



**THE DRAMATIS PERSONAE IN DISNEY'S
BEAUTY AND THE BEAST FAIRY TALE BASED
ON VLADIMIR PROPP'S THEORY**

A Thesis

In Partial Fulfilment of the Requirements

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PRONOUNCEMENT

The writer honestly confirms that she compiles the thesis by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 30 May 2018

Marwa Wulansari

MOTTO AND DEDICATION

Whatever you love most in life is your Master as simple as that.

Yasmin Mogahed

*This paper is dedicated to my beloved family,
everyone who helped me accompanished this paper and
the readers who are interested in children literature especially fairy tales.*

APPROVAL

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Finally, I expect that this thesis will be useful to the reader who wishes to learn something about narrative structure applied to fairy tale based on Vladimir Propp's theory.

Semarang, 30 May 2018

Marwa Wulansari

ABSTRACT

This thesis entitled *The Dramatis Personae in Disney's Beauty and the Beast* fairy tale Based on Vladimir Propp's Theory has purpose to analyze Vladimir Propp's dramatis personae functions and to identify types of characters based on Vladimir Propp's dramatis personae in Disney's *Beauty and The Beast* fairy tale. To analyze the fairy tale book, the writer gathered the data and information that support the analysis using a library research method. The theory that underlies this thesis is Vladimir Propp's theory. The result of the analysis shows that the story of Disney's *Beauty and the Beast* has a similar structure as Russian folktale as Vladimir Propp's theory. It has twenty functions appeared on the story. According to the analysis on the dramatis personae or spere of action, Disney's *Beauty and the Beast* fairy tale has five categories of characters.

Keywords: Vladimir Propp's theory, Disney's *Beauty and the Beast*, fairy tale.

ABSTRAK

Skripsi berjudul *The Dramatis Personae in Disney's Beauty and the Beast fairy tale Based on Vladimir Propp's Theory* ini memiliki tujuan untuk menganalisis fungsi dramatis personae dari teori Vladimir Propp dan mengidentifikasi tipe karakter berdasarkan fungsi dramatis personae dari teori Vladimir Propp dalam buku dongeng berjudul beauty and the beast versi disney. Untuk menganalisis data penulis menggunakan metode penelitian lapangan. Teori yang digunakan adalah teori dramatis personae dari vladimir Propp. Hasil dari analisi menunjukkan kesamaan cerita dalam beauty and the beast versi disney dengan buku dongeng dari negara Rusia. Terdapat dua puluh fungsi yang muncul dan lima tipe karakter berdasarkan teori vladimir Propp.

Kata kunci: Teori Vladimir Propp, *Beauty and the Beast* versi Disney, dongeng.

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CHAPTER I

INTRODUCTION

1.1. Background of the Study

Literary language is far from merely referential. It has its expressive side; it conveys the tone and attitude of the speaker or writer. And it does not merely state and express what it says; it also wants to influence the attitude of the reader, persuade him, and ultimately change him (Wellek & Weren, 1948: 12).

Those words explain that literary works through its language not only contain self-expression but also material of the author to influence, persuade even change the reader's attitude. Language that is used in each story provides the tone and attitude of or writer. It is no exception to the children's literary works. Works of children literature not only gives them pleasure in reading but also offers some values within the tale.

As one of the children's needs, books are important to assist them to be more open-minded and critical. There are many ways to introduce books for children. Particularly, children literature has the same basic elements as adult's literature such as plot, content and theme, characterization, style, and format (Huck, 2014: 467). Books for children are simpler work, contain full of pictures and minimize difficult words to make it easy to read and understand. Children literature is consumed and read by children with adult guidance (Sarumpaet, 2010: 3).

According to Jack Zipes, folk tales are divided into legends, myths, fables, comical anecdotes, and fairy tales. Fairy tale is one type of folktale tradition namely magic tale which has many sub-genres. Fairy tale also evolves along with technological developments (1999: 333).

Fairy tale can be categorized as works of children literature. Bettelheim reveals that fairy tale is preponderant to contemporary children's literature due to their elements of morality since they produce neither aggression nor fear. It helps children to overcome those feelings. (Orde, 2013: 17). As a part of children literature, fairy tale becomes closer to the children and is loved by them although few adults still consume it as well.

The writer wants to analyze Disney's *Beauty and the Beast* fairy tale that is published by Gallery Books, New York USA, produced by Twin Books USA and printed in Hong Kong. The printed fairy tale has ninety-six pages. The story of *Beauty and the Beast*, like many classic fairy tales, have crossed national boundaries. In addition, to endure, it must appeal not only to each teller of the tales but also to general society. It happens even when the narrative itself does not change much (Bisbee, 2012: 10).

The writer uses Vladimir Propp's theory to analyze the object. This research focuses on the dramatis personae, or the sphere of action, and thirty-one functions. The Vladimir Propp's theory is described in his book entitled *Morphology of the Folktale*. Instead, he proposes the 'function' as the basis which includes thirty-one functions. Propp concludes that a fairy

tale is a story which is built upon the proper alternation of certain functions in various forms, with some of them absent from each story (Propp, 1968: 99).

1.2. Research Questions

1. What are Vladimir Propp's dramatis personae functions appeared on Disney's *Beauty and the Beast* fairy tale?
2. What are types of characters based on Vladimir Propp's dramatis personae in Disney's *Beauty and the Beast* fairy tale?

1.3. The Objectives of the Study

1. To analyze Vladimir Propp's dramatis personae functions appeared on Disney's *Beauty and the Beast* fairy tale.
2. To identify types of characters based on Vladimir Propp's dramatis personae in Disney's *Beauty and the Beast* fairy tale.

1.4. Methods of the Study

The writer uses library research in order to analyze and explain the research problems. The goal of this research is to examine the dramatis personae in Disney's *Beauty and the Beast* fairy tale. The theory that is used to answer the research problems is Vladimir Propp's Dramatis personae and

Dramatis personae functions. It is combined with the internet-based sources of e-books, e-journals, and reliable articles.

1.5. Organization of the study

This study is arranged in chapters and subchapters as follows:

CHAPTER I INTRODUCTION

It contains Background of the Study, Research Problems, Objectives of the Study, Methods of the Study, and Organization of the Study.

CHAPTER II DISNEY'S *BEAUTY AND THE BEAST* FAIRY TALE AND SUMMARY

The writer explains Disney's *Beauty and the Beast* fairy tale. It also contains a summary of *Beauty and the Beast* fairy tale as the main object of the research, which is reliable to the theme of the thesis. Hence this chapter is able to help the readers to understand the correlation between the story reflected in the fairy tale and the content written in this thesis.

CHAPTER III THEORETICAL FRAMEWORK

It contains the theoretical review which supports the study of the thesis. The theories deal with the definitions and explanations narrative structure

theory of Vladimir Propp about *dramatis dramatis personae* (sphere of action) and thirty one's functions toward Disney's *Beauty and the Beast* fairy tale.

CHAPTER IV ANALYSIS

It contains the connection of the theoretical review explained in the previous chapter to the reflected in Disney's *Beauty and the Beast* fairy tale as well as the relation of the theories that are used.

CHAPTER V CONCLUSION

It concludes the analysis explained in the previous chapter.

REFERENCES

CHAPTER II

DISNEY'S *BEAUTY AND THE BEAST* FAIRY TALE AND SUMMARY

2. 1 Disney's *Beauty and the Beast* Fairy tale

With the risk of literary and invention of printing press in the fifteenth century, the oral tradition of storytelling underwent an immense revolution. The oral tales were taken over by a different social class, and the form, themes, production, and the reception of the tales were transformed (Zipes, 1999: 334).

Fairy tale is one of the tales that is formed in the oral tradition of storytelling. The modern progress of technology brings it to be more developed from time to time. The form, themes, production and reception of the tales are transformed and also adjusted to needs of the society.

In 1923, the Walt Disney Company built occupied by Holly-Vermont Realty in Los Angeles. It has been more than 90 years, in which the Studio brings quality books, movies, music, and stage plays to its consumers around the world. Disney uses the most up-to-date technological means and applies his own "American" taste to appropriate European fairy tales (Zipes, 1999: 333). Disney animates the fairy tale to transfix audiences and tries to adjust to situation and needs. It makes Disney's fairy tale production has its own characteristics.

The original version of *Beauty and the Beast* written by Gabrielle-Suzanne Barbot de Villeneuve is entitled *La Belle et la Bete*. The story was categorized as

fairy tale and folklore, and it was first published in 1740. Many versions of *Beauty and the Beast* had been published. The oral fairy tale is changed while the changes of media around the world.

In this thesis, the writer takes the tale of children literature of *Beauty and the Beast* story in Disney's version. Walt Disney Company becomes famous around the world, especially for children. Its studio has been producing many stories, including fairy tales. *Beauty and the Beast* was created and published in 1991. This fairy tale is one of many Walt Disney Studios products that is published. Disney's *Beauty and the Beast* reduces the popularity of previous and successive versions, and it builds itself as the dominant version of the tale, shaping viewers' assumptions about the tale (Bisbee, 2012: 69).

2. 2 Summary of Disney's *Beauty and the Beast* Fairy tale

The story begins with a prince who has everything in his luxury kingdom. Unfortunately, he has a very bad attitude. On freezing night, an old woman comes to his castle and asks him to give her a chance to enter the castle where the old woman would reward him with a red rose if he let her in. Because of her appearance, and he refuses her offer. Therefore, the old woman punishes him into a hideous horned Beast as well as everyone lived in it. The spell can only be broken if the prince loves someone sincerely and is loved sincerely till the last petal of the red rose flower she gives fall. If it is not, they will remain in that condition forever.

Not far from the palace in a small village in France, there is a woman named Belle who is interested in books and kind. Even sometimes the villagers laugh at her due to her habit. There is one handsome man named Gaston who likes her and asks to marry her.

Belle's father, Maurice, is an inventor. Belle becomes his inspiration to get his spirit. One afternoon, he goes to the city to try to win the first prize at the fair. To get faster way, he takes a shortcut through the woods. Unfortunately, he meets a horde of wolves blocked his journey. Those wolves make him turn out to a castle belonging to the cursed Beast.

There are many strange situations in that castle. He discovers a lot of moving objects talked such as the Cogsworth, golden Candelabra, Mrs. Potts, the Teapot and her son named Chips. The owner of the castle, the Beast, comes and be angry with him. The Beast takes him to the dungeon because guests are strictly forbidden to come in his place.

In another place, Belle feels anxious because his father does not come back and Gaston always forces her to marry him. Then, she hears the sound of a whiny horse, and his father's horse returned without his father. She tries to get her father back to the dark forest with that whinny horse. She enters the castle and finds her father in the worn and dirty dungeon.

However, the master of that castle comes and be mad. Belle is afraid, but she still forces him to swap his father's position with herself. The Beast agrees on

one condition that is Belle would be there forever. Her father does not agree, but Belle has made a decision. She is imprisoned in one of the rooms in the castle.

One day, Beast asks Belle to dine with him, but Belle refuses it. Hence the Beast gets mad and does not allow her to get her dinner at once. Meanwhile, in the village the father of Belle, Maurice, asks for the help of the villagers and Gaston to save his daughter from the Beast, but people are laughing at him.

Belle talks to Mrs. Wardrobe that she is hungry immediately other residents rush to prepare meals for her with friendly hospitality. Cogsworth warns them what the master said about feeding her, but the others do not pay attention to him. Finally, the dinner supper is done with joy. It goes well and is undetected by Beast. After a wonderful dinner, Belle is anxious to get around and enters the forbidden room of Beast, west wing. Beast finds her out and is so furious.

Hence she gets out of the castle using her father horse, Philippe, but her journey is attacked by wolves. Belle is thrown off and Philippe's reins caught in a tree branch. Then, the Beast comes to save the Belle. The forest is so full of the roar of combat. Due to the battle is unbalanced, Beast falls after a fierce battle with those wolves. Belle knows that she can escape right then, but instead, she ushers the Beast back to the castle and takes care of him. Belle thanks for what he had been done.

After that incident, both of them are being nice and friendly. First, he shows his books collection in a huge library and says that all of the books are hers. The next day, Belle and Beast have dinner with a much more pleasant situation. They also dance accompanied with a beautiful love song. Then, they go onto the terrace

for a great conversation. Belle says that she misses her father. Beast brings out the enchanted mirror to Belle. In that mirror, they can see Maurice gets lost in the forest, he has been searched for Belle.

Because of love, the Beast allows Belle to reach his father. Beast gives that mirror, so she can see the Beast whenever she will miss him. With the mirror, Belle finds her father and leads him home. He is really sick at that time. Belle tells him everything.

The problem comes when Gaston knows the existence of the Beast through Belle. She defends her father who is called crazy by other villagers. She proves the existence of Beast through the mirror that Beast gave. It precisely makes the villagers afraid, and because of that Gaston persuades them to kill that monster. They finally agree to kill the Beast.

On the way, Gaston and his most loyal follower named Le Fou and the other villagers chop down trees to use as a battering ram. Cogsworth, Lumiere and Mrs. Potts see them from the window and warn their master. The grieving Beast knows it. The battle progresses, and the Beast confronts Gaston with his weapon.

Without anyone knowing, Maurice and Belle are galloping toward the castle. They witness a fight between Gaston and Beast. He may win the battle, and turn to Belle but Gaston has not completely lost. Beast is almost killed due to Gaston's counter attack, but Beast can handle it even if he collapsed.

She does not want him to die, and she tells him that she loves him and kisses him. Beast disappears all of the sudden, and its place is taken by a beautiful prince.

His paw transforms into human hands. The spell is only broken by a girl falling in love with him and the wilted rose has burst into full bloom.

As Cogsworth, Lumiere and Mrs. Potts look on joyfully when the magic swirls around them. Cogsworth turns into a short, round, fussy major-domo with a mustache. Lumiere turns into a human, and Mrs. Potts is too. The members of the prince's household become human again. They hugs each other, and they start to dance. One day, they stand on the balcony of the castle for so long, and the beautiful love of both Belle and her handsome prince have broken the spell.

CHAPTER III

THEORETICAL FRAMEWORK

3.1. Vladimir Propp's *Dramatis Personae*

3. 1. 1 Vladimir Propp's *Morphology of Folktale* book

Vladimir Jakovlevic Propp was born on April 17, 1895, in St. Petersburg. From 1913 to 1918, he was lecturing at the University of St. Petersburg and he took Russian and German philology at that time. He started his career as a teacher of these languages in secondary school and became a college instructor of German. In 1932, he joined the faculty of Leningrad University and worked there until his death. After 1938 he concentrated on folklore and never returned to linguistics or language pedagogy. Therefore Vladimir Propp is known as a structural naratologis of literary works (Propp: 1984: ix).

Vladimir Propp was an outstanding member of the Russian formalist group. In 1928 Propp composed his first published book entitled *Morphology of the Folktale*, which is extremely presented example of the orthodox formalist method, applied to the structural analysis of fairy tales. According to introduction written by Svatava Pironkova-Jakobson in Propp's book, Propp had given a formalist remarkable trend in Russia then it was neither translated outside of Russia nor were its tenets ever discussed

in an international forum. However, it exerted some influences (Propp, 1968: xxi).

Morphology is an appropriate approach to folklore especially fairy tales. In 1984, Propp ventured in his book *Theory and History of Folklore* in the following statement:

All genres of Russian folklore can be studied from the standpoint of a broad conception of history. But historical study follows the study of forms. To discover the history of the wonder tale, we need first to investigate its morphology. Likewise, without knowing the typology of charms, the poetics of riddles, the structure of ritual songs, and the forms of lyric songs, we will never reveal the oldest stages in the emergence and growth of these genres. (Propp: 50)

According to that statement, it can be concluded that in the study of folklore it is can not be separated from its form. One of the main requirements to investigate the form is morphology. Thus, we can produce interesting discoveries in the growth of the works like the typology of charms, the poetics of riddles, the structure of ritual songs, and the forms of lyric songs.

In 1928, Propp examined a hundred of Russian fairy tales, and it was widely discussed in 1958. Most of these Russian fairy tales are the type of Aarne-Thompson's tale. It means that Propp analysis is not just limited to the fairy tales of Russia. The further results of his research he poured into his book *Morfologija Skazka* (1928), which is later translated into English entitled *Morphology of the Folktale* (1958). Propp's analysis is also suitable for analyzing the structure of literary forms (novels and plays), comic strips, motion picture, television plots, and so on. (Propp, 1968: xiv).

3.1.2 Thirty-One Functions of Narrative Functions

In his book *Morphology of the Folktale*, he presents that all functions which compose a story fit into one consecutive story. A story is not supposed to have all the functions, but it must be ordinal, which means that sequences should be consistent from the first to last function. The series of functions are showed and explained below.

A tale usually begins with the initial situation. The initial situation means that the members of a family or future hero are shown as the simply introduced by the mention of his name or indication of his status. Propp stated that it is not a function, but it is an important morphological element.

1. Absentation

The first function is absentation, which is one of the members of a family absents himself from home. The common member, who is absent, is the older generation even sometimes it uses the young generation. The usual forms of absentation are going to work, to the forest, to trade, to war etc. The other situation is the death of parents (Propp: 1968: 26).

2. Interdiction

An interdiction is addressed to the hero. It is evidenced in weakened form as a request for advice, which runs in the reverse.

Interdictions can be made without an absention at first. An order or a suggestion is mentioned as the inverted form of interdiction. The interdiction presents the sudden arrival of calamity that is without preparation. Propps stated that the absention of elder generation makes the misfortunes of the youth. After the death of parents, children are left on their own. It creates the role of an interdiction (Propp: 1968: 26-27).

3. Violation

This function and previous function are a paired element. Violation function can be termed when the villain enters the tale and his role is to disturb the peace of a happy family and to make forms of misfortune, damage, or harm (Propp: 1968: 27).

4. Reconnaissance

The villain makes an attempt at reconnaissance, which aims to find the previous objects. When the intended victim questions the villain, it evidences the reconnaissance. The villain looks information over the other personages (characters) (Propp: 1968: 28).

5. Delivery

Delivery is when the villain receives the information about his victim. It appears as a paired function with the previous function.

In this function, the story creates the right answer (Propp: 1968: 28-29).

6. Trickery

Trickery happens when the villain attempts to deceive his victim in order to take possession of him or his belongings. The villain relies on his persuasion and continues to act by the direct action. The villain also uses other characters in order to deception or coercion. (Propp: 1968: 30).

7. Complicity

The victim submits to deception and thereby, and he unwittingly helps his enemy called as complicity function. The hero agrees to all the villain's persuasions while the interdiction is broken and the deceitful proposal is accepted. This function can also exist separately with others and defined as a preliminary misfortune (Propp: 1968: 30).

8. Villainy

Propp states that the complication of the fairy tale is begun in this function through an act of villain. There are lots of type of villainy indications. In this element, the villain makes a complication like causing bodily injury or a sudden disappearance, expelling someone, ordering someone to be thrown into somewhere, casting a spell, committing murder, declaring war, etc. (Propp: 1968: 30-35).

8 a. Lack

Lack means that one member of a family either lacks something or desires to have something. Misfortune or lack occurs in many forms, such as lack of human being generally, and sometimes it is not even mentioned verbally. In this section, the hero is unmarried person and he looks for someone to marry. It also attacks the magical thing or it rationalizes into real forms like money, the means of existence, etc. (Propp: 1968: 35-36).

9. Mediation (the Connective Incident)

Mediation function is bringing the hero into the tale. According to Propp analysis, there are two types which are seekers and victimized heroes. After the lack is made known, the hero is approached with a request or command and he is allowed to go. When the young girl is arrested, and her father does not exist and then the hero comes to save her, he is called as a seeker's type. The victimized heroes happen in a situation when a young girl or boy is being seized, and she or he the one who saves her or himself (Propp: 1968: 36-38).

10. Beginning Counteraction

In this function, the seeker hero agrees to or decides upon counteraction. This element is not always mentioned in words, but it can be a willing decision with precedes the search. Banished,

vanquished, bewitched, and substituted hero delivers no volitional aspiration toward freedom, and in such cases, this element is lacking (Propp: 1968: 38).

11. Departure

This is a time when the hero leaves home. It shows different departures between seeker-heroes and victim-heroes. It also denotes new characters in the story, this personage might be termed the “donor” or the “provider”. The information gets from him that the hero obtains some agent delivered to misfortune (Propp: 1968: 39).

12. The First Function of the “Donor”

The hero is tested, interrogated, attacked to prepare the way for his receiving either a magical agent or helper. The donor tests the hero greets and interrogates the hero. Donor gives the last requests from a deceased person. In this session, the prisoner also begs for his freedom. The hero is approached with a request for mercy and the other requests. A hostile creature attempts to destroy the hero into combat. The hero is also shown a magical agent or power who is offered for exchange (Propp: 1968: 39-42).

13. The Hero’s Reaction

The hero reacts to the actions of the future honor either positive or negative reaction. There are many varieties of hero’s

reactions, such as the hero withstands a test; answers a greeting; renders to a dead person; frees a captive; shows mercy to a suppliant; completes an apportionment and reconciles the disputants. The hero performs some other services, saves himself from something bad, and suffers from his loss of adversary. The last one is the hero can agree to an exchange like barterer a magic power (Propp: 1968: 42-43).

14. Provision of Receipt of a Magical Agent

In this element, magical agents are capable to be shown as animals, objects out of which magical helpers appear, objects possessing a magical property, and qualities or capabilities which are directly given like the power of transformation into animal etc. The hero gets the magical agents and makes use of it or is served by it (Propp: 1968: 42-50).

15. Spatial Transference Between Two Kingdoms, Guidance

The hero is transferred, delivered or led to the whereabouts of objects of search which is located in another or different kingdom. Incorporation of all cases like the hero who flies through the air, travels on the ground or on water, the hero is a lid, the route is shown to him, he makes use of stationary means of communication, and he follows bloody tracks. This element shows the forms of transference

of the hero. Sometimes it should be noted that “delivery” as a function in itself is absent (Propp: 1968: 50-51).

16. Struggle

In this function, the hero and the villain join in the direct combat. It is different with a fight with hostile honor, due to the results must be different. The fight can be categorized into several cases that are fighting in the open field, engaging in a competition, playing cards, or it can be another special form (Propp: 1968: 51-52).

17. Branding Marking

In this part, the hero is branded. The branded hero is distinguished into two kinds which are a brand applied to the body and a ring or a towel to him. We can take one or two, the combination of two forms is when the hero is wounded in battle and the wound is bound with the princess (Propp: 1968: 52).

18. Victory

The villain is defeated in this element. The villain is beaten in open combat and is defeated in a great contest. He also loses at cards and on the being weighed. Last he is killed without a preliminary fight and banished directly. Victory is also a battle moment in negative form when two or three heroes have gone out to

do it, one of them hides while the other is victorious (Propp: 1968: 53).

19. Liquidated

Liquidated function happens when the initial lack is destroyed. The narrative reaches its peak in this function (Propp: 1968: 53)

20. Return

In this function the hero is returned. Return does not always mean departure. It can fly or other forms of travel where a return takes place in the same forms as arrival (Propp: 1968: 55-56).

21. Pursuit

Pursuit element means that the hero is chased. The chaser can be fly after the hero. He must be the guilty person. He chases the hero, transforming himself so fast into various animals, etc. He turns into alluring objects and places themselves in hero's path. He also tries to devour the hero. He attempts to kill the hero and snuff the hero off (Propp, 1968: 56-67).

22. Rescue

The rescue occurs when the hero is saved from pursuit. There are many of rescuing himself from the pursuit (Propp, 1968: 57).

23. Unrecognized Arrival

This element explains that the hero can arrive home or in other country. There are two classes which are arrival home and arrival at the court of some kingdom. However, the arrival sometimes is simply as well (Propp, 1968: 60).

24. Unfounded Claims

This function happens when a false hero presents unfounded claims. It occurs if the hero arrives home. The false hero can be his brother who poses him as the conqueror of the kingdom (Propp, 1968: 60).

25. Difficult Task

Propp declares that this element becomes one of the favorite elements of the tales. The tasks are varied that each would need a specific designation. These tasks can be an ordeal by food and drink, fire, or even choice; riddle questing and similar ordeal; hide and seek; to kiss the princess; to jump up on top of the gates; test of strength, endurance, supply and manufacture of medicine; and the other tasks (Propp, 1968: 60-61).

26. Solution

The forms of this function correspond exactly to the forms of tasks. Some tasks are completed and resolved before they are set.

Thus hero finds the princess without requested to do so (Propp, 1968: 62).

27. Recognition

The recognition element shows the hero is recognized by a mark, a brand, or by things given to him. The hero finally recognized after a long period of separation (Propp, 1968: 62).

28. Exposure

The false hero or villain is exposed in this function. It is the result of an uncompleted task (Propp, 1968: 62).

29. Transfiguration

Transfiguration function shows the real or new appearance of the hero (Propp, 1968: 62-63).

30. Punishment

In this session, the villain is punished by shooting, banishing, tying to the tail of a horse, committing suicide, etc. Otherwise, he is killed in a battle with a hero (Propp, 1968: 63).

31. Wedding

Wedding function is the last function that shows the marriage of the hero and the princess. At this point, the tale draws to a close (Propp, 1968: 63).

3.1.3 Propp's Dramatis Personae/ Propp's Sphere of Actions

Propp's dramatis personae known as Propp's Sphere of Action is a classification for the major characters in Russian folk tales. Propp categorizes each character with its own appearing. Each category uses certain means to introduce a character into the course of action. Propp (1968) divides the characters into seven functional characters which are:

1. Villain

As a villainy who fights and struggles with the hero, he appears twice during the story. First at all the villain makes a sudden appearance from the outside and then disappears. His second appearance is as a person who has been sought out as the result of guidance (Propp, 1968: 84).

2. Donor (Provider)

The donor denotes the preparation for the transmission of a magical agent and provision of the hero with a magical agent (Propp, 1968: 79). The encounter of the donor happens accidentally. If a donor function is missing, the forms of his appearance are transferred to the next character in line as the helper (Propp, 1968: 84).

3. Helper

The helper is a transference of the hero and a liquidation of misfortune or lack. His tasks are to rescue from the pursuit and he becomes the solution of difficult tasks (Propp, 1968: 79). According to

Propp, there are three categories of helpers that may be ascertained which are: the universal helpers, the partial helpers and the specific helpers (1968: 82).

4. Princess and Her Father

The Princess and her father cannot be exactly separated from each other according to functions. Most often it is the father who assigns difficult tasks due to hostile feeling toward the suitor. He also frequently punishes the false hero. They have the great assignment of difficult tasks, branding, exposure, recognition; punishment of a second villain and marriage (Propp, 1968: 79). Like the villain, the princess appears twice within the tale and she is introduced as a personage who has been sought out. The functions of a princess are distributed between herself and her father which generally involves helpers (Propp, 1968: 84).

5. Dispatcher

The dispatcher is a character who makes or sends the hero to fulfill a mission (Propp, 1968: 79). He is introduced to the initial situation (Propp, 1968: 84).

6. Hero

The character that departs from a search as a reaction to the demands of the donor; wedding. The hero is one of the important narrative elements which his appearance is included in the initial situation. The hero's departure is usually accompanied by a forecast

concerning his destiny (Propp, 1968:85). The hero of a fairy tale is that character who directly suffers from the action of the villain in the complication. He also agrees to liquidate the lack of another person. In course of action, he is the person supplied with a magical agent and the person who makes use of it or is served by it (Propp, 1968:50).

7. False Hero

Includes decision to counteract and departure, followed by reaction and, as a specific function, claims of the false hero (Propp, 1968: 79). The false hero is sometimes not mentioned among enumerated dramatis personae in the initial situation, and only later is it made known that he lives in the house (Propp, 1968: 84).

CHAPTER IV

ANALYSIS

4.1. **Thirty-One of Dramatis Personae Functions based on Vladimir Propp's Theory**

As a dedication to the study of fairy tales, Vladimir Propp creates a book entitled *Morphology of the Folktale* that is expected to assist in structural research in a literary work especially fairy tales. Every tale has either functions or actions. The functions of the dramatis personae are the basic components of the tale. All functions must be sequence and there is no way to change the law of sequence. The absence of certain function does not change the order of the remaining sequence.

The analysis of *Disney's Beauty and the Beast* as the traditional classic fairytale presented below from the initial situation to the last function.

Generally, the initial situation begins the story of tales. Even though it is not a function, a story starts with it since this element contains the future hero. In the story of *Beauty and the Beast*, the initial situation occurs to the beginning of the story in the first paragraph. ““Once upon a time, in a faraway land, a young prince lived in shining castle. Although he had everything he desired, he was spoiled selfish and unkind””. (Disney, 1991: 3).

The sentences above introduce the future hero of *Beauty and the Beast* fairy tale briefly. The future hero is a young prince lives in a shining castle. It does not only mention him as the first character in *Beauty and the Beast* fairy tale but also his indication of status, which is a prince of a kingdom. In this part the narrator explains the prince characteristics, which are written as “he was spoiled selfish and unkind”. The prince presents in the beginning of the tale, which is spoiled selfish and unkind person.

After the initial situation, there are other functions below representing the morphological foundation of Disney’s *Beauty and the Beast* fairy tale.

4.2.1. Interdiction

An interdiction is dedicated to the hero of the story. It presents a prohibition evidenced by a request or bit of advice. Sometimes the interdiction function can be made without the absentation function which is the first of function in Propp’s dramatis personae. In *Beauty and the Beast*, the interdiction is delivered by an old beggar woman that comes to the castle to offer the prince a red rose in order to shelter from the cold outside of the castle. Unfortunately, the prince rejects her offer, and sneers at that rose and turns her away. ““Do not be deceived by appearances,” she warned him, “for beauty is found within.”” (Disney, 1991: 3).

Her words prove an inverted form of interdiction which is represented by an order or a suggestion. In addition to previous initial

situation that gives a description about the prince, who is a spoiled selfish and unkind person, an old woman's suggestion above shows that he must not be deceived by appearances for everybody he faces on. That suggestion indicates as the interdiction function.

The old woman was really an enchantress, who saw that the Prince had no love in his heart. As punishment, she transformed him into a hideous horned Beast and placed a spell on everyone in the castle. Then she gave him an enchanted Mirror as his only window on the outside world. The enchantress left behind the rose she had offered him, which would bloom until his twenty-first year. For the spell to be broken, he must learn to love another and earn that person's love in return before the last petal fell. If not, he would remain a Beast forever. (Disney, 1991: 4).

The digression occurs by this point. After delivering her suggestion, the old woman, who is an enchantress, punishes him into a hideous horned Beast and she also transforms everyone lived in the castle. A suggestion proven in "for the spell to be broken, he must learn to love another and earn that person's love in return before the last petal fell". She leaves a spell that only can be broken if he can learn to love another in a better way.

According to interdiction function, a tale presents a sudden arrival of someone that brings calamity where it happens without preparation. Naturally, it serves a background for the misfortune to follow. However, it can construct the interdictions. The arrival of the old woman with her spell and suggestion shows that function as well.

4.2.2. Violation

In this point, a new personae enters the tale. It can be termed as the villain who disturbs the peace of a happy family, to cause some form of misfortune, damage, or harm. In *Beauty and the Beast* fairy tale, like the previous explanation about the sphere of actions, the villain of this story is Gaston. He is a handsome and conceited man who is loved by all the other village girls. ““One bright fall morning, Belle crossed the town square. She was too busy with her book to notice handsome, conceited Gaston, whom all the other village girls admired.”” (Disney, 1991: 9). Thus, a villain has entered into story. He comes in order to begin his action as a villain.

4.2.3. Trickery

The trickery function happens when Gaston notices the existence of a young charming Belle in a French Village. ““But Gaston had noticed Belle, ‘Now *that’s* the girl I’m going to marry,’ he vowed. ‘She’s the only one who’s worthy of me.’”” (Disney, 1991: 9).

The handsome Gaston tells that she is the only person who is worthy to him, and he will marry her immediately. Eventhough there are many girls admire him, he makes a decision to choose Belle because she is different from the other villagers. He has a huge ambition to get Belle to be his wife. By using his persuasion, he makes a little coercion to make it comes true.

4.2.4. Lack (8a)

This function is marked by one member of a family either lacks something or desires to have something. However, here it is a time to

possible to limit oneself to a distribution according to the objects lacking. In *Beauty and the Beast* fairy tale, this lack happens in Maurice character, Belle's father. The trip that he takes is explained in the sentences below.

That afternoon, as Maurice set off with the invention, Belle called after her father, "You'll win first prize at the fair!" their patient horse, Philippe, carried Maurice and pulled the heavy cart behind them. The cold fog soon swallowed up the travelers. (Disney, 1991: 13).

As the description above, Maurice has a trip to go to the fair but he gets misfortune in his trip. He rides his horse with his invention hoped to get the first prize in the fair.

Hours later, they were still on the road. Absentminded Maurice pulled out his map and exclaimed, "This thing is printed upside down! We'll never get there. Come on, Philippe-let's take this shortcut through the woods." (Disney, 1991: 13).

Taking shortcut is one his mistake on this trip, because of his careless attitude, it precisely puts him into a danger situation.

Philippe whinnied nervously at the gathering darkness. Mist rose around them, and a cloud of bats took flight. Maurice looked back fearfully at the sound of prowling wolves, and Philippe reared up in alarm and lunged forward. "Whoa, Philippe, whoa!" cried Maurice, as the terrified horse almost ran them over a cliff. Then Philippe heard a blood-chilling howl and threw off his rider! (Disney, 1991: 14)

As this function explained, this element begins the tale with harm or the beginning is described. The fool, in which Maurice makes, opens up the existence of the Beast's place. It is the beginning of misfortune or lack of the tale. The "wolves" in this part also strengthen the function of lack because of the catching and sparing of animal. In this case, "wolves" is a

typical middle element that sometimes transfer to the beginning. Such beginnings of daily living sometimes extend fantastically.

In this function, it also mentions that the hero is unmarried and sets out to find a bride, with this beginning, it opens the course of action of the hero. The hero will enter the tale in the next function. This function prepares it well.

This function explains the presence of the magical agents presented below.

Breathless, Maurice crossed the neglected grounds of a forbidding castle and approached the door. When no one answered his knock, he stepped cautiously inside.

“Hello?” he called into a vast, echoing chamber.

“Not a word!” whispered a mantel clock to a golden candelabra.

“Oh, Cogsworth... have a heart,” the candelabra replied. Then he called, “You are welcome here, Monsieur!”

Maurice was amazed to see a talking candelabra. (Disney, 1991: 19)

In above sentences, it shows the presence of any magical things, such as household things who are alive and talk. It makes Maurice amazed at that time. This function points this part as the beginning of introduction of the presence of few the magical agents in the tale. The golden candelabra and Cogsworth are just a few of many magical agents in *Beauty and the Beast* fairy tale.

4.2.5. Mediation

Misfortune or lack is made in the lack function before when the hero is approached with a request or command by the lady. This function brings the hero into the tale. There are two types of the hero, which are seekers and victimized heroes. Seekers type is described as the hero looked for the victim to be rescued. However, if the story does not have the seeker, the hero must be categorised as victimized heroes in meaning that the hero is a victim, who needs to rescue himself from the lack or misfortune.

In *Beauty and the Beast*, the mediation function is discovered as the time when Maurice, Belle's father, gets lost in Beast castle accidentally. Beast shows up his character into the tale like the sentences below that represent this function.

Suddenly, a huge, hulking figure stormed into the room and loomed over Maurice. "A Stranger!" growled a savage voice. Then great clawed hands seized the terrified inventor and carried him to a dungeon. (Disney, 1991: 20).

The departure of Beast character as seeker hero in that tale is marked indirectly. Seeker hero in this term means that he seeks someone to be rescued due to his ability to against people physically. In accordance with words such as "hulking figure", "growled a savage voice", and "great clawed hands", it can be interpreted that he is a huge figure who can make savage voice and has giant clawed hands. According to the previous function, the lack function, that has been mentioned, the Beast is a character that has not marry someone yet. In this element, the inventor becomes the mediator between the misfortune and the Beast. The misfortune is announced by the lack of Maurice itself. The mistake of Maurice makes it announced in the tale.

4.2.6. Beginning counteraction

The function of beginning counteraction happens when Belle searches for her father due to her father horse, Philippe, comes without her father. This function only appears when the hero of the story is a seeker hero.

“Philippe!” she cried. “Where’s Papa?” the big horse snorted and whinnied anxiously.
“What happened?” asked the terrified Belle. “Oh, you must take me to him!”
Belle gathered her skirt and leaped astride the tired horse, who turned bravely and thundered back toward the dark forest. (Disney, 1991: 27).

The dialogues above explains that Maurice disappears on the way either arrival of home, and Belle worries about his father's whereabouts so she tries to find his father as fast as she can. The horse gives a signal to Belle to find where her father is. It provokes her to go and search the position of her father. This search identifies as the beginning of counteraction function.

As the effect of his father lack, she must do a trip to the place her father go, in forbidding castle of Beast’s. In that place, she finds his sick father.

“Please!” she exclaimed. “Let my father out of here. He’s sick.”
“He shouldn’t have trespassed here,” replied the Beast.
“Then take me instead!” Belle demanded. The Beast stepped out of the shadows, and when she saw him clearly- she gasped in horror. (Disney, 1991: 32).
“You must promise to stay here forever,” said the Beast.
“You have my word,” Belle replied steadily, despite her fear.

This function is important to clarify the real problem of the tale. Belle is being a prisoner replaced her father position. Her father does not

agree with her daughter decision, but the new promise has been already made. He is dragged by the Beast from the cell to the courtyard, and Beast says to his palanquin, which is also a magical thing, to take Maurice to the village.

4.2.7. Departure

The departure of the seeker heroes and victimized heroes are different. In the certain tale, the spatial transference of heroes is not held. The entire action takes place in one location. In *Beauty and the Beast*, the hero takes his action in his own place. He does not go anywhere for some reasons. He rescues the princess and gets her to be hers in his place.

The Beast returned to the tower to find Belle crying. "I'll show you to your room," he said gruffly, not knowing what else to do. As Belle followed him, he added, "You can go anywhere you like... except the West Wing. That's forbidden."

The Beast opened the door to a comfortable bedroom and said awkwardly, "You'll... uh... join me for dinner." Belle was left alone with Wardrobe-who was thrilled to have a beautiful girl to dress. (Disney, 1991: 36)

Either Belle or her father as the prisoners of that castle, they get a different treatment. The words "You can go anywhere you like... except the West Wing. That's forbidden." explain that she can access all places in the castle except one room named West Wing. That room belongs only for him and nobody allows to get in. Belle gets a comfortable bedroom, and she is invited to dine with him. This different treatment between Belle and her father is the beginning of a lot of accident then.

This function establishes new personages into the tale. They enter the tale as the donor or the provider. They encounter the tale accidentally.

“Well, now,” said the Wardrobe cheerfully, “What shall we dress you in for dinner? She flung open her doors.

“That’s very kind of you,” said Belle, gazing at herself in Wardrobe’s mirrored door. “But I’m not going to dinner.”

“Oh but you must!” cried the Wardrobe anxiously, just as Cogsworth appeared.

“Ahem! Dinner is served!” he announced importantly.

As one of the donors, Wardrobe’s character prepare Belle to dine with her master. The special dress for belle that she had prepared represents the preparation for the hero’s willing to dine with Belle.

Back in the village, at the tavern, Gaston was brooding about Belle when Maurice burst into the room, muddy and wild-eyes. “Help!” he cried. “He’s got Belle locked in a dungeon. We must go!”

“Slow down, Maurice,” demanded Gaston. “Who’s got Belle locked in a dungeon?”

“A Beast!” cried Maurice. “A horrible, monstrous Beast!”

The others burst out laughing, convinced that the old inventor was crazy. As two of Gaston’s cronies were about to hustle Maurice to the door, Gaston narrowed his eyes in thought. Pulling lefou aside, he said, “I have a plan....” (Disney, 1991: 43).

From the donor, the hero obtains some agents who permit the misfortune. In the village, Maurice announces the presence of the Beast and looks for help to save his daughter. ““Help!” he cried. “He’s got Belle locked in a dungeon. We must go!”” words deliver that Maurice effort to ask other villagers to help him. All the villagers including Gaston and his most loyal follower LaFou laugh at him and convince that he is crazy. The villain, Gaston, precisely makes plan to his plan mentioned in “Pulling lefou aside, he said, “I have a plan...”” words.

4.2.8. The first function of the donor

Downstairs, the Beast drummed angrily on the table, as his servants advised him to be patient with their visitor. “Master” said Lumiere, “have you thought that perhaps this girl could be the one to break

the spell? You fall in love with her... she falls in love with you and-- poof! The spell is broken. We'll be human again by midnight!" "It's not that easy, Lumiere," said Mrs. Potts. "These things take time (Disney, 1991: 40)

The sentences above are a scene of the tale explained the function of the donor in the story of *Beauty and the Beast*. The donor helps the hero in preparing himself to face problems including the villainy inside. The text above tells that Lumiere, the golden candelabra, is one of the donors in the story who prepare the hero. In that case, he persuades Beast to think about the spell that perhaps can be broken with the arrival of Belle. He suggests him to make it fast to fall in love each other. The last is Mrs. Potts, her character is also identified as the donor, the understanding words to explain "that love needs time" is wise and mature character.

4.2.9. Hero's Reaction

Related to the previous function that explains about the donor suggestion, the reaction toward it as follows.

"It's no use," said the Beast.
"But if she doesn't eat with me, then she doesn't eat at all!" (Disney, 1992: 40)

He replies with "*It's no use,*". The response is firm chilly, firm and lack of confidence. The reaction of the hero is being pessimistic.

4.2.10. Provision of Receipt of A Magical Agent

This function presents that the hero acquires the utilization of magical agents. The hero directly causes the liquidation of the lack of another person. In *Beauty and the Beast* fairy tale, the hero who is Beast directly causes the lack of the story which is in the form of spell that only can be broken with being nice and respect others wisely. The lack can be said as punishment. It does not only have an effect on himself but also on all who are in his kingdom. They change into different forms due to this lack. Beast is someone that is supplied with a magical agent or a magical helper and makes use of it or is served by it. The helpers of the story can be seen in the scenes below,

Later that night, Belle got very hungry. She found her way to the kitchen and heard the Stove complaining to Mrs. Potts: “I work and slave all day long, and for what? A culinary masterpiece went to waste!”

Belle stared curiously at the Stove, which fell silent when it saw her. (Disney, 1991: 44)

The new personae come again in the story that is the “Stove”. The Stove complains to Mrs. Potts since he has been working all day and the meal ends to be discarded. The curious Belle listens to that complaint. Like the other creatures, the stove is one of the persons affected by the hero misfortune.

“I am hungry little hungry,” Belle confided to Mrs. Potts.

“You are?” cried Mrs. Potts excitedly.

“Stoke the fire!” she called to Cogsworth and Lumiere.

“Break out the silver! Wake the china!”

“Remember what the master said about feeding her,” warned Cogsworth. But Mrs. Potts paid no attention to him. (Disney, 1991: 45)

Other conversations also show a function that explains the existence of a magical agent as the helpers of the story.

“Right this way, mademoiselle,” said Lumiere.
Leading Belle into the dining room. “Be our guest!”
With that, the bottle popped their corks, and the dishes began to sing and dance with gusto as Lumiere conducted! The feather dusters formed a lively chorus line that swept up the sputtering Cosworth.
(Disney, 1991: 47)

Like others, the hospitable Lumiere is also part of the story, whom he becomes a magical agent. Although his role has been mentioned before, the sentences above show his role, and he is explained as a kind and friendly person. He invites Belle for the best dinner and makes Belle a royal guest who deserves a special offer where all magical acts by the magical agents or helpers. In this part, the other characters are also mentioned such as “the feather duster”.

It was a wonderful cabaret show, staged for the castle’s first guest in ten years. Mrs. Potts bubbled with delight. The serving pieces brought in one delicious course after another.
When the banquet was over, Belle stood up and cheered. “Bravo! That was wonderful!” she exclaimed, clapping. “Now I’d like to look around if that’s all right.” (Disney, 1991: 48)

All of those are done by magical actions for instances *the serving pieces* that bring in one delicious course after another. The wonderful show of serving a dinner for a girl that becomes the first guest, Belle. After that, she goes to look around the castle.

The misfortune gets worst when she enters West Wing, and Beast’s lair.

The dirty room was strewn with broken furniture, cracked mirrors, ripped clothes, and gnashed bones. The only beautiful, living thing was the enchanted rose glowing inside a bell jar. When Belle reached out to touch the rose, the Beast leaped into the room! “Why did you come here!” he roared. “Get out!” (Disney, 1991: 50)

It is forbidden when she comes to that room. She breaks that rule that makes Beast very mad at her. He shouts at her cruelly and disrespectfully because he has warned before, but Belle does not pay attention to it. It makes her terrified. Belle hurries outside and races to the stable for Philippe.

4.2.11. Spatial transference between two kingdoms, guidance

This function shows the hero who is transferred, delivered, or led to the whereabouts of objects of search. Beast as the hero is transferred to another place for one mission to rescue Belle. Belle is being terrified and she leaves the castle because Beast is angry and yell at her.

Belle seized a sharp branch to defend Philippe. As the wolves closed in on Belle, a huge paw snatched one wolf away-the Beast! He grappled with the snarling wolves, flinging them to either side. The forest echoed with the roar of combat. (Disney, 1991: 56)

In this tale, Beast goes to another place to save her. It is unnoticed by Belle, and finally, he saves Belle from the wolves. The transfers make Belle flattered. After she sees a huge sacrifice that is given to her, when she needs help to be rescued she feels that there is something special with Beast’s heart. The arrival of the Beast shocking her so much.

4.2.12. Branding, Marking.

The wolves were no match for the Beast's fury one of them bit his arm before he sent it flying with a sweep of his great paw. The wolf slammed into a tree and lay still. Then the rest of the pack slunk away. The Beast staggered and fell to the ground. Belle knew that she could escape, but when she saw that the Beast was badly wounded, she stayed. (Disney, 1991: 58)

In this session, the hero is branded. The abilities that exist within him either physically or liver are excluded. The Beast is branded in both ways. It is made by Beast to make Belle stay on him and save him because he has fought for her.

Beast becomes a figure that should be maintained when he wants and able to rescue Belle from misfortune and sacrifice himself to her. In this function, the hero, who is Beast, mentions and brands in the way of his rescue in Belle's life. It finally makes Belle willing to survive and help him back even she can escape and leave him alone to die. She stays with him as she can see the beautiful heart within Beast with his poor condition.

Another point of branding function is when the hero receives to get something good from Belle and that is a good thing.

Supporting the Beast between them, Belle and Philippe went back to the castle. When Belle tried to put a compress on the Beast's arm, he roared, "That's hurt!" "If you'd hold still," said Belle, "it wouldn't hurt as much!" "If you hadn't run away," sulked the Beast, "this wouldn't have happened." But he let her tie her scarf around his arm as a bandage. "By the way," said Belle, "thank you for saving my life." (Disney, 1991: 60).

The sentences above explain the true sacrifice Beast made that has been appreciated by Belle and her thanks to him for saving her life. Beast is

wounded in battle and the wound is bound with the thing helping him to heal his wounds. It proves the existence of this function in the *Beauty and the Beast* fairy tale.

4.2.13. Liquidated

The initial misfortune of *Beauty and the Beast* fairy tale is liquidated in this function. The misfortune here lies on the Beast's curse. A curse that slowly but surely disappears with good relationships between Belle and Beast. After the previous accident when Belle decides to get away from Beast and he has been saved her life, they become a good friend.

After that incident, the whole house was delighted to see a friendship growing between Belle and their master. First, he showed her all the books in the huge library and said, "They're yours." The next day, Belle and the Beast had dinner together. Awkwardly, the Beast sat in a small chair and tried to eat with a spoon. (Disney, 1991: 62).

Beast shows Belle his books in a huge library and says that all of those books are hers. They also have dinner together privately.

Later, Belle read the story of King Arthur and Queen Guinevere to the Beast. The tale was so romantic that Lumiere cried. Even Cogsworth wiped away a tear before he sent everyone back to work. (Disney, 1991: 63).

Then, the good relation between them is continuous when Belle reads a book for him, the story she delivers also makes Lumiere and Cogsworth touched. "“Soon afterward, the Beast shyly led Belle to the ballroom, where they danced to a beautiful love song. Then they went onto the terrace.”" (Disney, 1991: 64).

Later, they dance to a beautiful love song. After that, they go onto the terrace for well-conversation. They look so happy each other. The cold heart of Beast finally is able to be conquered by Belle attendance in their life.

4.2.14. Difficult task

This function is one of the favorite element in the tale. The difficult task is proposed to the hero of the tale. In this tale, the hero of the tale is Beast. He tests Belle for knowing how much she is happy in his castle. There are many kinds of the difficult test based on Vladimir Propp's theory, one of them is an ordeal of choice.

The Beast asked, "Belle, are you happy here... with me?"

"If only I could see my father again, just for a moment," Belle answered.

"There is a way," said the Beast, and he brought out the Enchanted Mirror.

When they looked into it, they were shocked to see Maurice lost in the forest, shaking with cold as he searched for Belle.

"Papa!" cried Belle. "Oh, no, he's sick and alone!"

"Then you must go to him," said the Beast. Handing her the Mirror, he said: "Take it with you, so you'll have a way to look back... and remember me." (Disney, 1991: 97).

He gives her an enchanted mirror. They are shocked to see Maurice lost in the forest inside the mirror. Maurice looks for her daughter. He is sick and alone. It is a choice for Beast to hold Belle continuously in his kingdom for his own sake, but he chooses to give Belle a choice that is not in favor of his interests. He lets her go, and he also gives her that mirror to remember Beast forever.

“Thank you for understanding how much he needs me,” said Belle, touching the Beast’s paw. Then she ran to the courtyard and rode away, as the Beast watched from his balcony. (Disney, 1991: 98).

The Beast chooses to let go of Belle and forgets that spell mentioning that he must find the woman who loves him on contrary. For the love of her father, she chooses to return to his father and rescues him. This test of choice and resilience is part of this function.

4.2.15. Solution

The tasks in the previous function are resolved. The forms of solution correspond exactly to the forms of tasks experienced by the characters of the story. In this function, the solution is not the last solution made to complete the story. It calls as the preliminary solution. In *Beauty and the Beast* fairy tale, the solution is made by the Beast, and he does it not for his own personal gain.

When the Beast went inside, he said sadly to Cogsworth, “I let her go.”

“You what?” cried Cogsworth. “How could you?”

“I had to.”

“Why?” asked Cogsworth, near tears.

“Because I love her,” sighed the Beast. (Disney, 1991: 98).

He lets her go which makes Cogsworth ask. Beast says that he does that because he loves Belle. He makes a sacrifice for the love of Belle even though he must lose the opportunity to break the spell through the presence of Belle. According to Beast, this solution is for the best for her.

With the Mirror’s help, Belle found Maurice and brought him home. He was so delirious with fever and dangerously sick. When Maurice

began to recover, he could scarcely believe that the Beast has let Belle go. “That horrible Beast?” he asked her in amazement. “But he’s different now, Papa,” Said Belle quietly. “He’s changed somehow.” Just then, there was a knock on the door. (Disney, 1991: 70).

The other effects of solution are seen when Belle can find her father in the forest and rescue him. “He was so delirious with fever and dangerously sick” sentence explains that his condition is sick and weak, and it would be the worst condition if Belle does not come to save him on time.

This solution function also mentions that Belle revealed that the one who lets her go is Beast, and he asks her to return to her father. Maurice is surprised because all he knows about Beast is cruel and has a very bad attitude. Belle explains that he is wrong. “But he’s different now, Papa,” Said Belle quietly. “He’s changed somehow.” These sentences present Beast as a good one. He has changed and became nicer. This solution looks like right and good for all sides of the characters in the tale.

4.2.16. Recognition

In this function, the hero is recognized. Beast presence is recognized. The magical life of him is also known by Gaston as the villain and the other villagers. Beast is recognized immediately after a long period of separation. After letting her go and guessing that it will be the best solution for them, the new problems come into the story. It starts when there is someone who knocks Belle house.

Belle opened the door to see a strange man standing in front of the villagers and a van marked *Insane Asylum*. Monsieur D'Arque, director of the asylum, said: "I've come to collect your father."

"My father's not crazy!" said Belle angrily.

"He was raving about a huge Beast!" said LeFou. He knew that Gaston planned to have Maurice locked up unless Belle agreed to marry him.

Belle ran into the cottage and returned with the Mirror. "Show me the Beast!" she demanded. (Disney, 1991: 72).

Belle opens the door to see many persons who want to collect her father to another place better for her father. Belle says angrily that her father is not crazy. LeFou, the loyal follower of Gaston, shouts that her father said to anyone that Maurice saw a huge Beast. LeFou concludes that Maurice is crazy. Belle knows that it is part of Gaston plans to marry her.

"Belle ran into the cottage and returned with the Mirror. "Show me the Beast!" she demanded" sentences above show that those villagers upset her, makes her mad when they always say that his father is a crazy person in the village.

When the villagers saw the Beast in the Mirror, they screamed. Monsieur D'Arque sped away in his van, and Gaston seized the Mirror from Belle. Furious that his plan had failed, he told the villagers, "The Beast will make off with your children! He'll come after them in the night! I say we kill the Beast!" The mob cheered. (Disney, 1991: 75).

Finally, she shows everyone that Beast is real and not just his father's fantasy. She explains that her father is not crazy, but it makes a new problem to the tale. Every person knows the presence of Beast now. Gaston seizes the mirror from Belle. It is right that he has a new plan to kill Beast. ""The Beast will make off with your children! He'll come after them in the night!

I say we kill the Beast!” The mob cheered” words becomes a big resistance to the existence of a Beast that is considered into a dangerous situation for the safety of all of them. ““I won’t let you do this!” cried Belle. But Gaston locked her and Maurice in the cellar as the villagers gathered weapons and torches.”” (Disney, 1991: 96).

Belle who knows it gets very angry and will not let Gaston do that. ““I won’t let you do this!” Cried Belle” words show how she never want to make it happen. Instead, Gaston locks Belle and Maurice in the cellar when the other villagers gather weapons and torches.

The recognition of the hero in this function makes an important role in this story. The tale becomes more challenging because the conflict are opened again and the last solution will appear at the end of the story. The Beast’s presence is known by all persons in the story, the recognition of him make the story become more interesting.

4.2.17. Exposure

In this function, the villain is exposed. His crimes are proved and uncovered. *Beauty and the Beast* fairy tale has Gaston as the villain. In this function, he is exposed as the real villain in the tale. The exposure is formed by many accidents. The Gaston exposure starts when he persuades the villagers to kill Beast.

Guided by the Mirror, Gaston led the mob through the forest. On the way, they chopped down a tree to use as a battering ram. Cogsworth, Lumiere, and Mrs. Potts saw them from the window.
“Scare bleu!” cried Lumiere.

“Invaders!”

“Warn the master!” cried Cogsworth. “We’ll be ready for them. Who’s with me?”

The others had already scattered to alert the household and prepare a defense. (Disney, 1991: 76).

He and the villagers lead the mob through the forest and enter the castle. Cogsworth, Lumiere, and Mrs. Potts see them from the window. They quickly warn their master while the other household is preparing a defense of that resistance. According to Propp, this function is the result of an uncompleted task. The villain is among the listeners, and he gives away by expression of disapproval. Gaston function as the villain in this act shows that he is among the villagers as his listeners, and he also gives away by expression of disapproval of Beast presence.

The battering ram crashed through the door, and the villagers entered the castle. At first, all was quiet. Then they were confronted by a host of angry Objects: pitchers and ladles, pots and pails prepared to do battle.

Upstairs, the Beast sat forlornly in Belle's room. “Leave me in peace,” he said to Mrs. Potts when she came to warn him. A thunderbolt exploded in the sky as the villagers clashed with the defenders, but nothing could rouse the Beast to action. (Disney, 1991: 78).

Gaston and the villagers enter the castle and all the objects of the household fight for the win. Beast is warned and his response is ““leave me in peace,”” to Mrs. Potts when she comes to warn him about the crowd inside the castle. When all the villagers fight against the magical objects, Gaston stalks the hall to search Beast. As the sentences below, he tries to see Beast in Beast’s lair.

As the fighting raged below, Gaston stalked the halls in search of the Beast. At last, the hunter found him in his lair. As the Beast faced Gaston, neither knew that Belle and Maurice were galloping toward the castle. Chip has stowed away in Belle's saddlebag before she returned to the village. When she and Maurice were locked out, he had used Maurice's invention to break down the door. (Disney, 1991: 80).

Finally, Gaston faces Beast. He sees Beast in his lair. In this part, Belle and Maurice are galloping toward the castle with the help of Chip. ““As Belle and the Beast embraced, Gaston pulled a knife from his boot and stabbed the Beast in the back. With a cry of pain, the Beast turned on his attacker. Terrified, Gaston took a step backward.”” (Disney, 1991: 87).

“Gaston pulled a knife from his boot and stabbed the Beast in the backwards” words prove that Gaston attacks the Beast. The villain of the story is exposed by this act. The villain disturbs the hero's life, and he also tries to harm him. Gaston attacks Beast, and it makes him fight back. Then, the battle is ensuing in Beast's lair.

As Gaston backed away, his foot caught on the rain gutter. He tripped and plunged from the roof a great hush fell over the castle as rain splattered the balcony.

The Beast looked at Belle, then collapsed. (Disney, 1991: 88).

The battle is almost won by Beast, but it turns Gaston out to still stand and fight back Beast from behind Beast's back. “He tripped and plunged from the roof a great hush fell over the castle as rain splattered the balcony” shows us that the villain already lost. He is tripped and plunged from the roof by the hero. Gaston already lost in Beast's hand.

The peak point in this function is when the princess, who is Belle, tells everything about her feeling to Beast.

Belle ran to the Beast's side and embraced him. "You came back," he said weakly, trying to smile.
"at least... I got to see you one last time."
Struggling against tears, Belle cried, "don't talk like that! You'll be all right." In the Beast's lair, the rose's last petal was about to fall.
"Maybe it's better... this way," said the Beast.
"No!" cried Belle, overcome by tears. She leaned down to kiss him and said: "I love you." (Disney, 1991: 90).

Those words conclude this function, the fact has revealed, Belle loves the Beast. But Beast cannot survive anymore. The last petal falls and the spell has never been broken.

4.2.18. Transfiguration

Transfiguration presents the new appearance in the story. It happens in the hero character. The new appearance of the Beast is his real appearance before he is cursed by the enchantress.

As Belle wept, the last petal fell. Suddenly, the rain began to shimmer and sparkle. Belle looked up and saw the air glittering with magic.
The Beast's eyes blinked open. His paws had been transformed into human hands! He touched his face and found that it was smooth. The spell was broken! The wilted Rose had burst into full bloom.
"Belle... it's me," said the Prince. (Disney, 1991: 93).

The Beast transform into his own body as a human being. The magical touch in the tale is presented in "suddenly, the rain began to shimmer and sparkle. Belle looked up and saw the air glittering with magic." The magic happens and becomes the last solution in this tale.

As Cogsworth, Lumiere, and Mrs. Potts looked on joyfully, the magic swirled around them, too.

Cogsworth turned into a short, round, fussy majordomo with a mustache. Lumiere grew taller and taller until a suave and dashing maitre d'hotel stood in his place. Mrs. Potts was transformed into the plump, smiling cook she had been before the spell. And the Belle gazed happily at the handsome prince, whom her love has restored to human form. (Disney, 1991: 95).

The magical miracle happens not only to the master of the kingdom but also to all the household objects. The transformation happens to all of them. The spell is broken at that time. "Cogsworth turned into a short, round, fussy majordomo with a mustache. Lumiere grew taller and taller until a suave and dashing maitre d'hotel stood in his place. Mrs. Potts was transformed into the plump, smiling cook she had been before the spell" words present that the broken spell. The Beast transforms into a handsome prince.

4.2.19. Wedding

The last function presents the hero that finally marries the princess. At this point, the tale draws to a close. The happy ending of *Beauty and the Beast* is part of the wedding function. The Beast is free from the curse-free from the curse as well as with all the other members.

One by one, the members of the Prince's household became human again. They hugged each other with tears of joy, as the magic carried Belle and the Prince into the ballroom. There they began to dance. Afterward, they stood on the balcony as the sun broke through the mist that has shrouded the castle for so long. The sun shone on the beautiful Belle and her handsome prince, whose love has finally broken the spell. (Disney, 1991: 96).

They have happy ended. The spell is broken by the power of love they have. The prince live happily after. There is no villain again to disturb their life.

Like the tale mentions “the sun shone on the beautiful Belle and her handsome prince, whose love has finally broken the spell.”

4.2. Dramatis Personae of Sphere of Action in Disney’s *Beauty and the Beast* based on Vladimir Propp’s Theory

Every tale has characters inside the story. According to Propp, the study of characters can be classified by analyzing their functions before. The distribution into categories, and their forms of appearance leads us to the problem of tale characters in general. It is already known that a tale is conducted on the basis of identical functions. Each character is applied in certain means to introduce themselves into course of action.

4.2.1 Villain

The villain in *Beauty and the Beast* fairy tale is Gaston. As a villain who fights and struggles with the hero who is Beast. First at all the villain makes a sudden appearance from the outside and then disappears.

She was too busy with her book to notice handsome, conceited Gaston, whom all the other village girls admired. But Gaston had noticed Belle. “No that’s the girl I’m going to marry,” he vowed. “She’s the only one who’s worthy of me.” (Disney, 1991: 9).

In those sentences, it presents that Gaston is a strong, arrogant handsome person. He is also being loved by many villagers and it makes him to be the famous person in the village.

At home in the village, Belle was awaiting her father's return when there was a knock at the door. It was the hunter Gaston, all dressed up. "Come in," said Belle reluctantly. She didn't know that a crowd had gathered outside to watch Gaston propose to her, then marry her on the spot! Gaston demanded, "Say you'll marry me!" (Disney, 1991: 23).

He likes to make troubles. One of his attempts to get Belle is to marry her without Belle's approval. Although he is rejected, he do not stop to get Belle to be his wife. "“As Belle and the Beast embraced, Gaston pulled a knife from his boot and stabbed the Beast in the back.”” (Disney, 1991: 87).

Gaston is an antagonist who likes Belle and fight to Beast to get Belle. He tries to kill Beast to marry Belle. According to the sentences above, he tries to kill the Beast to get Belle completely. His attempt to kill the Beast is part of the villain.

4.2.2. Hero

Beast is the hero of Disney's *Beauty and the Belle* fairy tale. Beast is a character who struggles to fight the villain to get the princess. The hero of a fairy tale is that a character who directly suffers from villain's action in complication. He also agrees to liquidate the lack of another person. Then, the Beast is appropriate to fulfill that requirement in the tale.

““Once upon a time, in a faraway land, a young prince lived in shining castle. Although he had everything he desired, he was spoiled selfish and unkind. (Disney, 1991: 3).”” In the beginning of the *Beauty and the Beast* story, the Beast is presented as a selfish and unkind prince. It is known

that the initial situation above is a part or introduction to the hero. The initial situation mentions the Beast to be part of the fairy tale.

In order to get his princess, he must fight to get her. Beast struggle with Gaston as the villain to get the princess. ““As Belle and the Beast embraced, Gaston pulled a knife from his boot and stabbed the Beast in the back. With a cry of pain, the Beast turned on his attacker. Terrified, Gaston took a step backward.”” (Disney, 1991: 87).

The battle in winning Belle for their possession takes place with a thrill. The hero win the princess who is Belle in this session.

4.2.3. Donor / Provider

According to the previous chapter, in the function of The First Function of the “Donor”, the donor or provider describes as a person who constructs the preparation for the transmission of a magical agent and provision of the hero with a magical agent. The encounter of the donor happens accidentally. The hero is tested, interrogated, attacked to prepare the way for his receiving either a magical agent or helper. The donor tests the hero greets and interrogates the hero.

Downstairs, the Beast drummed angrily on the table, as his servants advised him to be patient with their visitor. “Master” said Lumiere, “have you thought that perhaps this girl could be the one to break the spell? You fall in love with her... she falls in love with you and-- poof! The spell is broken. We’ll be human again by midnight!” “It’s not that easy, Lumiere,” said Mrs. Potts. “These things take time (Disney, 1991: 40)

The sentences above are a scene of the tale that is explained the function of the donor in the story of *Beauty and the Beast*. The donor, who helps hero in preparing himself to face problems including the villain's attack, is Lumiere, the golden candelabra. The last character is Mrs. Potts, her character also identified as the donor, the understanding words to explain that "love needs time" is wise and mature character.

This function establishes new personages into the tale. They enter the tale as the donor or the provider. They encounter the tale accidentally.

"Well, now," said the Wardrobe cheerfully, "What shall we dress you in for dinner? She flung open her doors.

"That's very kind of you," said Belle, gazing at herself in Wardrobe's mirrored door. "But I'm not going to dinner."

"Oh but you must!" cried the Wardrobe anxiously, just as Cogsworth appeared.

"Ahem! Dinner is served!" he announced importantly.

As one of the donors, Wardrobe's character prepare Belle to dine with her master. The special dress for Belle, which had been already prepared, represents the preparation for the hero's willing to dine with Belle.

Later that night, Belle got very hungry. She found her way to the kitchen and heard the Stove complaining to Mrs. Potts: "I work and slave all day long, and for what? A culinary masterpiece went to waste!"

Belle stared curiously at the Stove, which fell silent when it saw her. (Disney, 1991: 44)

The new personae comes again in the story, who is the Stove. He always complains to Mrs. Potts because he has worked all day and the meal ends to be discarded.

"I am hungry little hungry," Belle confided to Mrs. Potts.

"You are?" cried Mrs. Potts excitedly.

"Stoke the fire!" she called to Cogsworth and Lumiere.

“Break out the silver! Wake the China!” (Disney, 1991: 45).

Other conversations also show a function representing the existence of a magical agent as the donors of the story. This section also mentions China as the magical agent.

“Right this way, mademoiselle,” said Lumiere.
Leading Belle into the dining room. “Be our guest!”
With that, the bottle popped their corks, and the dishes began to sing and dance with gusto as Lumiere conducted! The feather dusters formed a lively chorus line that swept up the sputtering Cosworth. (Disney, 1991: 47)

In this part, the other characters as the magical agent also mentioned, “the feather duster” is presented as the donor who prepares Belle’s dinner.

Another household object in Beast’s castle are the characters in the story who prepare the princess for the hero and fight against the villain. The household objects of this tale include Lumiere, Cosworth, Mrs. Potts, Wardrobe, Stove, and Feather Duster.

4.2.4. Helper

Lumiere, Cosworth, Mrs. Potts are the helper that prepare the hero to get the princess. Besides become the donors of the story, they also become the helpers of the story. In the function of “Provision of Receipt of a Magical Agent”, the helper appears as the magical agents who the objects are possessing a magical property, and qualities or capabilities which are directly given like the power of transformation into animal etc.

4.2.5. Princess

Belle's character in *Beauty and the Beast* fairy tale can be identified as the princess of the story. The role of princess also can not be separated from his father, Maurice. Belle is the non-conforming daughter of an inventor. She is beautiful, smart, loving and kind.

Not far from the castle was a charming little French village. There lived a beautiful girl named Belle, who loved to read about far off places, daring sword fights, magic spells, and princes in disguise. She always had her nose in a book, and the villagers laughed at her, even though they liked her. Belle was so different from them. (Disney, 1991: 6)

Belle's character appears in tale by the parts above. In this part, she is explained as *a beautiful girl* who likes reading books and fantasy things. Even though the villagers laugh at her, they actually like her. She is viewed as a girl who is different with others.

One bright fall morning, Belle crossed the town square. She was too busy with her book to notice handsome, conceited Gaston, whom all the other village girls admired. (Disney, 1991: 9).

Like the previous explanation that is mentioned Belle's favorite, this session more emphasizes her fondness in books. It shows Gaston as the villain that notices Belle. This is the first time Belle as the princess and the Gaston as the villain put together in the same session.

In the smoke-filled cottage, Belle was relieved to find her father, Maurice, in one piece. "What happened, Papa?" she asked, gazing at the ruins of his newest invention. "I'll never get this hunk of junk to work!" cried Maurice in frustration, giving his contraption a kick. (Disney, 1991: 10)

Belle is the daughter of an inventor, her father name is Maurice. She and her father live and stay together in their cottage. One day, their cottage is filled of smoke, and Belle comes to see her father. In this session, it mentions that Maurice's job and activity.

“Yes, you will, Papa!” said Belle. (Disney, 1991: 10)

The invention looked like an old armchair on wheels with a huge engine attached to it. A maze of pipes, whistles, bells, ropes, and pulleys erupted from the back. Inspired by Belle's confidence in him, Maurice seized a tool and went back to work. (Disney, 1991: 11)

““Yes, you will, Papa!” Said Belle” words show that Belle character is so please and she also has a sincere heart. Maurice is portrayed as a man who loves his daughter and makes her be the spirit of work even his life. “Inspired by Belle's confidence in him” words mean that she is everything to him. She always be his inspiration all the time.

Maurice character also mentions as the person that the other villagers do not really like.

Back in the village, at the tavern, Gaston was brooding about Belle when Maurice burst into the room, muddy and wild-eyed. “Help!” he cried. “He's got Belle locked in a dungeon. We must go!”
“Slow down, Maurice,” demanded Gaston. “Who's got Belle locked in a dungeon?”
“A Beast!” cried Maurice. “A horrible, monstrous Beast!”
The other burst out laughing, convinced that the old inventor was crazy. As two of Gaston's cronies were about to hustle Maurice to the door, Gaston narrowed his eyes in thought. Pulling Lefou aside he said, “I have a plan...” (Disney, 1991: 43).

According to the part of “The other burst out laughing, convinced that the old inventor was crazy”, it means that the villagers think that he is a crazy

man. They do not pay attention well on him, but they burst out laughing at him. Maurice explain that her daughter is in danger and looks for help her out of the Beast dungeon. Gaston also enters this session, it appears that he do not really like Maurice like “as two of Gaston’s cronies were about to hustle Maurice to the door, Gaston narrowed his eyes in thought. Pulling Lefou aside he said, “I have a plan...”” that explains the real characteristics of him. Gaston has a bad and cruel plan through the arrival of Maurice.

CHAPTER V

CONCLUSION

Based on the analysis of the dramatis personae in Disney's *Beauty and the Beast* fairy tale, it can be concluded that the story of Disney's *Beauty and the Beast* fairy tale has a similar structure as Russian folktale as Vladimir Propp's theory. The initial situation and nineteen functions appear in the story, as Propp mention that the story does not have to have all the functions but the function must be an order. The functions that appear in the Disney's *Beauty and the Beast* fairy tale are the interdiction, violation, trickery, lack, mediation, beginning counteraction, departure, the function of the donor, the hero's reaction, provision or receipt of a magical agent, spatial transference between two kingdoms and guidance, branding and marking, liquidated, difficult task, solution, recognition, exposure, transfiguration, and wedding. While based on the analysis on the spere of action, Disney's *Beauty and the Beast* fairy tale has five categories of characters which are Gaston as the villain; beast as the hero; belle as the princess and Maurice as Belle's father; Lumiere, Mrs. Potts, Cogsworth as the helpers; and the last one is another household objects as the donors includes Lumiere, Mrs. Potts, Cogsworth, Wardrobe, Stove, and Feather Duster.

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