

VLADIMIR PROPP'S TAXONOMIC MODEL OF NARRATIVE FUNCTIONS IN SELECTED JANE AUSTEN'S NOVELS

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Abstract

This research aims to identify the taxonomic model of narrative functions by Vladimir Propp and to find out how these functions are distributed among the dramatis personae (spheres of action) in selected Jane Austen's novels, they are *Pride and Prejudice*, *Emma*, *Sense and Sensibility*, and *Persuasion*. This descriptive qualitative research aims to describe the phenomenon and its characteristics. The data were collected qualitatively by documenting, examining, and classifying thoroughly. The results indicate 20 functions in *Pride and Prejudice*, 14 functions in *Emma*, 15 functions in *Sense and Sensibility*, and 22 functions in *Persuasion*. From the results, this research shows that Jane Austen's fairytale novels are compatible and match the taxonomic model of narrative functions by Vladimir Propp. The results also show four dramatis personae in each novel (Hero, Villain, Donor, Helper). As for *Sense and Sensibility*, it has a False Hero. Furthermore, the results share similarities in the 13 functions and the happy endings marriage (W). At the same time, the differences are located in the different number of functions and their distribution, which influence the overall narratives.

INTRODUCTION

For centuries, the fairy tale has been a center of literary discussions across the globe. It symbolizes wisdom, cultures, trickery, ways of living, norms, values, and others (Murphy, 2015). A fairy tale is also known as a tale of magic from the narrative perspective, where the story is filled with supernatural, which is hard to believe (Bacchilega & Rieder, 2010). In the modern fairy tale, the depiction of fairy tales in children's stories is seen as the bowdlerization of what used to be serious and sinister in folkloric tradition. While fairy tales were considered dangerous, feared, and powerful in the past, they are sometimes friendly or mischievous to human beings (Bronner, 2007). Nowadays, the fairy tale is seen as incredibly inspirational in diverse arts, such as the widespread from media to media, treated as subtext in multilevel structure, and frequently interfere between classic and unified narrative (Vučković, 2018). In folkloristic writing, fairy tales are described as a mirror of culture that connects historical and cultural explanations about social identity, psychological phenomena, and regulation (Gates Jr. & Tatar, 2018).

Scholars had different perspectives on how fairy tales and folktales should be considered. In the late eighteenth century, the fairy tale term was initially translated into English from the French term *conte de fées*. However, there are significant differences in meanings between the two, as scholars pointed out that fairy tales are tales about fairies. At the same time, *conte de fées* are stories about fairies denoting written only in seventeenth and eighteenth-French tales. On the other hand, folklore was taken from the French term *Volksmarchen*, which means literary fairy tales. What makes fairy tales and folklore different is that scholars of the English language frequently use folktales to describe stories or tales from oral tradition, while fairy tales to describe written stories or tales (Giolláin, 2014; Haase, 1950; Hammond et al., 2008).

As mentioned by Propp in his book *Morphology of the Folktale*, the word folktale is sometimes misleading. He considered fairy tales a subcategory of folktales in the more general set (McCallum, 2000; Propp, 1968). His work is applied not only to the folklore genre but also to all types of narrative. He formulated a tale in four manners: first, the functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. Second, the number of functions known to the fairy tale is limited. Third, the sequence of functions is always identical. Finally, all fairy tales have one type regarding their structure (Propp, 1968).

Vladimir Propp is a Russian folklorist who outlines thirty-one functions to analyze structural analysis in folktales and recent trends in the Proppian taxonomic model of narrative functions. He argues that the morphology results in, i.e., a description of the tale according to

its parts and the relationship of these components to each other and the whole (Propp, 1968). Propp's theory represents a breakthrough not only in folkloristics and or morphology but also in linguistics, anthropology, literature, film studies, games, and others (Dogra, 2017).

As one of the greatest writers, Jane Austen's works are categorized as Cinderella tales, which present a hero and heroine, villain, struggle, rescue, and "happily ever afters." As shown in *Pride and Prejudice* (1813) and *Persuasion* (1818), Austen was explicitly influenced by the Cinderella fairy tale shown in the features such as the existence of fathers who are incapable of helping their daughters, also the appearance of two "evil" mothers or stepmothers, Mrs. Bennet and Lady Catherine de Bourgh. In Vladimir Propp's narrative functions, Austen's depiction of "helpless fathers of their daughters' condition" is called "lack" or "a member of a family lacks something or desires to have something" and symbolized as (a). The story "happily ever after" is called a 'wedding' or 'the hero is married and ascends to the throne' as symbolized as (W).

Two related studies show how the gap in this writing is significant. First, research entitled 'An Attempt at Applying Vladimir Propp's Morphology of the Folktale on Charles Dickens's *Great Expectations*' analyzed the thirty-one functions in the novel (Lahlou, 2017). The second is a journal article entitled 'The Narrative Structures and Representation of Homosexuality in Taiwanese BL TV Dramas'(Wen & Wang, 2021). From the two related studies above, it is proven that similar studies have been conducted before. However, the gaps are shown; first, the different objects of research. This research employed Jane Austen's selected novel, as mentioned earlier. The second is the issue or theme of the research. None of the two previous studies above discussed the distribution of the functions into the spheres of action. Therefore, this research aims to identify the taxonomic model of narrative functions by Vladimir Propp and to find out how these functions are distributed among the dramatis personae (spheres of action) in Jane Austen's selected novels such as *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, and *Persuasion*. By identifying the functions in the stories and their distribution among dramatis personae, this research is notable and significant to be conducted to understand the types of characters and their roles in overall narratives.

REVIEW OF LITERATURE

Thirty-One Functions in Vladimir Propp's Taxonomic Model

Vladimir Propp is a Russian formalist who became a reference for his book *Morphology of the Folktale* in analyzing narrative structure in tales for formalism and Structuralism and New Critics in the early twentieth century. Some of the scholars have been analyzing his

morphology. They are Wollen as film scholar (Wollen, 1969), Claude Lévi-Strauss and Dundes as folklorist (Dundes, 1964; Lévi-Strauss, 1963), Barthes as narratologist (Barthes, 1977), Greimas and Todorov as semiotician (Greimas, 1987; Todorov, 1977), Günay as Turkish Folktales analyst (Günay, 1993), and so on. Propp's claims that hundreds of fairy tales can be summarized into a single structure have made many scholars and theorists approve of his hypotheses. Moreover, in recent research, Propp's model can also be used to analyze popular literary works, such as the *Harry Potter* novel (Nurjanah & Shofa, 2023).

Propp describes the function as an action or event. The same action can have different morphological patterns and values according to its place in a story. For example, a “wedding” can be symbolized as a prize or award if it occurs by the end of the sequence (*W*), yet it can be a test (*E*) if it occurs in the preliminary sequence. Functions are independent of how and by whom they are fulfilled; from the standpoint of structural analysis, not does, their method, their motivations, or their psychology, but the deed itself alone matters. The number of functions is thirty-one, and all fairytales share the same fundamental structure (Propp, 1968).

Table 1. The Thirty-One Functions and Their Variations

Symbol	Type of Functions	Description	Variations
<i>α</i>	Initial situation	The introduction of family	-
<i>β</i>	Absentation	One of the members of the family absents him/herself from home	$\beta^1 \beta^2 \beta^3$
<i>γ</i>	Interdiction	Interdiction is addressed to the hero (or villain)	$\gamma^1 \gamma^2$
<i>δ</i>	Violation	Interdiction is violated	$\delta^1 \delta^2$
<i>ε</i>	Reconnaissance	The villain is trying to get information	$\varepsilon^1 \varepsilon^2 \varepsilon^3$
<i>ζ</i>	Delivery	The villain is getting information about his/her victim	$\zeta^1 \zeta^2 \zeta^3 \dots \zeta^8$
<i>η</i>	Trickery	The villain is trying to deceive his/her victim	$\eta^1 \eta^2 \eta^3$
<i>θ</i>	Complicity	The victim is deceived	$\theta^1 \theta^2 \theta^3$
<i>A</i>	Villainy	The villain causes disadvantage to the family	$A^1 A^2 A^3 A^4 \dots A^{19}$
<i>a</i>	Lack	The members of the family want something or do not have something	$a^1 a^2 a^3 \dots a^6$
<i>B</i>	Mediation	Misfortune or lack is made known. The hero is approached with a command or a request	$B^1 B^2 B^3 \dots B^7$
<i>C</i>	Counter-action	The hero agrees to or decides upon a counter-action	-
↑	Departure	The hero is leaving his/her home	-
<i>D</i>	1 st Donor function	The hero is tested, receiving either a magical agent or a helper	$D^1 D^2 D^3 \dots D^{10}$
<i>E</i>	Hero's reaction	The hero's reaction to the helper or magical agent	$E^1 E^2 E^3 \dots E^{10}$
<i>F</i>	Receipt of a magical agent	The hero acquires the use of a magical agent	$F^1 F^2 F^3 \dots F^8$

Symbol	Type of Functions	Description	Variations
<i>G</i>	Guidance	Hero is led to the whereabouts of an object of search	$G^1 G^2 G^3 \dots G^6$
<i>H</i>	Struggle	The hero and the villain involved in combat directly	$H^1 H^2 H^3$
<i>J</i>	Branding	The hero is branded	$J^1 J^2$
<i>I</i>	Victory	The villain is defeated	$I^1 I^2 I^3 \dots I^6$
<i>K</i>	Liquidation	The initial misfortune or lack is liquidated	$K^1 K^2 K^3 \dots K^{10}$
↓	Return	The hero returns	-
<i>Pr</i>	Pursuit	The hero is pursued	$Pr^1 Pr^2 Pr^3$ $\dots Pr^7$
<i>Rs</i>	Rescue	Rescue of the hero from pursuit	$Rs^1 Rs^2 Rs^3$ $\dots Rs^9$
<i>O</i>	Unrecognized arrival	The hero arrives home or in another country	-
<i>L</i>	Unfounded claims	A false hero presents unfounded claims	-
<i>M</i>	Difficult task	A difficult task is addressed to the hero	-
<i>N</i>	Solution	The task is resolved by the hero	-
<i>R</i>	Recognition	The hero is given a new appearance	-
<i>Ex</i>	Exposure	The villain is exposed	-
<i>T</i>	Transfiguration	The hero is given a new appearance	$T^1 T^2 T^3 T^4$
<i>U</i>	Punishment	The villain is punished	-
<i>W</i>	Wedding	The hero is married	$W^* W^1 W^2 W^0$

Aside from some symbols that match the definitions, such as C for Counter-action, T for Transfiguration, D for Donor, and others, not all the symbols or designations fit the definitions (Yarlott & Finlayson, 2016). Propp nomenclature from the various folktale structures can be written into mathematical formulas such as $\gamma I \beta I \delta$ $I A I B A C \uparrow I 6 K I \downarrow$ and $A B C \uparrow D E F G H J I K \downarrow P r R s 0 L Q$ $Ex T U W$.

Propp also proposed that functions can logically join together into certain spheres. These spheres correspond to their respective performers (Propp, 1968). These spheres of action are essential to identify the types of characters and their roles in the narrative. Propp divided the spheres of action into seven types: Villain, Donor, Helper, Princess and Her Father, Dispatcher, Hero, and False Hero. These spheres are also known as seven dramatis personae. However, Propp affirmed that the distribution of these functions into seven dramatis personae may create problems. Hence, he offered three possibilities: first, the sphere of action corresponds to the character; second, one character can perform several spheres of action (double role); third, a single sphere of action is distributed into several characters.

METHOD

This research employed a content analysis approach. Since this is a qualitative method, the content analysis seeks to determine the existence of particular words, phrases, topics, and ideas within various qualitative data (i.e., text). (Holsti, 1969; Kothari, 2004). In brief, this method allowed the researcher to quantify and analyze the existence, the meanings, and the relations among words, topics, and ideas (Neuendorf, 2002). This research used specific characteristics

of Vladimir Propp’s taxonomic model of narrative functions in selected novels by Jane Austen and applied them to find the functions, variations, and nomenclature formula.

There were six stages in collecting the data. The first stage was formulating the research question and objective of the research. The second was making the content selection for the novels. The third was constructing and expanding the categories based on the taxonomic model of narrative functions and seven spheres of action. The fourth was completing the units of analysis. The fifth was organizing the coding of the narrative nomenclature symbols and their variations. The last was analyzing the collected data. The data were collected and identified based on the taxonomic model of narrative functions and seven spheres of action. Then, the researcher chose the contents based on Propp’s model. Finally, the selections were spread into the narrative functions, variations, and symbols and analyzed thoroughly.

RESULTS AND DISCUSSIONS

The result shows that from the four of Austen’s selected novels, there are found at least thirteen functions in common such as absentation (β), interdiction (γ), reconnaissance (ϵ), delivery (ξ), trickery (η), complicity (θ), villainy (A), lack (a), departure (\uparrow), branding (I), return (\downarrow), unrecognized arrival (O), and wedding (W). The table below recaps the result of the analysis:

Table 2. The result of Propp’s Taxonomic Model of Narrative Functions in Austen’s Novels

No	Austen’s Novel	Nomenclature/Mathematical Formula	Total in Functions
1	<i>Pride and Prejudice</i>	$\alpha [\beta^1 \beta^3] \gamma \delta \epsilon \xi^1 \eta \theta A^1 a B \uparrow [D^2 D^5 D^7] E^2 K \downarrow O M E x U W$	20 Functions
2	<i>Emma</i>	$\beta^2 \alpha \gamma I \eta D^7 E^1 [A^8, A^{18}] [\theta^1 \theta^3] B E x M N W$	14 Functions
3	<i>Sense and Sensibility</i>	$\alpha \beta \gamma \uparrow O \epsilon \eta \theta I R s \delta a \downarrow A W$	15 Functions
4	<i>Persuasion</i>	$\alpha [\beta^1 \beta^3] \gamma \epsilon \zeta \eta \theta A^{xvi} a [B^1 B^7] C \uparrow [D^2 D^5 D^6 D^7] E^5 I$ JK \downarrow PrOLMRExTW.	22 Functions

In *Pride and Prejudice*, 20 are identified functions which cover absentation (β), interdiction (γ), violation (δ), reconnaissance (ϵ), delivery (ξ), complicity (θ), villainy (A), trickery (η), lack (a), mediation (B), departure (\uparrow), first donor function (D), hero’s reaction (E), liquidation (K), return (\downarrow), unrecognized arrival (O), difficult task (M), exposure (Ex), punishment (U), and wedding (W). Those functions are written using Propp’s nomenclature symbols as $\alpha [\beta^1 \beta^3] \gamma \delta \epsilon \xi^1 \eta \theta A^1 a B \uparrow [D^2 D^5 D^7] E^2 K \downarrow O M E x U W$.

The Initial Situation, the early scenes from the novel, introduces Mr and Mrs Bennett talking about a bourgeois who rents Netherfield Park. Mrs Bennet looked amazed and hoped one of her daughters could earn Mr Bingley’s attention (α). The first function is Absentation (β). This function means that if one of the family members is absent from home. In the novel,

Elizabeth's older sister, Jane Bennet, gets an invitation from Caroline Bingley to dinner together at Netherfield Park. She went in there by riding her horse. This is categorized into Absentation (β) with variation 1 (β^1) in Propp's taxonomic model. Variation 1 (β^1) means that the family member absent from the house is the older generation. While in Absentation (β) with variation 3 (β^3) is shown in the state where Lydia was good friends with Colonel Forster's wife, Mrs Forster. She followed her to Meryton for the trip to Brighton the next day. Variation 3 (β^3) means if the younger generation is absent him/herself from home.

The second function is Interdiction (γ). It is shown when Lady Catherine comes to Longbourn to warn Elizabeth not to marry Mr. Darcy because Mr. Darcy is engaged to Miss de Bourgh, her daughter (γ). The interdiction here means an event or interdiction addressed to the hero. After interdiction, it comes violation. The third function is Violation (δ). Elizabeth violated Lady Catherine's interdiction by promising her never to engage with Mr Darcy. This happens because the villain in the story violates the hero. The fourth function is Reconnaissance (ϵ), which is when the villain attempts to reconnaissance. This is shown when Mr. Wickham asks Elizabeth how far Netherfield is from Meryton, and he asks how long Mr. Darcy was in there. The fifth function is Delivery (ξ). It is when the villain attains information about his/her victim. In the novel, the Delivery falls into variation one. After asking various questions to Elizabeth, Lady Catherine de Bourgh concludes that Elizabeth's age is still too young to express her opinion in front of a noble like her. From the questions, it is clear that Lady Catherine is condescending to the Bennet family (ξ^1).

The sixth function is Trickery (η), which means the villain attempts to deceive his/her victim to possess their belongings. The possession does not have to be physical objects. It could be a strategy to knock out the villain's victim. In this case, Caroline Bingley wrote a letter for Jane Bennet that her brother, Charles Bingley, admires Miss Georgiana Darcy, but the fact is not. The seventh function is Complicity (θ), where the victim submits to deception and thereby unwittingly helps his/her enemy. In the novel, Elizabeth is more tricked by Mr Wickham's story about Mr Darcy mistreating him. The eighth function is Villainy (A), where the villain causes harm or injury to a family member. The villainy is shown in the incident where Lydia is rumored to have eloped with Mr. Wickham, a form of Mr. Wickham's kidnapping of a girl who is not old enough. This falls into variation number one (A^1). The ninth function is Lack (a), which means if a family member lacks something or desires to have something. The representation of Lack is shown when Mrs. Bennet expects too much about the marriage of her first daughter, Jane, with Mr Bingley (a). The 10th function is Mediation (B), meaning any misfortune or lack is made known (the hero is approached with a request or command; he is

allowed to go or dispatched). In the novel, Mr Bennet allows Elizabeth to visit Jane, who got sick in Netherfield Park.

The 11th function is Departure (\uparrow), where the hero leaves his/her home. In the novel, to fulfill her promise to her best friend, Charlotte Lucas, Elizabeth visits Hunsford and leaves her house. The 12th function is the 1st Donor function (D), where The hero is tested, interrogated, and attacked, preparing the way for his/her receiving either a magical agent or a helper. In the novel, when she comes to Netherfield Park, Elizabeth is greeted by Mr. Bingley, Miss Bingley, and Mrs. Hurst. Mr Bingley says hello and shows excellent humor, which falls into variation two (D^2). After knowing that Elizabeth was walking from Longbourn to Netherfield Park about three miles, Miss Bingley compassionated at her, then offered her carriage and entered variation number five (D^5). The act Mr. Collins proposed to Elizabeth is categorized as 1st Donor Function (D) with the number of variation seven in Propp's taxonomic model (D^7). The 13th function is the Hero's Reaction (E). After Miss Bingley gives the invitation to the Bennet family, Elizabeth accepts it most thankfully, and this falls into variation two, where the hero answers/does not answer the greeting (E^2). The 14th function is Liquidation (K). In her letter to Elizabeth, Jane said poor Lydia was rumored to run away to Scotland with 'Mr Wickham, a man greedy for wealth and full of lies.' This happens because The initial misfortune or lack is liquidated.

The 15th function is Return. After telling Mr. and Mrs. Gardiner about Lydia, Elizabeth, with them, went to Longbourn (\downarrow). The 16th function is The unrecognized arrival (O). After visiting Pemberley, Elizabeth, along with Mr and Mrs Gardiner, arrived at Lambton (O). This happens when the hero comes back unrecognizable from another place/country. The 17th function is Difficult Task (M). This happens when Jane Bennet is hurt by a letter from Caroline Bingley saying that Miss Darcy and his brother are getting closer (M). The 18th function is Exposure (Ex). Mr Wickham's villainy was exposed when he tried to get Georgiana Darcy's fortune, about 30,000 pounds (Ex). The 19th function is Punishment (U). Lady Catherine most opposed the relationship between Mr. Darcy and Elizabeth because she intended to marry Mr Darcy to her daughter, Miss de Bourgh. For her, social class equality is fundamental. However, in the end, she was highly indignant about her nephew's marriage to Elizabeth. The 20th function is the Wedding. Finally, Elizabeth was getting married to Mr. Darcy. This is shown in Mr. Bennet's letter to Mr. Collins, and he asks him to inform Lady Catherine.

Regarding the findings of 20 functions in *Pride and Prejudice*, as mentioned above, those functions are distributed among dramatis personae (seven spheres of action). The result indicated four dramatis personae: Hero, Villain, Donor, and Helper. First, the sphere of the

Hero is Elizabeth Bennet. As the protagonist of the story, she suffers many wrongdoings by the villains. In the story, Elizabeth strived against Lady Catherine de Bourgh, who constantly opposed Elizabeth's decision, especially finding her love. Also, she strived against George Wickham, who caused harm to her for spreading false information.

Second, the spheres of Villain are Lady Catherine de Bourgh and George Wickham. Both of them created suffering for the hero. Propp mentioned that one sphere of action can be distributed into several characters, which means that in the novel *Pride and Prejudice*, there is more than one villain. A villain is a character who fights and struggles toward a hero. Third, the spheres of the Donor are Mr. Bingley, Miss Bingley, and Mrs. Hurst. They provide Elizabeth with compassion and support for her difficult situation. The last sphere is the Helper in the story, Miss Bingley. She helped Elizabeth by giving her a carriage for the long walk from Longbourn to Netherfield Park. To sum up, the hero is introduced in the early story in the Initial Situation, followed by the villain and his villainy. The story ends with a Wedding, which marks a happy ending story.

In *Emma*, there are identified 14 functions which cover absentation (β), lack (a), interdiction (γ), branding (I), trickery (η), 1st Donor Function (D), hero's reaction (E), villainy (A), complicity (θ), mediation (B), exposure (Ex), difficult task (M), solutions (N), and wedding (W). Those functions are written using Propp's nomenclature symbols as $\beta^2\alpha\gamma I\eta D^7 E^1 [A^8, A^{18}] [\theta^1 \theta^3] BExMNW$.

The first function is Absentation (β). In the novel, Emma's family member, the mother, is said to have died and made Emma feel less love from her mother, making this into absentation in variation number two (β^2). The second function is Lack (a). Emma, who is not married and also the shortcomings that come from her father, who turns out to be married at an age that is said to be too old, and this makes Emma take actions that she thinks are right, primarily since her father does not blame her instead (α). The third function is Interdiction (γ). Emma, who loves Harriet, tries to set her up with Elton and makes her refuse Mr. Martin's proposal. Mr. Knightley heard the news. She was his best friend since childhood and the only person who could see the flaws in Emma and dared to rebuke Emma for her selfish mistakes. (γ). The fourth function is Branding (I). Emma is praised for being the smartest in her family. The fifth function is Trickery (η). Emma is seen that she is lost in the words of Mr. Elton, who praises Emma but also fully approves of Harriet's beauty. Mr. Elton also pours out words that can make Emma even more convinced by the principle that she holds that Harriet will be very suitable if she is betrothed to Mr. Elton instead of Mr. Martin.

The sixth function is the 1st Donor Function (D). Never wrong with what he saw, Mr. Knightley, Emma's close friend from childhood and a neighbor who always met her, also realized that Harriet's rejection of Mr. Martin's proposal was the fruit of Emma's incitement. Mr. Knightley is here as a guide, which falls into variation number seven (D⁷). However, Emma's reaction to Mr. Knightley's input was very steady, and Emma was still confident in her stand. Even Emma stated that she would keep Harriet to herself, and this entered the Hero's Reaction (E) as the seventh function and falls into category number one with the symbol (E¹). The eighth function is Villainy (A). Mr. Elton forcibly holds Emma's hand and continuously seduces her, leading to the expression of true feelings (A¹⁸). The second villain is Mr. Elton's demands, forcing Emma to accept him because Elton believes that Emma understands his feelings, symbolized by (A⁸). As a form of reaction to Elton's unpleasant treatment, Emma, as a victim, responded spontaneously, which can be categorized as a Complication (θ^3), where Emma stated openly that she only thought of Mr. Elton as an admirer of her friend, Harriet. This falls into the ninth function.

The 10th function is Mediation (B). Emma again falls into the seduction of Mr. Frank, the villain in this chapter. The two are often together, making many people think they like each other, spreading it everywhere (θ^1). The 11th function is Exposure (Ex). Emma is forced to swallow the news that Frank has been secretly engaged to Jane Fairfax, even though one of her family does not know about it. The 12th function is the Difficult Task (M). For Emma, after things did not go as she thought, she was admitting her own mistakes. However, after that came a solution, Emma finally confessed what she felt to Mr. Knightley. This becomes Solutions (N), which falls into the 13th function. The 14th function is the Wedding (W). Emma, who is not yet married, finally gets a proposal from Knightley.

These 14 functions are then distributed among dramatis personae in *Emma*. The result shows four dramatis personae: Hero, Donor, Villain, and Helper. First, the sphere of the Hero is Emma Woodhouse. She is the protagonist in the novel and also experiences wickedness by the villain. Emma struggles against her own delusion and complex feelings. However, her difficult condition is exploited by Frank Churchill, the main villain in the story. Second, the sphere of Villain is Frank Churchill. He is an irresponsible person, deceitful, and presumptuous. His mistreatment of the hero's feelings causes the hero's suffering and influences all the narratives. However, the hero manages to escape her blind judgment and obtain her desired loved one. Third, The sphere of Donor is performed by George Knightley. He constantly guides Emma. Fourth, the last sphere is Helper, also performed by George Knightley. As Propp mentioned, one character can be involved in several spheres. In *Emma*, George Knightley is

involved in the sphere of Donor and Helper. The story ends with a happy ending when the hero marries her true love, Mr. Knightley.

In *Sense and Sensibility*, 15 functions are identified, which cover absention (β), interdiction (γ), departure (\uparrow), unrecognized arrival (O), reconnaissance (ϵ), trickery (η), delivery (ξ), branding (I), rescue (Rs), violation (δ), complicity (θ), lack (a), return (\downarrow), villainy (A), and wedding (W). Those functions are written using Propp's nomenclature symbols as $\alpha\beta\gamma\uparrow O\epsilon\eta\theta IRs\delta a\downarrow AW$.

The story initiated with the death of the old gentleman (β), the first function. The second function is Interdiction (γ). Mrs. Ferrars forbids her sons to be near any women because they come from respectable families; therefore, she bans them. The third function is Departure (\uparrow). Mrs. Dashwood left her home to Barton and rented a house for a year. The fourth function is Unrecognized Arrival (O). It was when the reception welcomed the maids, signaling that they had arrived at their destination and accepted peacefully. The Absention was when Lady Middleton's desire to visit Mrs. Dashwood had been approved, and she was leaving the next day to visit Mrs. Dashwood, meaning she left the house temporarily (β). The fifth function is Reconnaissance (ϵ); the sensitivity felt must have been through observation, aka already spying on the target so that he can feel that sensitivity. The sixth function is Trickery (η), jokes that are made intentionally to deceive them.

The seventh function is Delivery (θ). She received reports that this joke was aimed at the two of them. Therefore, Mrs. Jennings was content to trick him. The eighth function is Branding (I). Marianne fell and hurt her leg. Running fast while going down the hill made Marianne lose control and fall. The ninth function is Rescue (Rs). The young man helped Marianne by carrying her and then carrying her down the hill to Marianne's house. The 10th function is Violation (δ). Differences of opinion made Marianne more adamant in her own opinion so that she could have violated the existing rules. The 11th function is Complicity (θ). It seems like Marianne has been tricked by Willoughby's deception. The 12th function is Lack (a). Their family wanted Marianne and Willoughby to get married as soon as possible. The 13th function is Return (\downarrow), as presented by the quote: '*on their return from the park they found Willoughby's curricle and servant in waiting at the cottage.*' The 14th function is Villainy (A), represented by a written crime from Willoughby for the Marianne family. The story ends with the 15th function, the Wedding when Elinor and Edward get married and live happily as husband and wife (W).

The distribution of the above 15 functions among dramatis personae differs slightly from the two previous novels, *Pride and Prejudice* and *Emma*. Here, the dramatis personae has the

sphere of False Hero. The total distribution is four. They are Hero, Villain, False Hero, and Helper. First, the sphere of the Hero is Elinor Dashwood. She and her sisters struggle with poverty and reputation after their father passed away, and they struggle towards reasons and emotions throughout the story. Second, the sphere of Villain is John Willoughby. He has a lousy reputation for seducing and abandoning women. In the story, he intended to marry Marianne for her money, although clearly, he said he did it because of desperation.

Third, the sphere of False Hero is also John Willoughby. He performed two spheres of action in the story: the villain and the false hero. As the false hero, he made himself popular in the early of the story as a charming gentleman. He rescued Marianne from her falling and carried her in his back to Marianne's house. However, unfortunately, he showed his true intention and feelings to Marianne, which betrayed her heart. The last sphere is Helper. It was performed by Sir John Middleton. He helped Elinor Dashwood and her family a cottage, Barton Cottage, when her family was forced to leave their house in Norland Park. The story ends with a happy ending, with the wedding of Elinor and Edward.

In *Persuasion*, 22 functions are identified which cover absentionation (β), interdiction (γ), reconnaissance (ϵ), delivery (ξ), trickery (η), complicity (θ), villainy (A), lack (a), mediation (B), counter-action (C), departure (\uparrow), first donor function (D), hero's rection (E), branding (I), victory (J), liquidation (K), return (\downarrow), pursuit (Pr), unrecognized arrival (O), unfounded claims (L), difficult task (M), recognition (R), exposure (Ex), transfiguration (T), wedding (W). Those functions are written using Propp's nomenclature symbols as $\alpha[\beta^1\beta^3]\gamma\epsilon\xi\eta\theta A^{xvi} a[B^1B^7]C\uparrow[D^2D^5D^6D^7]E^5IJK\downarrow PrOLMRExTW$.

In the initial situation, the introduction of family members is from Anne (α). The first function is Absentionation (β). Mary, a family member, left the house and entered the variation (β^3) because Mary was a younger sister than Anne. Mary begged Anne to accompany her to Uppercross Cottage (β^1). The second function is Interdiction (γ). Lady Russell denounced Anne and Frederick Wentworth's relationship in every way. The third function is Reconnaissance (ϵ). Lady Russell was trying to find information about Wentworth's relationship with Louisa. The fourth function is Delivery (ξ), when Lady Russell gets information about Anne's lover, Frederick Wentworth. The fifth function is Trickery (η) when Lady Russell tried to deceive Anne by saying that her engagement with Frederick Wentworth was wrong. The sixth function is Complicity (θ). Due to persuasion from Lady Russell, Anne broke off her engagement to Frederick Wentworth. The seventh function is Villainy (A). Louisa expects Anne to marry her brother Charles (A^{xvi}). The eighth function is Lack (a). Mary wanted Elliot where he was the next heir after his father agreed. The ninth function is Mediation (B). Mary begged Anne to

accompany her at Uppercross Cottage (B¹). This variation means a call for help. Anne hopes her actions make her visible to her brother (B⁷). This variation means the action becomes known for a particular character or people.

The 10th function is Counter-Action (C), Anne and Heiretta agreed to Louisa's invitation. The 11th function is Departure (↑). Anne left the house and went to Uppercross Cottage. The 12th function is the first Donor Function (D), which means the hero is tested or prepared to get a magical agent. Here, Mary reprimanded and asked about Anne's presence (D²). This variation means the donor greets or interrogates the hero. Anne was asked to help Louisa, who was dying (D⁵). This variation means the hero is approached to ask for mercy/help. Mary and Henrietta had a dispute about property assets (D⁶). Anne was asked to influence Mary to act sick (D⁷). In the hero's reaction, Anne shows concern/ compassion for Mary (E⁵). The 13th function is Branding (I). Anne got her seniority rights after marrying Wentworth. The 14th function is Victory (J). Louisa did not marry Wentworth but Captain Benwick. The 15th function is Liquidation. Louisa made a baseless statement to Wentworth aimed at Anne (K).

The 16th function is Return (↓). Anne returned to the Lodge. The 17th function is Pursuit (Pr). Anne chased Wentworth. The 18th function is Unrecognized Arrival (O). Anne is at home to avoid Wentworth. The 19th function is Unfounded Claims (L). Louisa made a baseless statement to Wentworth aimed at Anne. The 20th function is the Difficult Task (M). Anne was asked to meet Mrs. Croft. The 21st function is Recognition (R). Lady Russell was trying to find information about Wentworth's relationship with Louisa. The 22nd function is Exposure (Ex). Lady Russell discovered Mr. Elliot's attempt to make Wentworth jealous. The 23rd function is Transfiguration (T). To Anne, Wentworth had a redder face the last time she saw him. At the wedding (W), Anne got her seniority rights after marrying Wentworth. The hero is married and attains a happy ending story.

Persuasion novel has the most functions than the rest of the novels. It represents 22 functions distributed among four dramatis personae: Hero, Villain, Helper, and Donor. First, the sphere of the hero is Anne Elliot. As the protagonist of the story, she experiences a deception from Lady Russel and William Elliot. Second, the sphere of Villains is Lady Russel and William Elliot. Lady Russel is the person who creates a problem at the beginning of the story, which later becomes the most central issue in the story, and William Elliot has a significant role in creating jealousy for the hero and Mr. Wentworth. Third, the sphere of Helper is Anne Elliot. She performed two spheres of action, as the Hero and Helper. As the Helper, she helped Louisa, who was dying. The last sphere is the Donor, and the Donor is Mary. She

reprimanded and asked about Anne's presence, and she is the character whom the hero asks for help and compassion.

From the findings of the taxonomic model of narrative functions and their distribution among dramatis personae found in the four novels by Jane Austen, as explained above, some similarities and differences can be drawn. The similarities are that all the novels end up with happy ending stories with at least 13 functions in common; almost all the novels have four dramatic personae covering identical spheres (Hero, Villain, Donor, Helper). The differences are that each of the novels attains a different number of functions, which means the plot and the story's development vary; for the distribution of the functions, *Sense and Sensibility* has a False Hero, which is not found in the rest of the three novels. This also means that Jane Austen's novels, with the complexity of the problems in the stories, serve as Cinderella tales, which promise "happily ever afters" by the end of her novels.

CONCLUSION

This research aimed to discuss the taxonomic model of narrative functions by Vladimir Propp in selected Jane Austen novels and to find out how these functions are distributed among the dramatis personae (spheres of action). The first result shows that in *Pride and Prejudice*, there are 20 functions written symbolically using Propp nomenclature as $\alpha [\beta^1 \beta^3] \gamma \delta \epsilon \zeta^1 \eta \theta A^1 a B \uparrow [D^2 D^5 D^7] E^2 K \downarrow O M E x U W$. *Emma* has 14 functions written as $\beta^2 \alpha \gamma I \eta D^7 E^1 [A^8, A^{18}] [\theta^1 \theta^3] B E x M N W$, *Sense and Sensibility* has 15 functions written as $\alpha \beta \gamma \uparrow O \epsilon \eta \theta I R s \delta a \downarrow A W$, and the last *Persuasion* has 22 functions written as $\alpha [\beta^1 \beta^3] \gamma \epsilon \zeta \eta \theta A^{xvi} a [B^1 B^7] C \uparrow [D^2 D^5 D^6 D^7] E^5 I J K \downarrow P r O L M R E x T W$. As Propp mentioned in his book, the number of functions in each tale does not have to be the same. Similarly, Austen's novels have a different number of functions in each.

Moreover, the result also shows that at least thirteen similar functions such as absentation (β), interdiction (γ), reconnaissance (ϵ), delivery (ξ), trickery (η), complicity (θ), villainy (A), lack (a), departure (\uparrow), branding (I), return (\downarrow), unrecognized arrival (O), and wedding (W). It can be inferred that Austen's novels start with the absentation of the family/family member and end with "happy ever afters," which are described mainly by the protagonists finally getting married to their dream ones. Of the four of Jane Austen's selected novels above, all of the stories have the same endings, which are proven by the function of Wedding (W) in each ending.

The second result shows that the distribution of the functions among dramatic personae in *Pride and Prejudice*, *Emma*, and *Persuasion* reveals four spheres of action (Hero, Villain,

Donor, Helper), and *Sense and Sensibility* has also four spheres of action, but different category (Hero, Villain, False Hero, Helper). In brief, the findings have similarities and differences in each novel. The similarities found in the last function found in each novel, the Wedding (W), which marks the happy ending; all of the novels have 13 functions in common and have four spheres of dramatis personae. The differences are located in the different number of functions and the number of dramatis personae in each novel, for *Sense and Sensibility* obtains False Hero for the rest of the novel not. These similarities and differences, of course, influence the overall narratives in the novels.

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