she has to travel back in time.

White Queen: Alice, You must travel back in time.

Nivens: Oh no. (worrying)

White Queen: Go back into the past and save the Hatter's family

(00:23:35 – 00:23:43)

As seen in the conversation above, in this function Alice have to travel back in time and saved Hatter's family as requested and suggested by her friends.

e. Beginning Counteraction

In this function, the ordinary person needs to make an important decision which will set out a course of strenuous obstacles that will define the mantle of heroism.

After knowing if the only way to save her friend, Hatter was she has to travel back in time and she was the only one who can do it, Alice make a decision to do it. Alice decision was called Beginning Countraction in 31 narrative functions by Propp. As seen in the conversation below, Alice made a decision to save Mad Hatter's

family and willing to go travel back in time. She traveled back in time to meet the Time and asked him to lend her the Chronosphere.

Alice thinks for a while and made a decision to help and save Hatter.

Chessur: It's not impossible...

Merely... Un-possible.

Thackery: Goy ya!

Alice: Hatter is my truest friend. If he's in need. I will help him. No matter what.

[All of them]: Oh Alice! So brave.

(00:24:31 – 00:24:49)

f. Departure

In this section the hero leaves home, departure here denotes something different from the temporary absence element (absentation). Hero leaves home because of something. The departures of Seeker-heroes and Victim-heroes are also different. Seeker-hero is the hero goes in pursuit of someone that has been kidnapped, it can be hero's family, princess, or anyone else. While the victim-hero is the hero that the thread of narrative is linked to his or her fate, then the hero of the tale is the seized or banished.

After that, in the White Queen's Castle, Alice used an old clock to travel to Time's Castle.

They guide Alice to the place where to go to Time's place.

White Queen: Through here, one mile past the pendulum.

Nivens: Very cold

Alice: Find time's castle, borrow the Chronosphere travel back in time to Horunvendush Day... save the Hatter's family

from being killed and
thereby save the Hatter.

(00:25:07-00:25:29)

As seen in the conversation above, in this function Alice departed herself for something which was to get the Chronosphere that used to travel back in time.

g. Violation

This function usually the villain is introduced when the hero entered the prohibited place.

The villain which is Red Queen is introduced to the story when Alice entered the Time's castle.

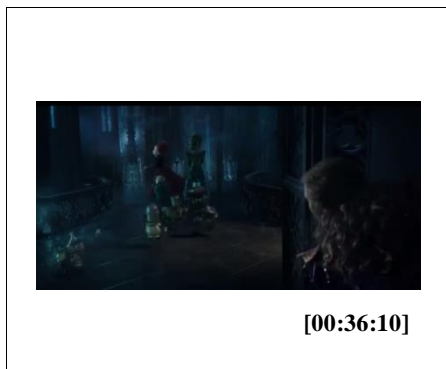


Figure 1: Red Queen is introduced to the story

As seen in the figure 1, the villain was introduced to the story.

h. Reconnaissance

The villain attempts to reconnaissance. This function usually has the aim to finding out the location of children, or sometimes of precious objects, etc. usually the villain tries to find valuable family possessions or even take the

children or young family members to obtain desired information.

In Time's castle when Time gave Red Queen a gift. But she wanted more than it, she wanted the Chronosphere.

Time: But my love, I have done so much for you already.

Red Queen: Yes, yes, that's all very well. But don't you see. That... with my big brain... and your little Chronosphere I could get even with my sister. And we could rule the past, the present and the future.

Time: You ask the impossible, my dear. I cannot give you the Chronosphere.

Red Queen: You would if you love me. No one loves me. No one fears me.

(00:37:51 – 00:38:45)

As seen in the conversation above Red Queen tried to ask the Chronosphere to Time. She wanted to use the Chronosphere to take revenge to her sister White Queen and take control of the Underland. This sequence was called Reconnaissance.

i. Provision of a magical agent

In this movie Alice stole the magical agent, the Chronosphere from the Time. She stole it because Time did not lend her the Chronosphere and that was the only tool that can help to save Mad Hatter's family from death. The function in this movie appeared when Alice stole the Chronosphere as seen in the figure 2 below:



Figure 2: Alice took the chronosphere from the Grand Clock

j. Guidance

This function means the hero is led to the whereabouts of an object of search. In this movie Alice traveled back in time in Haruvendush Day, the day of Red Queen’s coronation. In her quest to find Mad Hatter’s family, she was caught up to by Time and accidentally flew to a day when Witzend still existed.

In this function, Alice was led to the thing that was the beginning of the problem happens. When she wanted to change it, she couldn’t. But, she found the fact that Mad Hatter’s family was still alive.

k. Unrecognized arrival

This function means that the hero is placed in an unfamiliar place, usually in another country where the hero is unrecognized the place.

When Alice sees Red Queen (child) running in the direction of the heavy clock and tries to prevent a tragedy from happening. Then, she is confronted by a weakened Time, who was finally able to find her. He scolds her for stealing the Chronosphere and thus putting all time in danger. To prevent Time from taking the

Chronosphere away, Alice ran into a nearby mirror and returned to London. She suddenly appeared in the place that she did not recognize because at that time she was in the Underland and then appeared in the Hospital.

To prevent Time from taking the Chronosphere away, Alice runs into a nearby mirror and returns to London. Alice woke up in the Hospital in London.

*Alice’s mother: Alice? Alice?
Alice?
Alice: Where am I?
Alice’s mother: You’re in an institution.*

(01:09:35-01:09:51)

As seen in the conversation above, Alice arrived in the place that she did not know, Propp called this sequence function unrecognized arrival.

l. Transfiguration

In this function, the hero is given a new appearance. This is usually done by the use of new garments resulting from hero’s courageous act.

Here, Alice has a new appearance when she went to the Outlands to rescue Hatter’s family. She used the red blouse with a black waistcoat indicated she was a strong woman.

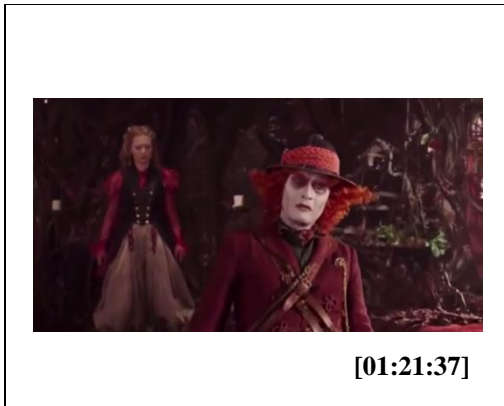


Figure 3: Alice has new garments

m. Villainy

When Alice was rescuing Mad Hatter's family and after they found them. Red Queen that has already known if Alice and friends will come to rescue Hatter's family trapped them all. She took the chronosphere and imprisoned them in a giant vegetable jail. Then, Red Queen forced the White Queen to go with her in a time-travel in the day when White Queen lied about the tart. As seen in the conversation below, Red Queen did the bad things to the hero, Alice. This sequence called the function Villainy.

After they found Mad Hatter's family. Red Queen suddenly appeared and trapped them all.

Red Queen: Hello, Alice.

Hatter: Ahh!

Red Queen: Get it! (she asked her guards to take the Chronosphere from Alice)

Alice: No!

Red Queen: Thank you ever so much. You have just delivered to me the most powerful device in the entire universe. Along with your dearest friends. And my dearest enemy.

She imprisoned Alice and all of her friends in a giant vegetable jail and took White Queen to go with her.

Alice: Wait! Your Majesty, stop! You cannot change the past Believe me, I have tried.

Red Queen: Oh, Alice, you always were an irksome, slurvish, interrupting thing. When I get back I shall have the heads of all your friends. And then I shall have your head. Ta-ta. Come on.(taking White Queen with her)

(01:22:49 – 01:24:10)

n. Victory

In this function the villain is defeated. After taking the chronosphere from Alice. Red Queen took White Queen to go with her. She forced White Queen to tell the truth and admit if she was the one who ate the tart when they were children. Here, Red Queen was defeated by the selfish of herself. Then, she became a statue.

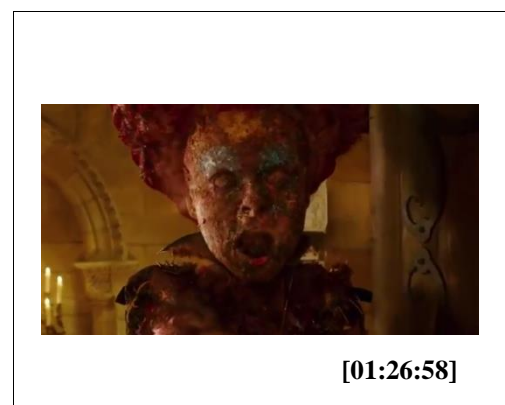


Figure 4: Red Queen became a rust statue

o. Punishment

When Red Queen became a statue, this was the punishment that she accepted. This sequence called the function Punishment.

p. Liquidation of Lack

When, Red Queen became a statue, the Chronosphere that on his hand fall down to the floor. The chronosphere that Alice has to put back in Grand Clock was caught by herself.

When everything seemed lost forever, the Chronosphere, which was almost put back in his place by Alice before she turned rust, made an electrical connection with the Grand Clock engine, and thus started to work again. As the Grand Clock started to run, all the rust disappeared from Underland, including the Ocean of Time and the past, and everything was back to normal.

Then, when everything was back to normal, Hatter's family was freed as seen in the conversation below. This sequence called the function Liquidation of Lack.

After Hatter is giving his family the Upelkuchen. They back into the normal size.

*Hatter's father: Outstanding, my boy.
Well done.*

*Hatter: Oh, my family.
My dear family.
Mother. You, Father.
You kept my blue hat. I
make hats, Father. I'm
a hatter.*

*Hatter's father: I always knew you were, my boy.
(hugging Hatter)*

(01:35:59-01:36:29)

q. Return

After solving the problem in the Underland. Alice said good bye to all her friends there and back to her real world in London.

After the problem in the Underland have been solving. Alice came back to London.

Mally: You did it, Alice. An impossible thing.

Alice: Not as impossible as saying goodbye to you, my friends. Goodbye, Hatter.

Hatter: Goodbye, Alice.

(01:39:40 – 01:40:06)

r. Wedding

This function is a sign to happy ending. Finally at the of the story, Alice got what she loved, became a Sea Captain and still having the Wonder, the ship which was belonged to her father.

In Hamish's room

*Alice's mother: You're not a nice man, Hamish.
I'm glad my daughter didn't marry you.
(ripping the paper)*

*Hamish: Mrs. Kingsleigh!
Mrs. Kingsleigh!
No, you can't! You can't! You can't!*

Alice's mother: Alice can do whatever Alice chooses. And so can I. Good day.

(01:41:37-01:42:00)

As seen in the conversation above, at the end of story, Alice's mother agreed if Alice became a Sea Captain again and she supported her daughter.

4. CONCLUSION

From those seven spheres of action and thirty-one narrative functions by Propp (1968), the researcher found six spheres of action and seventeen narrative functions in the movie *Alice Through The Looking Glass*. It is because this movie is the sequel which is continued from the first movie. There are some narratives functions that might be introduced in the first movie for example, delivery, the hero's reaction and provision of magical agent, because it might be in the first movie. In addition, because there is no false hero that fulfilled some narrative functions such as, unfounded claims, difficult task, recognition, and exposure. Therefore, that effected to the amount of narrative functions that less than thirty-one.

REFERENCES

- Abrams, MH. (1999). *A Glossary of Literary Term*. New York, NY: Holt, Rinehart and Winston, Inc. Retrieved from <http://bookzz.org/book/609162/eb927c>
- Fiske, J. (1987). *Television Culture*. London and New York: Methuen. Retrieved from <http://bookzz.org/book/1236122/bde2af>
- Propp, Vladimir. (1968). *Morphology of the Folktale*. Texas: University of Texas Press.
- Wama T. & Nakatsu R. (2008) Analysis and Generation of Japanese Folktales Based on Vladimir Propp's Methodology. *IFIP International Federation for Information Processing*, 279, 129-137.